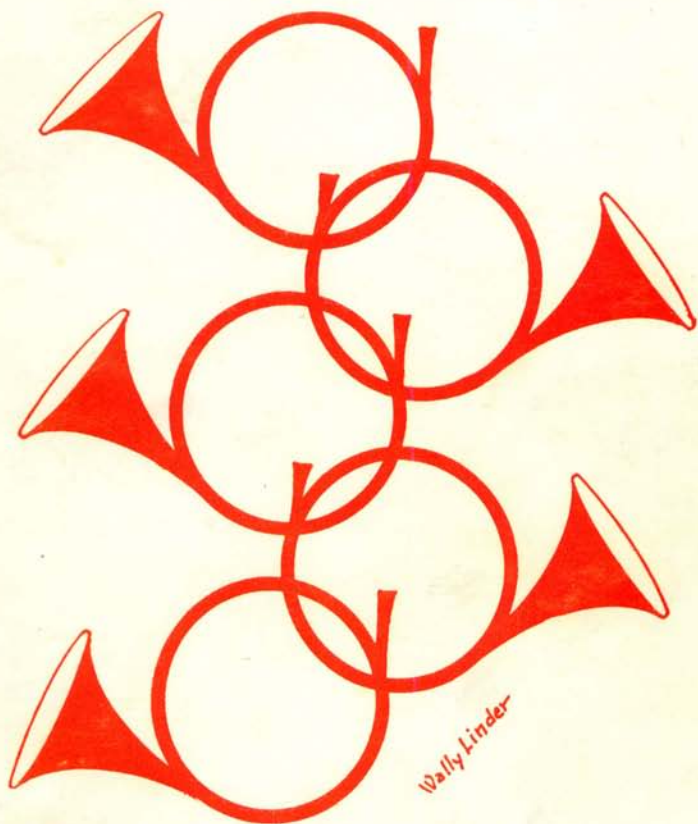


# *The Horn Call*



*journal of the*

*International Horn Society*

*Internationale Horngesellschaft*

*La Société Internationale des Cornistes*

*Sociedad Internacional de Trompas*

November, 1977

Year Beginning July 1, 1977—Ending June 30, 1978

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

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

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

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

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

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## LETTERS TO THE EDITOR

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

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

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

### BRIEFE AN DEN REDAKTEUR

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

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

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

### CARTAS AL EDITOR

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

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

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

### LETTRES AU REDACTEUR

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

En règle générale, ces lettres ne devront pas

dépasser 300 mots. Le Rédaction se réserve le droit d'y apporter des remaniements mineurs.

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

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

### LETTERE AL REDATTORE

**Osservazione dal redattore:** Il comitato editore della Società desidera incoraggiare i suoi membri a voler esprimere i loro pareri con rispetto a qualsiasi soggetto interessante circa a detta colonna "Lettere al Redattore."

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

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

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

---

Enclosed are my 1977-78 dues. May I congratulate you and your colleagues on the running of this worthwhile organization.

Judy Sheppard  
RR 22  
Cambridge, Ontario  
Canada

I am not allowed to attend the Horn Workshops as my administrators consider them to be personal to me and do not have any application to my teaching. I have tried to convince them that this is not so and that it would be a benefit to my teaching. The fact that the workshop is held in June and that they made a ruling not to allow anyone to attend a workshop, conference, etc., during the month of June further complicates things. Also, as long as New York State Schools continue to the end



of June, I would imagine that there are many other teachers who have the same problem.

Has this been considered at any of the business meetings? It might help if the workshop brochure contained definite objectives that explained things in broad terms that administrators would feel applied to the general area of instrumental music.

I wish that the Horn Society would make available complete printed material covered at the workshops and possibly more recordings or tapes. When I attended my only workshop at Bloomington, I was disappointed that some of the master class performances were not represented on the recording. Dave Krehbiel and Alan Civil both used the same quartet for their master class performance and I have been trying to get a copy. It was sort of a corny piece with the low horns starting with large skips. Would you have any idea what it was?

Edward L. Johnson  
54 S. Hanford Ave.  
Jamestown, NY 14701

*Note: The Workshop host is responsible for the publication and the distribution of announcement and brochures as well as for planning the content of workshops. I feel that hosts are and will be sensitive to all expressed needs of the membership. Tapes of all proceedings at workshops are being collected by the IHS Archives. We suggest you contact Robert Marsh at Ball State University, Muncie, IN 47303*

I have been trying for some time past to ascertain if any of the Jazz writings and/or arrangements of the late Julius Watkins are published and if they can be purchased. I refer in particular to the music recorded in the mid-50's by the Watkins Rouse Quintet. It may be that some of our members worked with Watkins at one time or another. He was, I believe, playing professionally since 1943 up to the time of his all too early death.

In passing, Julius Watkins made a very considerable contribution to the Jazz world over the past twenty-five years; a contribution which should not be overlooked in the Jazz History Books.

Gerard J. Larchet  
130 Rathgar Road  
Dublin 6, Ireland

Thank you for your letter telling me about Birchard Coar's address change. We had found it out ourselves a few months previously, and were pretty mad to think the post office could make such a mess of something simple; they would not deliver his mail with the old address! We do thank you for putting the notice in the *Horn Call* and your taking the trouble to send us the information.

Sally King  
Robert King Music Co.

*Note: Jim Jacobs and Andy Spearman have relayed to us a request for any and all types of material pertaining to Dennis Brain; film, photos, letters, recordings, etc. These are needed for a planned documentary film and tape. Send materials to or contact:*

Peter Berggren  
Music Department, Channel 2  
Sveriges Radio S-105 10  
Stockholm, Sweden

I recently had an entertaining thought about a new Paxman triple horn I acquired that some other Society members may empathize with and enjoy. To a lot of us that are learning to harness these new engineering innovations the "humility" that is built into the horn can, of course, never be totally forgotten or eradicated. I nicknamed my new horn: *Durendal*, after Roland's magic sword, of Charlemagne fame.

Martin Hackleman  
Vancouver Symphony  
Vancouver, B.C., Canada

*See: AFTERBEATS, a new feature in the Horn Call carrying items of humor, whimsy and unusual interest.*

Enclosed is the picture I spoke to you about at the workshop. I am sorry the print is not a black and white glossy, But I couldn't get one made from a color slide. It's a treasure! I hope you can use it.



Ib Lansky-Otto demonstrates the ultimate state of relaxation to be obtained through self-hypnosis, chin-tickling and clavicle acupuncture point punching.

I would also like you to tap your sources in search of a film of Dennis Brain performing. I heard it was shown several years ago at a Horn Workshop. Who owns it? What is his/her address? Can copies be made and if so at what price? I think this (information) should be made available to all interested and shared with the world. Anyone with this information please contact me at this address.

Joe Neisler  
33 Elmwood  
Jackson, TN 38301

*Note: The film in question is "Beethoven, A Sonata" starring Dennis Brain. The film was shown at the VIth Workshop, Ball State University, Muncie, IN 47303, Robert Marsh, host, in 1974. A copy is on file there in the IHS Archives. The film is available from:*

British Information Service  
Film and Publications Division  
845 Third Avenue  
New York, NY 10020 USA

*One of the delights of being editor of this publication is the contact with so many hornists through the world. By and large, you are a clever lot of people! Your greetings, salutations and closes are far too much fun to keep to myself; hence, here follows a few to share with all members of the IHS.*

CORdially,  
Fran Sherman

CORdialement ton ami,  
Aimé Lainesse

With Fundamental wishes for good  
overtones, I am —  
Randall E. Faust



Verle Ormsby, Jr.

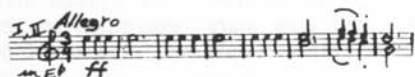


# I'm Horny

Patrick Lipphardt

## 16 December

## 1770 - 1977



# Happy Beethoven's Birthday

Susan Thompson

Enclosed please find my cheque to renew my membership in the IHS for another year. I'm pleased to see that the IHS is still alive and well, and having been a member since its inception, I still enjoy receiving the *Horn Call*. I find it a very informative little magazine.

I notice that the *Horn Call* occasionally publishes some of the old articles by people such as R. Gregory, etc. May I suggest that this is an area that could be explored as the range of articles in various publications must surely be vast. I'm thinking in particular of the bibliography in H. Fitzpatrick's book, *The*

*Horn and Horn-Playing*, and there must be hundreds of others not referred to. These would be enough to keep the Society supplied for years to come.

Gerald R. Mead  
51 Inch Bay  
Winnipeg, Manitoba  
Canada R2Y 0X2

This will bring everyone up to date concerning the "West-East" project or "WE Exchange", as it may be called. As many of you may recall from our IXth Annual Horn Workshop in Hartford this past summer; I am setting up an exchange for ideas and information between horn players in the Western countries and those in the Eastern countries. Since those horn players in the East are not permitted to pay dues to become members of an international organization, it is necessary for someone to sponsor an Eastern player and provide funds for publications to be sent. Often it is necessary to contact Eastern players in person.

The Norwegian Minister of Culture recently gave me a grant for the purpose of helping my musical development. I intend to combine that grant with the "WE Exchange" project by visiting those countries to get in touch personally with one or two reliable hornists in each of them. In turn, I shall ask that these contacts assemble a list of other horn players in their respective countries who would be interested in participating in such a project. Because our Eastern colleagues are permitted to correspond with us in the West for the purpose of professional relations or keeping up with the development of musical ideas; correspondence may be gained as soon as I can obtain an adequate list. In the meantime, I hope for patience from those involved already. It is one thing to have a good idea; quite another to carry it into reality.

Donations to the "WE Exchange" should be sent to Morris Secon and marked as such. These funds will be used to send our publications and provide membership privileges to Eastern players. Names will be supplied and letters are encouraged from all. This should be



an exciting and interesting project; a rare opportunity to learn more about the musical world in other nations. Why not sponsor a member in an Eastern country?

Frøydis Ree Wekre  
IHS Vice-President  
Schønninggate 11  
Oslo 3, Norway

à M. Aimé Lainesse  
Cher monsieur et cher collègue

Vous avez peut être appris que J'ai fondé une association des cornistes français et comme d'autres membres de la société internationale des cornistes, vous en avez peut être éprouvé des inquiétudes, pensant que cela était susceptible de vous faire de la concurrence. Point n'a été mon but bien au contraire.

J'ai le plaisir de vous adresser notre bulletin n°2 paru en mars. Vous y trouverez en page 2 une invitation pour que tous les cornistes français vous rejoignent. C'est par manque d'informations que les cornistes français sont en si petit nombre à la S.I.C.

J'ai eu l'occasion d'écouter le disque réalisé à l'occasion du Horn Workshop qui a eu lieu en 1975 au Canada. Je vous en félicite pour sa réalisation. Je pense que cet album devrait intéresser les cornistes français et que cela ferait une bonne propagande pour la S.I.C. Pouvez vous m'en adresser environ 50 au siège de l'association avec un prix de gros?

Je déplore que la France n'ait pas été représentée au dernier congrès des cornistes et je souhaite que le comité organisateur pense à inviter un corniste français pour l'année prochaine.

En souhaitant vous lire prochainement, je vous prie de croire en mes meilleurs sentiments.

Daniel Bourguez

Dear Sir and Colleague:

You may have heard of the formation of our French National Association of Hornists, [*Association Nationale des Cornistes Français*], and, as other members of the *Société Internationale des Cornistes*, you may have been worrying that it could compete with your Society. Let me assure you that such is not our purpose!

It is my pleasure to forward to you our 2nd bulletin which came out in March. On page 2 you will find an item inviting hornists of France to join the S.I.C. French horn players are few in the S.I.C. because they lack information about it.

I was able to listen to the recording which was made of the Horn Workshop in Canada. I congratulate you for its production. I believe it would be of interest to the French horn players and give more recognition to the S.I.C. in France. Could you send about 50 copies to our head office at a wholesale price?

I regret that France was not represented at the last workshop and wish that the organizing committee consider inviting a French hornist next year.

Hoping to hear from you soon,

Yours sincerely,  
Daniel Bourguez  
A. N. C. F.  
12 rue Erik-Satie  
94440 Santeny  
France

*Daniel Bourguez is the Solo Horn with the Paris Opera. Translation was prepared by Prof. Claude Fouillade, SE Okla. State University.*

Eight members of the Concordia College Horn Society traveled by van to the Hartford Workshop from Moorhead, Minnesota. The total membership of the local Society raised funds to defray costs of the eight hornists by holding a "Horn Marathon" on the weekend of April 22, 23, 24. The marathon involved a pledge from each Society member to continue (playing with appropriate rest periods) throughout the weekend so horn sounds would be constant night and day. Each society member then recruited pledges from students, faculty and the business community for a certain amount per hour of playing time which was collected at the close of the marathon. The marathon proved to be an enjoyable (and tiring!!!!) adventure. It certainly caused quite an exciting stir among all the students and faculty as the students performed in a glassed-in courtyard of the music building in full view of everyone.

Bruce Hougium  
Director  
Concordia College Horn Society

After reading "A House with A Horn Is..." which appeared in the May, 1976 *Horn Call*, I decided to make a literary attempt at capturing some of the feelings and aspirations which seem to belong rather uniquely to horn aficionados. I appreciate the I.H.S. so much—this poem was motivated by a desire to contribute to and feel a part of such a wonderful organization. I would take tremendous satisfaction in having my poem even considered for publication and the chance to share this admittedly corny, though extremely sincere, piece with other hornists.

Ann Alexander  
822 W. San Antonio St.  
Lockhart, Texas 78644



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## Vladimíra Klánská - Horn

She took her first musical steps with the piano. At the age of twelve, however, she came across the horn, which attracted her so much that she soon switched to it and began to devote herself entirely to play on this instrument. In only a year she appeared on the concert platform as laureate of the children's competition held by Prague Radio for young performers on wind instruments.

At the Prague Conservatory, which she entered in 1965, she studied in the class of Professor Vladimír Kubát. While still studying she also devoted herself to chamber and solo concert activity. With the chamber ensemble Collegium camerale Pragensis she appeared in the USSR, the Federal Republic of Germany and Finland.

While still at the Conservatory she became a member of the Prague Symphony Orchestra FOK, which she is still a member of today. After graduating successfully from the Conservatory she was admitted to the Academy of Arts and Music in Prague, where she continued her studies under Professor Kubát.

Vladimíra Klánská achieved great success as a soloist in 1973 in the international competition of Munich Radio. In the face of strong competition — over fifty horn-players from all over the world — she gained the title of laureate and the 3rd Prize, with no 1st Prize awarded.

Apart from playing in the Symphony Orchestra she continues to devote time to chamber playing. She also appears with pianist Ivan Klánský as a chamber duet, contributing with him in this way new elements of expression in chamber music, a marvellous and extensive repertoire and especially, which is highly praised by the critics in Czechoslovakia, profoundly musical performances full of human and artistic understanding which is also transferred to the listener. Their performances always meet with an enthusiastic reception.

The concerts of this duet always mean an unique contribution to the concert season.

Vladimíra Klánská also works with Czechoslovak Radio, where she has already made a number of recordings. One of these, Mozart's 11th Concerto, was highly praised at the international radio review organised within the framework of Interpodium and Interstudium in Bratislava. She has also recorded for the radio in the USSR, the FRG and Finland, where recordings were made during her concert tours.

Apart from the above-mentioned countries she has also given concerts, for instance, in Switzerland, Spain and Austria. She recorded her first LP record for the Supraphon company.

### Critics:

*The soloist V. Klánská reaped deserved ovations from the public for her performance of the 11th Concerto in E flat for French horn by W. A. Mozart, for she presented it in a beautiful, tender and lyrical tone and in the technically very demanding passages she amazed everyone with her courageous certainty.*

Lidová demokracie, Czechoslovakia, 1969

*V. Klánská phrased the horn sonata by P. Hindemith softly and lightly and used a warm and expressive tone. The public was enchanted.*

Münchener Merkur, FRG, 1973



*A surprise was the cultivated playing of the Czech performer V. Klánská, who performed the Hindemith Sonata in E flat major with very pure art and admirable certainty.*

Bayerische Staatszeitung, FRG, 1973

*...the performance of Vladimíra Klánská: it is impossible to achieve better and more perfect quality from this difficult instrument. The sound of her instrument is beautiful, honeyed, delicate and perfectly tuned. She has a skilful and sure technique which shows at every moment profound and adaptable musicianship. Her performance of the Strauss Concerto has given her forever the qualities of a great interpreter. In this work, as in the difficult Villanelle by Dukas, her technique was outstanding. Neither in full nor muted play was there a single false note or hoarse tone. Her horn maintained constantly the resonance of a woodwind instrument.*

*Both instrumentally and musically it was a very interesting concert.*

Julio Garcia Casas, Sevilla, 1975

*In Mozart's 11th Concerto in E flat major for French horn and piano the exceptional ability of Vladimíra Klánská was outstanding. Her performance was admirable, but one must stress in particular the second part (Romance), where there shone in particular the beautiful tone — sometimes almost like woodwind — the certain harmony and the perfect performance.*

*In the second part we heard the soloist accompanied by her husband on the piano — the Villanelle by Dukas. The old resonance of hunt music and folk elements cleverly used make this short composition a marvellous example of contemporary French music. V. Klánská also performed the 1st Concerto by R. Strauss, op. 11, which was very difficult and full of examples of virtuoso technique.*

*The public enthusiastically applauded each of the works performed and demanded an encore from the two artists in the shape of the Nocturne for French horn and piano by the Russo-Belgian composer Glier.*

Enrique Sánchez Pedrote, Sevilla, 1975

Vážený pane Mansure!

Mnohokrát Vám děkuji za dopis, který mně velice potěšil. Mám-li říci pravdu, už nějaký čas jsem přemýšlela (po přečtení čísla "Horn Call", které mi věnoval Dr. Aebi), zda by byla nějaká možnost, odebírat Vás zajímavý časopis. Váš velkorysý návrh nemohla než s nadšením přijmout a mám z něho opravdu radost. A členství v International Horn Society by bylo pro mě velkou ctí!

Nevím sice, co vlastně stalo v onom článku v Music News from Prague. Snad tam napsali též, že ponejvíce koncertuji teď v komorním duu se svým manželem Ivanem Klánským. Posílám Vám, když dovolíte, i naši společnou fotografii - pokud by Vás mohla náhodou zajímat.

Ještě jednou Vám opravdu srdečně děkuji a nesmírně se už těším, že budu moci už brzy pravidelně číst Váš "Horn Call".

S mnoha srdečnými pozdravy,



Chamber Music Duo composed of Czech solo artists Vladimíra Klánská and her husband, Ivan Klánský.

*NOTE: The following letter was just received this week in response to a letter sent through the Prague Artist's Agency. I am delighted to have established the contact and to share Ms. Klanska's response with Horn Call Readers.*

I wish to thank you many-fold for your kind letter which pleased me ever so much. To tell the truth, I've been thinking about the HORN CALL for some time now, (ever since I read copy number one which was given to me by Dr. Aebi). I was wondering if there was some way that I could keep on enjoying this interesting magazine. I accept with gratitude your gracious offer to receive this publication on a regular basis as well as the membership in the International Horn Society. It is, indeed, an honor.

I really don't know what was written about me in the article you mentioned in the MUSIC NEWS FROM PRAGUE. Perhaps they said something to the effect that I now perform mostly in the Chamber Music Duet with my husband, Ivan Klansky. I am sending you our photo, hoping you won't find it too bold on my part.

Once more, many most sincere thanks, looking forward with indescribable anticipation to the upcoming issue of your HORN CALL.

With many heartfelt regards,

Vladimíra Klánská  
170 00 Prague 7  
Strojnicka 9  
Czechoslovakia

*The Czechoslovakian translation was prepared by Ms. Pat Baskin, Asst. Librarian, SE Okla. State Univ.*



## A MESSAGE FROM THE PRESIDENT

As was mentioned in the Newsletter No. 1 1977-78, we are now incorporated as a not-for-profit corporation. This is yet another step toward a new and stronger foundation from which we can all work. The directions toward which we can spend our energies are many, and I believe that our choices at this time are quite crucial. It seems that what we need most is a belief that we are, in fact, an "International" society, that we can and do communicate with and learn from each other (no matter what area of the world we are from), and that the inner morale of the Society is as strong as it can possibly be.

To truly have such a strong morale and to adequately build a sharing of international proportions will demand that we have *help* from members throughout the world. *Help* can come in the form of ideas and criticisms, but would carry a much greater effect if accompanied by active volunteering!

We realize that it is always easier to talk to your neighbor than to talk to someone on the other side of the world. So, I propose that we extend the "Regional Coordinator" concept into a complete network of communications.

The Secretary, representing the Advisory Council, would be the central hub and would supply and receive materials and communications to and from "Regional Coordinators," (i.e. one each from Eastern Europe, Western Europe, South America, Canada, etc.). The Coordinators would initially be invited by the officers of the Society. These Coordinators would then be responsible for the needs, inquiries, and activities of the "Area Representatives" who in turn will be in direct communications with the members in their country or area. The "Representatives" will take the responsibility for translating materials, as needed, stimulating interest in the Society, and perhaps even coordinating activities from within their own groups. They would also report back on all such activities of interest for the rest of the membership. The potentials are endless, yet the design is quite simple.

Anyone interested enough in the Society to volunteer as a "Regional Coordinator" should write to our Secretary. Include a brief statement about yourself and about your willingness to help. Also describe the actual geographic area which you wish to represent. Rebecca Root will then send you the information regarding more specific responsibilities and, later, an official assignment as decisions are made. Those of you who have already accepted the title of "Regional Coordinator" will receive, as this system develops, the information regarding your "Area Representatives," materials, and other specifics. It is requested that the present Representatives write a note to Secretary Root to re-affirm your conviction to serve in such a capacity, and to describe the complete geographic area which you now represent.

If there are enough active and interested members to open such lines of communication and exchange then everyone in the Society will benefit. Thank You !

*Douglas Hill*



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## MANSUR'S ANSWERS

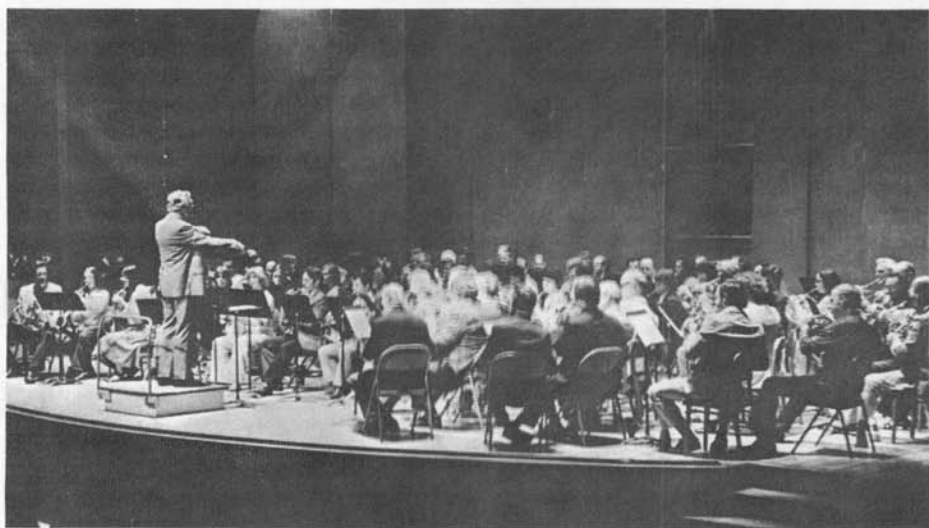
### Notes from the Editor's desk

International Horn Workshop IX is now history. Morris Secon's slogan of "Hartford Heaven in '77" became a reality the week of June 13-17. The *Esprit de Cor*, (sorry about that, but the pun is intended), the exuberance and camaraderie are virtually indescribable. (Which is an editorial euphemism that freely translated means there will now follow a veritable volley of verbiage describing the indescribable.)

To begin, Hartford is beautiful in June. We were impressed with the lovely homes we saw, many flowers, ornamental trees and shrubs, and the lushly verdant hills and valleys of the Connecticut countryside. The campus of the University of Hartford appears to be quite new but spacious and well-planned. Hartt College of Music has superior facilities and proved to be an ideal Workshop location. Millard Auditorium is a fine recital hall with good sight-lines to the stage from any seat. The acoustics is adequate for concert and recital performance but amplification was usually essential for speech.

Each workshop is unique. We remember Claremont for the array of master classes with many graded choirs and ensembles. Ball State had an orchestra to accompany concertos, three large choirs and many quartets. Orford had a gem-like setting in a gorgeous provincial park, a most relaxed atmosphere, sparkling humor, a full recital by a single artist, (Frøydis Ree Wekre), a fantastic artist octet and no choirs at all.

Hartford was the performer and performance workshop. In all, there were eighteen solo horn artists heard in recitals. The week swept on as if it were a tidal wave of solo and ensemble horn sound to a near-orgiastic engulfment in larger ensembles and two large horn choirs. Perhaps the climax was the performance of Alan Civil's arrangement of "Egmont Overture" for horn choir. The stage was covered with wall-to-wall horns, a conglomerate admixture of Conn's, Holtons, Alexanders, Geyers, Kings, Paxmans and more; singles, doubles, brass and silver; students, teachers, amateurs and professionals; all caught up in the hypnotic exuberance of the moment.



"Wall-to-wall Horns"

My most vivid memory of the "Egmont" is neither the sonority of a hundred horns nor the themes and chords of Beethoven's familiar overture. Rather, it is the *joie de vivre* shared by the participants. I shall never forget the roar of approval by the audience nor the wide open smiles, shouts and laughter. But especially I recall the sight of two solo artists who had performed with the choir, each the principal of a major orchestra, wearing impish grins, yelling, hollering, shaking hands and bubbling over as effusively as any sophomoric student. That kind of ebullience epitomizes, to me, the visceral vitality of the confraternal spirit pervading the International Horn Society.

Elsewhere in this issue is a fuller report on IHW IX from Suzanne Riggio in her usual scintillating style. However, I can't resist injecting a few comments and observations of my own. We were treated to some widely disparate, yet each one valid, concepts of tone quality. In a number of instances diverse sounds ranging from the very dark, warm, thick and rich to the clear, cold, hard and bright were illustrated on the same make of instrument. A better demonstration of the fact that tonal concepts are largely personal and are effected from the mind and technique of the player could not be devised. Often a performer would illustrate widely contrasting concepts of sound in a single composition.

Performances ranged from the free spontaneity of jazz in James Buffington's session to the structured sonority of excruciating dissonances in avant-garde works to the precocious lunacy of stage spotlights focussed on a dress form dummy, a spare tire from a Chevy pick up truck and an *oinochoe* during one of the multi-media presentations by Elliott Higgins. I never fail to be astounded by Elliott's brand of free-wheeling madness, creativity, nonsense and genius.

The genial giant, Morris Secon, dominated the lobby area where he collected membership dues, sold Alphorns, (with profits going to the IHS), and held some of the late-night rap sessions. The rap sessions culminated, this time, in a mock audition for mythical posts for a high and a low horn. The audition proved to be quite popular and may well be conducted again at future workshops. First and second cash prizes were awarded. The winners, Laura Klock, Dave Kriewall, Elizabeth Stump and Alan Peterson, promptly gave their winnings out to others as partial payments of IHS dues resulting in some ten or so new memberships in the International Horn Society.

Reflections upon this workshop include a kaleidoscopic array of memories: of Alan Civil's effervescent humor, wit and musical insight; the bonus appearance of Francis Orval from Luxembourg; the pointed relief of Ib Lansky-Otto's bold comedy; the sound of the BSO quartet; effective leadership from Vice President Aimé Lainesse; the phenomenal security in André van Driessche's performance; the captivating charm of Frøydis Wekre; the sincere warmth of Paul Ingraham; the intensity that Chris Leuba brings to everything; the urbane and analytical thoroughness of Charles Kavalovski; the congenial neighborliness of Edwin Thayer. The list could go on and on but it simply isn't possible to catalog a full summary of so many highlights. Suffice it to say that this week was a minifestation of those genuine qualities and experiences that express the humanity and warmth of a loving, caring and sharing segment of humankind at their best. In the popular vernacular: "It was a gas!"

For the first time in several years we now have available complete sets of the *The Horn Call*, Vol. I through Vol. VII. This should be of special interest to members and libraries who wish to maintain or obtain full sets for their historical and reference values. Both full sets and individual issues are being offered to members for a limited time at a discounted price. See the Classified Advertising section in this issue for complete details and ordering information.

A few words of gratitude and appreciation are most certainly in order to the immediate past members of the Advisory Council. Barry Tuckwell, prince of the first order and hornist *par excellence*, has provided direction, stability, and motivation for the Society during its formative years. The very association of his name with IHS gave credence and impact to the Society when most needed. His contribution to the IHS is measureless.

Alexander Grieve, because of distance and seasonal conflicts, has been able to attend only one workshop. He has been and is a strong supporter and contributor to the development of our Society. He is responsible in a large degree for the "down under" contingent and has greatly assisted the spirit and brotherhood of the Society.

Robert Marsh, in addition to hosting the VIth workshop, has been the prime force in establishing an Archives and Depository in perpetuity for IHS at the Ball State University Library. In addition to helping the Society develop into a viable professional organization, he has committed himself to a project that will be of assistance to all hornists for many generations.

Suzanne Riggio, besides providing intensive service on the Advisory Council since the inception of IHS, has also served as Advertising Agent for the *Horn Call*, sometime author and resident wit. Suzanne possesses a remarkable balance of keen intellect, business acumen, musical insight, charm and humor.

Lastly, Phil Farkas, gentleman, scholar, artist and teacher, has retired from the Advisory Council. If Phil's character and personality could be epitomized in a single word then that word would be: "Sharing." He has shared his gifts most generously in every capacity possible with sincerity and warmth; not only with the IHS but with mankind.

Dame Fortune has been kind to the International Horn Society in blessing us with the friendship, love and devoted service of these five persons. Thank you!

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An item of some interest to *Horn Call* readers is the news that some of the Waldhorn Quintets described by Amy Larkey in "Gustav Heim and the Waldhorn Quintet," *Horn Call* VII, 1, pp. 34-41, are now available from the Robert King Music Co. Several of these works were played by Gerard Schwarz at the New York Brass Conference in January, 1977.

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A news release was recently received announcing the Third Annual Heldenleben International Horn Competition. The competition has been scheduled for the Memorial weekend in May, 1978, in Cleveland, Ohio, USA. Cash prizes of \$500.00 for first place and \$300.00 for second place will be awarded as well as performance opportunities with the Opus I Chamber Orchestra.

A new feature this year will be a special competition for the tuneable natural 18th century type handhorn. The prize to the best performer in this section of the competition will be a new handhorn, a replica of a museum piece. The new instrument will be crafted by George McCracken, Director of the competition and chief designer for the King Musical Instrument Company. Contestants may enter both competitions.

Winner of the 1977 Heldenleben Contest is Lowell Greer of the Detroit Symphony Orchestra. Mr. Greer will perform a concerto with the Opus I Chamber Orchestra, Elliott Higgins conducting, on Jan. 15 and 17, 1978. For additional information concerning either the January concerts or the 1978 Heldenleben Competition, write to:

Elliott Higgins, Producer

Heldenleben International Horn Competition

12932 Clifton Blvd.

Lakewood, Ohio 44107 USA



Lowell Greer, left, winner of the 1977 Heldenleben Competition, receives congratulations from George McCracken, Director, and Aimé Lainesse, one of the contest judges.

Morris Secon is coordinating a new venture which he calls the "HORN EXCHANGE." He is conducting this as a service for members of IHS with all profits going into the coffers of the International Horn Society. He has some excellent professional quality instruments available at substantial reductions in price. These are all demonstrators or slightly used horns.

He has also arranged for a small line of merchandise, including some charming nail figures of hornists and other musicians, a set of humorous musical cartoons by Glen Morley originally prepared for the Rochester Philharmonic, and two reduced-price books: *Alec Wilder And His Friends* and *Letters I Wrote But Never Sent* by Alec Wilder. The John Barrows Memorial Fund will be the recipient of proceeds from the two Wilder books. Write to Morris for a full listing; address on page one of the *Horn Call*.

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This issue of the *Horn Call* contains a reprint of an article concerning Vladimíra Klánská, an attractive young Czech hornist. Ms. Klánská has attained a fine history of accomplishments. She has been sponsored by a western hornist and will soon be a fellow member of the IHS through the WE (West-East) project administered by Vice-President Frýdys Wekre. The article first appeared in *Music News From Prague* 1 (77). This publication is free for the asking to all interested persons. Write to: The Editor, *Music News From Prague*, 118 00 Prague 1, Besedni 3, Czechoslovakia, in order to be placed on the mailing list.  
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There is, in the editor's opinion, an area of service in which the *Horn Call* has been less than successful. This is in the matter of inadequate communication to the international aspects of the Society. Most especially, we would like to publish more articles and reports in languages such as German, French, and Spanish as well as English. Effort is being expended in this direction presently, but we can not predict, at this writing, the degree of any success.

This is a need quite strongly felt and often expressed by the European members, especially. In the "Letters To The Editor" section will be found a sample from Daniel Bourgue, principal horn of the Paris Opera, sent to Aimé Lainesse. Concerned primarily with the workshops, this matter is of vital concern to us all. Communication among hornists of the world is, after all, our very first and most important objective.

This, then, is a call for help. The editor's need is for assistance by accomplished translators. If you would be willing to translate articles or reports for the *Horn Call* please contact the editor at the address shown on page 1 of this issue. Translations do require time and every effort will be made to provide sufficient time for the amount of work involved.

It is imperative that materials intended for multiple language publication be submitted to the editor by August 15 in order to be considered for inclusion in the Fall issue and by February 15 for the Spring issue. The deadlines for single language manuscripts will remain on September 15 and March 15. We believe this is essential to our development into an organization truly *international* in scope. We most earnestly solicit the support and cooperation of each of you to pursue this objective.

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The International Trombone Association is sponsoring and administering a project known as the ITA Publication Series. Their purpose is to extend Trombone and Brass repertoire. They now list seven compositions which are available from The Brass Press, 148 8th Ave. No., Nashville, TN 37203 USA. It is expected that ensemble literature as well as Trombone works will continue to be added. Persons who are not members of ITA are also encouraged to submit works to be considered for publication. Scores, parts, and reel-to-reel tapes should be sent to Dr. Irvin Wagner, School of Music, University of Oklahoma, Norman, OK 73069 USA. Hornist composers: here is yet another opportunity to have your new brass ensembles published.

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Any IHS member in good standing (dues paid or honorary member) may place one classified ad (small print, no artwork) per issue up to 30 words FREE. All over 30 words at 15¢ per word. Deadlines are October 1 for the fall issue and April 1 for the spring issue. Send text to: Carol Conti-Entin, Advertising Agent. (Address on p. 1 of *Horn Call*)

Larger display ads are available at rates of \$10.00 per column inch up to \$250.00 for a center spread. Write to the advertising agent for a rate sheet and order form.

Two quick and easy ways in which you can help the advertising agent and help strengthen the IHS are:

1) Whenever you contact a *Horn Call* advertiser, mention that you saw the ad in the journal. The more effective s/he learns the ad has been the more likely the firm will become a regular advertiser.

2) Does a store near you carry several products or specialize in one of the products we advertise? Please send that information to the ad agent. Thank you.

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The number of performances of the Schumann "Konzertstücke" would indicate that hornists are stronger and bolder than formerly. (See Newsletter No. 1, 1977-78.) Joe

Thayer of the Eastern Music Festival reported on their busy schedule and included a photo of the Schumann performance group with Alan Civil, Ralph Lockwood, Wayne Amick and Phil Tippens with the Eastern Philharmonia Orchestra.



Eastern Festival Orchestra with Schuman soloists, Tippens, Amick, Lockwood and Civil.

Eberhard Ramm reported a performance of the "Konzertstücke" at the Peninsula Music Festival of Wisconsin last August. Mr. Ramm arranged the parts so that the first part could be played on a single F descant horn; the second on Bb-F Alto horn (even though it wasn't used); and the two remaining parts on standard equipment. This evened out the distribution of parts (3rd and 4th horns play the bulk of the slow movement) and gives some relief to the first player. Anyone interested in these parts may contact Mr. Ramm at 2503 Belmont Blvd., Nashville, TN 37212.

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Peninsula Festival hornists, left to right: David Elliott, Melanie Kocher, Eberhard Ramm and William Bommelj immediately preceding the Schumann performance. Note the abject terror on the faces.

One of the more active local horn clubs is the Nagoya Horn Club of Japan. Besides regular meetings and concerts the club produces a quite impressive publication some 20 pages in length. It includes photographs, messages from their officers and advisors, and catalog listings and descriptions of many makes of horns. At the end is a listing of members with addresses and telephone numbers. They would like to exchange correspondence with IHS members in every country. Write to them in care of: Merle Kelly, 17 Chokyuji Cho, Higashi Ku, Nagoya, Japan 461.

The IHS Composition Project is actively pursuing at least two new commissions. As soon as final arrangements are made we will announce more specifics. We can announce that *Howard Hanson* (composer of the "Romantic Symphony", past President of Eastman School of Music, conductor, and man of many honors) has agreed to write a chamber piece featuring the horn. Those who have played Dr. Hanson's Symphonies know of his affinity for the horn. Due to recent illness, the date of completion for this work is subject to conditions of health. We all thank Dr. Hanson for his interest and we wish him a speedy recovery.

Anyone wishing to contribute to our composition project should send checks, made out to "IHS Composition Project" to:

Douglas Hill - Chairman  
IHS Composition Project  
School of Music  
University of Wisconsin  
Madison, WI 53706 U.S.A.

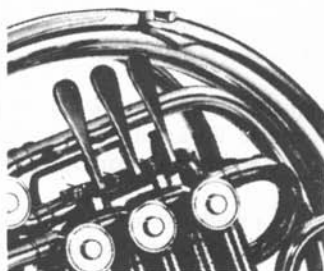
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## INSIGHTS IN F<sup>1</sup>

*By Suzanne Riggio*

I drove northeast from West Virginia to Kennedy International Airport in 1976 to catch the charter to Switzerland for the 8th Horn Workshop. As a result, in 1977, I flew to Hartford, Connecticut, for the 9th Workshop.

Before I launch into the glories of the 9th, it might be well to have an aside on "air travel with horn." For years I've heard (and often been a part of) the arguments and edicts concerning where the horn of the hornist was to travel on an airplane. The thing to do is to conceal the horn from the eyes of the baggage-checker-inner when you check your other luggage through and to consider your horn carry-on luggage. Once past the baggage counter, other officials will not stop you—or other passengers, who carry a truly remarkable assortment of gear even more oddly shaped than the horn. If your horn won't fit properly under the seat, or partially blocks an emergency exit, you can be sure the stewardess will store it for you in the closet. So there you have it: have Aunt Minnie hold your horn in a far-off corner of the terminal and pretend she doesn't know you while you check your baggage through.

I love workshops for the friendliness of horn players. Smiling Bill Nemeth, one of a small army of student assistants, met me at Bradley International with his green Volkswagen with 85,000 miles on it. By the time we reached my motel, I had a concise biography of this young hornist, including the fact that his feet hurt!

When I entered the lobby of Millard Auditorium later that afternoon, the fellows from Paxman were still chuckling over a hilarious incident at the Casino in Montreux in 1976. I met old friends, such as Paul Mansur, who, knowing I am writing a book, had some funny contributions about his student days at Eastman. I've been meaning to ask Paul how to spell the real name of "The General," his Russian-born teacher.

Legends in print and on recordings come to life at workshops. That tall, opinionated, and funny man is Christopher Leuba! That white-haired, chubby-cheeked hornist I heard practicing in the hall is Paul Ingraham! That very young, handsome fellow is Steve Lewis, horn maker!

My college roommate, Jeanne Paella, was there; Jeanne and I gracefully grow old together at horn workshops.

Although Bill Nemeth was my driver from the airport, I soon found that Rhoda Valentine, music librarian/hornist, was my regular driver. Friendly, punctual, and delightful, she and her almost clutchless Saab are among my favorite memories.

There was a kind of orientation meeting for artists and council members on Sunday night at the A.S.K. House. Rhoda took me there early, and I was alone for half an hour with Elegance. The house, owned by the college, is the epitome of gracious 19th century decor. I was most happy to be there, because, you see, the Riggios acquired an 1890 house three years ago; we are in the third year of a Five-Year Plan to restore it—while

<sup>1</sup>I'm a hornist who has never learned to like transposition!

living in it. So it was with fascination that I took in the oak paneling, Oriental rugs, terraces, carved woodwork, massive brass chandeliers, ornate furniture covered in damask and silk, oil paintings, archways, dentil molding, stonearched fireplaces, "moulded" plaster ceilings, lace curtains, grand pianos, and cherub sculpture.

After all the biggies had arrived, I was struck by the absences of three who had been workshop fixtures since 1969—Philip Farkas, Barry Tuckwell, and William Robinson. Gentlemen, we missed you!

Jim Jacobs, host, about to begin one of the most traumatic weeks of his career, was hanging loose. He told me later he didn't get migraine or let-down headaches; in fact, he has a thing with his family—he pretends to fall asleep when everything is about to blow up!



"Collage of Randomly Selected Paper Rectangles"—the bulletin board in the lobby of Millard Auditorium during Workshop IX.

Jacobs held a brief meeting with the artists, emphasizing the need for them to mingle with young hornists, which, I am happy to report, was quite evident all week long. He pointed out that each artist's printed schedule had a number on it—the number of each's private practice room. Ever the jokester, Swede Ib Lansky-Otto asked, "You think we need such a thing?"

I met another legend that night: Willem Valkenier. He told me that he had been invited to the very first workshop in Florida nine years ago. He was to have shared the spotlight with horn heroes Anton Horner, Max Pottag, Carl Geyer, and Wendell Hoss. "I asked my doctor if I could go," said Valkenier, "and he said 'absolutely not.' So, this time when I was invited, I did not ask my doctor." It was my favorite story of the week, and I did my best to circulate it. On Friday, Aimé Lainesse, not knowing that I was Valkenier's impromptu press agent, told me the same story. Not a single word had changed! It had survived the telling and retelling among 394 people for a week!

An institution at workshops that has ended for me is the IHS Advisory Council Meeting. Because I have completed seven years on the Council, I shall no longer be a party to the meeting that strings along from midnight to midnight to midnight each June. Robert Marsh, another old Mohican who has left with me, offered a vote of thanks to the housekeeper at the A.S.K. House who turned us out at 2 a.m. on Wednesday. The meetings, fraught with the anxieties of running a big society, have their moments. Several times at Muncie and once at Hartford, the liquid refreshments almost liquidated the proceedings. Our European members usually spend the first night drowsing through the jet lag, but are quite articulate the second night. I'll never forget the feast that Alan Civil provided upon his induction into the Council. Or the hotel bartender's long face in Montreux, where, meeting in the room behind the bar, we kept asking for pitchers of water!

Before I leave the A.S.K. House in Hartford, I must give chef/hornist Sharon St. Onge a glorious fanfare for her beautiful and delicious buffet! "If you can't make it as a hornist, you can always..."

The nitty-gritty of the workshop began on Monday with Dr. Charles Stroebel, psychiatrist, sounding forth on stress. We found out that musicians, along with pilots, traffic controllers, and stewardesses, have more illnesses than other people, something we suspected all along. Among the many remedies he talked about, including the alpha state of biofeedback, were gentle deep breathing, letting the jaw go limp, tickling yourself on the chin, and rubbing the middle of your clavicle. Did we ever have fun with those all week!

Still on stress, we practiced self-hypnosis with Charles Kavalovski, hornist/physicist; I actually didn't hear the number 12 in the counting, so I guess I was really relaxed!

This workshop was the most avant-garde in music-listened-to of all the workshops. And it began on Monday when Martin Smith opened a recital with a strange arrangement of Siegfried's "Horn Call" accompanied by organ and man's groans. Robert Rouch, his co-recitalist, did Bach's "Cello Suite I" accompanied by the music projected on a screen. The rest of the excellent recital was more traditional. . . .

Two special verbal corsages must go to Maggie Francis and Karen Hill, those super pianists who could follow anybody, play in any style, and not miss a single note. Brava! Brava!

Ib Lanzky-Otto got picky about the tome of the horn in his lecture: "It's the treatment of tone, not the tone itself, that is important."

Hornist Gayle Chesebro and her husband Bob presented a charming recital of literature for horn and one other non-keyboard instrument; in this case, the clarinet. At the same time, Douglas Hill, hornist/composer/new IHS president, discussed quarter tones and other facets of contemporary music, a subject on which he is quite expert. I must say that while we heard an inordinate amount of music for horn and electronic tape this past June, Doug Hill went even further—in his “Sketches for Seven Horns (1977),” he ingeniously arranged to have the horns sound like a big synthesizer. Amazing!

After a two-year furlough, the Big Horn Choirs were back. Difficult to administer, they are nonetheless the haven of all of us who are not biggies. There, in the super-decibeled horn choir, is real togetherness! In my choir, I met a hornist in a wheelchair: Garen Milton from Ohio. The victim of an auto accident, he had his wife along to help. I am always amused by the faces of people hearing the Big Horn Choir. There are two kinds: those who have heard the sound before and are delighted to be once again drenched in its aura, and those who, new to the vibrations, express wide-eyed wonder and disbelief. The highlight of Big Choir production at this particular workshop happened Friday night when the Civil/Hoss Choir did Beethoven’s “Egmont Overture.” I believe every artist joined in. The sound and range were indescribably beautiful. And such fun! Bravo to Alan Civil for his arrangement!

Monday night: a joint recital by Robert Pierce and Paul Ingraham was a study in tonal contrasts. Pierce had a bright open sound with an edge; Ingraham’s sound was covered, with vibrato. Then they played together, each compromising a bit for the sake of blend.

Because I was in the motel, I missed out on all the impromptu horn quartets in dormitory rooms late at night. For participants, those are great fun—finding colleagues of approximately the same prowess and trying new music and old. As the week progressed, Jacobs was insisting on silence in the dorm at 1 a.m., then at midnight, then at 11.

Elliott Higgins was just the right medicine for Tuesday—the day when all the fatigue and excitement catch up with you. A quartet of three horns and tuba played “The Entertainer” while Higgins shuffled onstage like a zombie, dressed in overalls. At the end of each musical section, he released a pingpong ball from various places: an armpit, his crotch, his mouth, and finally, not a ball, but a raw egg, from his remaining armpit. He called that multi-media event “Easy Winner.” I can see why! There was more—much more—all fascinating.

Christopher Leuba delved into the mysteries of the equal temperament, just tuning, and much of the strange phenomena of sound (“If you play loudly, you are heard flat.”)

Alan Civil’s talk later on the same day was a potpourri of sheer pleasure. Drawing on his years of orchestral and band experiences, he kept us in titters with his stories and parodies. He slipped in his philosophy as well: he fights stress by being blasé, by smoking cigars, and by thinking about being in the Nag’s Head Bar across the street just 23 seconds after he begins Siegfried’s “Horn Call.”

Other Tuesday Lectures were by Rebecca Root on the psychology of horn playing (“Mistakes are human”) and by Gayle Chesebro on unaccompanied horn solos.



Tuesday's recitals. Rebecca Root, a careful player with superb technique, really touched the audience of hornists with a sheepish grin after a weak high note. Douglas Hill is a very tasty performer. His understanding and execution of modern music is uncanny—such accurate angularities and smooth glissandos. His pianissimos caused us to strain forward listening, and his stopped notes sounded like ball bearings dropped in a steel chamber. Charles Kavalovski's gorgeous horn tone led off the evening recital. His partner was Ib Lanzky-Otto. After both regaled our ears with lovely music, they collaborated on duets, the last of which was a humorous encore that sounded like a Detroit polka.



Rebecca Root, new IHS secretary, during her lecture at Workshop IX on the psychology of brass playing.

Wednesday's first lecturer, Edwin Thayer of the National Symphony, was my favorite of the week. He went through the major orchestral horn literature, telling us how this conductor or that one expected it to be played. Then he demonstrated the different styles and effects. Was he ever good! When Eric Leinsdorf wanted the Mozart "G Minor Symphony" with soft horns, Thayer used a tight abdomen and pushed on the floor with his left foot.

Gunther Schuller analyzed and conducted his "Lines and Contrasts." He attacked conductors, saying the score should be inviolate to conductors, and the word "interpretation" should be stricken from their vocabularies.

Louis Stout and his assistants displayed the horn throughout history with a magnificent collection of conch shells, post horns, hunting horns, hand horns with crooks, early valve horns, and even a Tibetan horn.

Paul Ingraham stressed musical expression and elucidated on the vibrato in his talk. ("Match the horn's vibrato to the soprano's in 'Auf dem Strom'.")

Creative programming marked the Wednesday night recital by Christopher Leuba and André Van Driessche: some Barber, Debussy, Poulenc, Read, Segers, Louel, Cherubini, Berkeley, Eeckhaute, and Rosetti. There were visual aspects, too—Leuba's bouncing knees, shuffling feet, and abrupt movements, and Van Driessche's itchy nose after low notes. Van Driessche even needed an "oil change" during the recital and was rescued by a hornist in the audience.

Unfortunately, because of a "leftover" IHS Council meeting, I missed Robert Pierce's lecture on Thursday morning. I did arrive back at the hall in time to catch two intermission activities: three hornists doing the "Eroica" horn calls on long, mellow alphorns and two hornists inventing a fancy hornists' handshake that began with the "right hand position."



Edwin Thayer, left, National Symphony, seems to be checking out the fancy embroidered shirt worn by IHS honorary member, Willem Valkenier, retired solo horn of the Boston Symphony. Thayer is wearing a *guayavera*, a favorite garb in tropical Latin America.

This might be a good place to comment on the body adornment worn at this workshop. Frøydis Wekre had found an attractive silk blouse printed with—horns. There were horn T-shirts of all kinds, from official IHS logo shirts to specialized ones, like the Cornography Club shirts from West Virginia University. One T-shirt said, "I'm a Fermata. Hold me." Ties had horns on them. Jewelry on key chains, neck chains and pins were hornsomeness.

An excellent participants' recital was followed by the Boston Symphony Orchestra quartet which sat in unorthodox positions onstage. The latter are a real team, even using identical mutes. Said the third hornist, "The mutes are very good for creating an adversary relationship with the orchestra." The four play together constantly because their conductor likes the original quartet; there is no releasing of the horns. A thrilling experience to hear them.

My apologies to Van Driessche and to the Detroit Waldhorns. The lack of sleep caught up with me, and I had to nap.

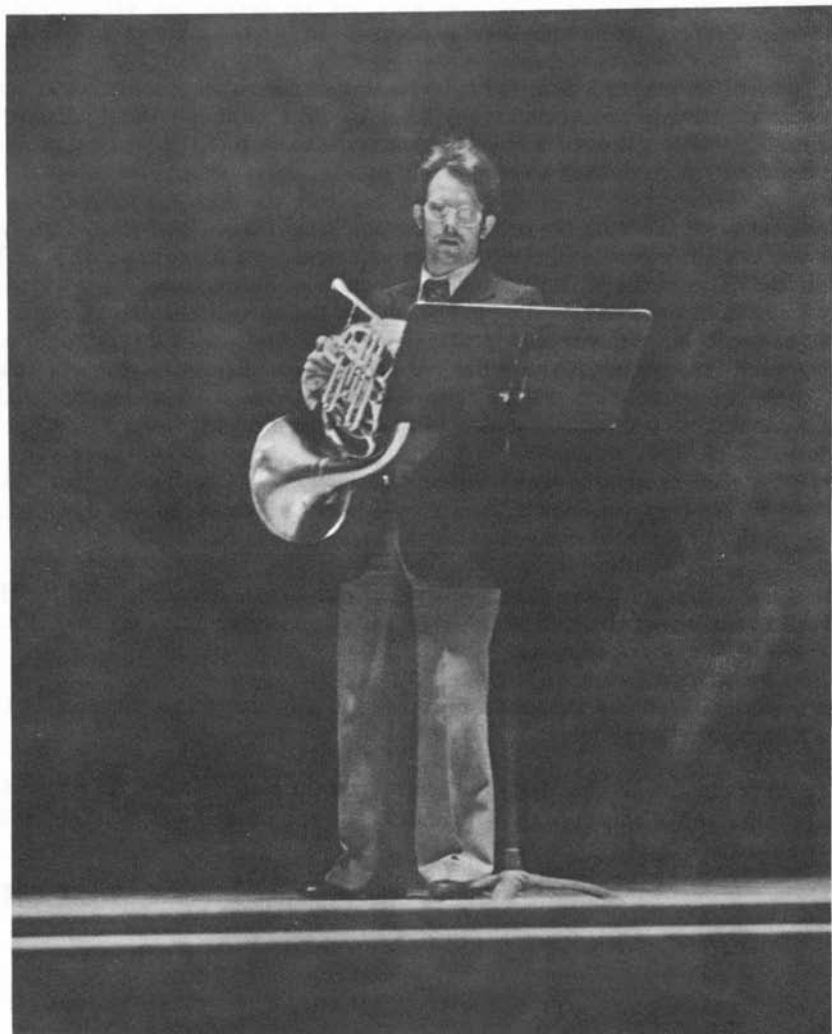
Thursday evening's recital was a lovely musical interlude. Frøydis Wekre and Alan Civil gave their usual superb performances, complete with enlightening commentary. (Civil: "Saint-Saëns 'Romanze in F' was my first solo piece I played in public in my home town at the White Heather Club when I was 9 or 10. I found out years later the White Heather Club was for the deaf and dumb.")

It was hard to believe that Friday had arrived. Last days at workshops are both climactic and sad. Bittersweet.

Francis Orval's lecture on phonetics was interpreted from the French by Mrs. Van Buren. It was quite a show—Orval being so—well—continental and Mrs. Van Buren taking it all in stride. We as an audience knew better, but, when Orval finished the swinging second movement of Wilder's "Sonata No. 3," we broke out in spontaneous applause.

Frøydis Wekre spoke of her non-scientific method of achieving good intonation. What marvelous intuition!

When Robert Creech began his recital of music by Canadian composers, there was a "clank, clank" as his ring touched the horn. In the audience, Louis Stout said knowingly, "Ah, that's a Holton!" Edwin Thayer's performance of "The Young Dead Soldiers" by William Schumann was a highlight for many. Barbara Pierce, soprano, sang the text by Archibald MacLeish, using at times a "young" sound, with no vibrato, on purpose. The climax, with the high soprano and screeching horn both fortissimo brought tears to the eyes of those who remembered America's wars.



Francis Orval, Luxembourg artist, makes a minute tuning adjustment during a rest to his *Cer Ascendant*.

Although the horn is not basically for jazz because it "doesn't quite negotiate as well," James Buffington proved that his horn had no trouble at all. He was joined by Don Clark, Peter Gordon (second horn, Boston Symphony), Paul Ingraham, and Peter Matt. Aided by a trio on piano, bass, and drums, the five horns swung away the afternoon.

The Friday night concert was filled with largish ensembles that had been practicing all week. Elliott Higgins conducted a Stravinsky work for women's voices, and a Schubert song for men's chorus, both with horn quartets. Very fine.

Robert Creech premiered a Sermila work for 20 horns. Six artists did the Mendelssohn "Scherzo" at an unbelievable pace.

A quartet of artists-turned-clowns did a routine on the running controversy about standing-up or sitting-down. At times they sat on the floor, although Alan Civil once lay down. Ib Lanzky-Otto got out his crooked mouthpipe to correct the posture problem. When they finally played, they were standing up.

"The next piece is not on the printed program," said Civil. "It shouldn't be," said Kavalovski. What it was was Civil's funny arrangement of "Jingle Bells" with "If You Were the Only Girl in the World" thrown in the middle. Buffington did the legit jazz, but Civil, not to be outdone, shuffled to the edge of the apron in his baggy pants and unkempt hair and played the wobbly jazz portion with a vibrato so wide you could run a marching band through it. At the end, Civil dropped confetti on his cohorts' heads, poured confetti from his bell, and Ib signaled the audience to keep clapping. Later, Civil, spotlighted, sort of cleaned the stage with a push-broom.

When Wendell Hoss, who won't tell anyone how old he is, tried to get out of conducting his Big Choir in Shaw's "Andante—Allegro," he was shouted down by the audience. Civil's "Egmont" arrangement, mentioned earlier, followed.

The Marsh/Lainesse Choir did three works by di Lasso, Bruckner, and Harris. I played third horn, one of about 15 on the part, and when I returned to my seat, Marvin Howe told me, "I enjoyed your solo."

Other works included a Dauprat trio, three Artôt quartets and a couple of Civil pieces. A very satisfying concert.

With bravos to Jim Jacobs, Andy Spearman, and the staff, it was over for another year. I promise you Michigan State University is on the itinerary of several hundred hornists next June 18-24.





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**GOOD MORNING!** , il est évident que je ne sais pas vous parler en anglais mais j'espère que vous comprendrez parfaitement mon honorable interprète qui a bien voulu accepter de traduire mon mauvais français.....

Je vais tout d'abord vous interpréter: la BOURREE de la 4<sup>me</sup> suite pour Velle seul et la SARABANDE de la 5<sup>me</sup> suite; également pour Velle seul, de J. S. Bach pour suivre, la sonate pour solo horn op. 39b de APOSTEL et enfin pour terminer, la sonate n°3 pour cor et piano de A. WILDER. Au piano, Maggie Francis.

Je suis à la fois ému, heureux et satisfait d'être parmi vous, étudiants et collègues professeurs. Je ne cacherai pas combien il est réconfortant de réaliser une performance devant une assemblée nombreuse de spécialistes, conscients des difficultés que représente notre instrument. Il est évident qu'une telle expérience constitue toujours un risque, cependant, j'ai remarqué qu'ici, en Amérique, le public et le soliste sont beaucoup plus relax qu'en Europe; ce qui stigmatise d'un esprit tout emprunt de réalisme et d'une intelligente compréhension envers nos problèmes de corniste.

## COMMUNICATION SUR L'IMPORTANCE QUE PEUT AVOIR LA PHONETIQUE DANS L'ARTICULATION ET L'EXPRESSION DU LANGAGE MUSICAL.

### INTRODUCTION:

Il n'entre pas dans mes intentions de vous apprendre quoi que ce soit et je vous prie de bien vouloir considérer mon exposé comme un simple rappel de ce que nous faisons ou devrions tous faire. Certain le réalise inconsciemment.

La plupart d'entre nous a ou aura un jour ou l'autre la lourde tâche de mener à bien une mission pédagogique. Il sera alors très important de ne pas, négliger la base même du *langage musical* qu'est la *prononciation*. Une erreur en ce domaine peut avoir de fâcheuses conséquences dans la technique et le phrase.

Psychologiquement, l'expression "*ATTAQUE*" lorsque l'on demande à un élève d'émettre un son, me semble être très dangereuse. De même que le "*TU*" *légalitaire*, heureusement en voie de disparition. Toute agressivité, toute appréhension seront annihilées en n'employant plus jamais dans notre *langage pédagogique* les mots "*ATTAQUE* et *TU*".

On remarque fréquemment et principalement avec des débutants que ce qui provoque une certaine crainte, c'est le *contact physique* avec la MOUTHPIECE (embouchure en français). Crainte purement psychologique. Ici, intervient l'équilibre parfait de la pression d'air commandé par une parfaite expiration puis inspiration provenant du diaphragme en corrélation avec une *correcte position de la mouthpiece sur les lèvres*.

Je suis persuadé, que la mouthpiece est un *obstacle* pour les débutants et qu'il faut leur faire oublier sa présence dès la *première leçon*. Pour cela, je conseille le processus suivant:

- 1°) habituer l'élève à *expirer et inspirer* parfaitement du *diaphragme*.
- 2°) lui faire *prononcer en chantant*, une *syllabe* commençant par un *T français* et se terminant par une voyelle *O, E, I, A*, mais de préférence par *O* de manière à déjà *le préparer mentalement et physiquement à penser et prononcer "ROND"*.
- 3°) et cela dépend des *possibilités de l'élève*, donc *non déterminé dans le temps*; choisir le *moment psychologique* pour tenter l'expérience du *premier contact correct* des lèvres avec la *mouthpiece* (notre cordon ombilical malheureusement indispensable à la réalisation des sons). A cet instant, l'étudiant *ne chantera évidemment plus la syllabe en la prononçant*, mais il remplacera instinctivement sa voix par la *pensée musicale du son à émettre* sans pour autant modifier quoi que ce soit dans l'*articulation de sa langue*.

C'est là, un *mode de pensée* très important qui lui permettra plus tard, d'affronter les difficultés du cor dans tous ses registres.

Nous émettons les sons de la même manière que nous les prononçons et cela d'après notre langage maternelle, nos habitudes, notre éducation et notre caractère. La logopédie étant l'un des maillons correcteurs de ce problème, il serait utile d'y recourir.

Une approche de la technique vocale est indispensable dans tous les cas. J'ai souvenance d'avoir lu un article dans le BRASS BULLETIN N°10 signé E. SAXTON et intitulé "*chanter le cor*." Je pense que cet article mérite mûre réflexion. Je tiens ici à souligner la nécessité de pratiquer le *chant grégorien*. Mes collègues Anglo-Saxons, en particulier, y trouveront un avantage certain.

### LA PHONETIQUE MUSICALE:

J'ai constaté que la prononciation des syllabes correspondait à l'articulation de la langue; *mécanisme identique* à reproduire dans l'instrument. *La phrase est le "fil conducteur"* dans l'évolution de la technique de ce *mode de pensée*.

Pour produire un son correspondant à un DO, l'instrumentiste prononcera TÔ et bien entendu il le *chantera mentalement*.

Il importera d'intégrer dans chaque syllabe la voyelle figurant dans le nom des notes à jouer.

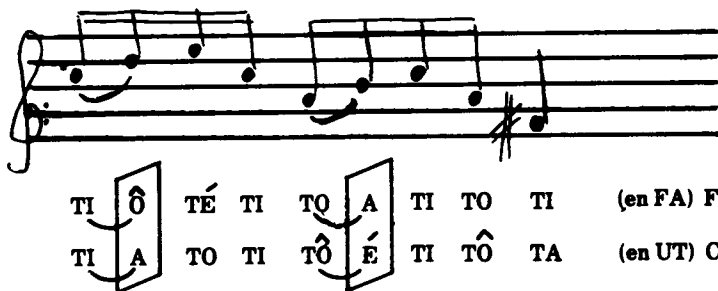
Exemple:

TÔ   TÉ   TI   TA   TO   TA   TI   TÔ   (en FA) F

TA   TO   TA   TI   TÔ   TÉ   TI   TA   (en UT) C

Les sons liés seront articulés par la prononciation de la voyelle.

Exemple:  
en Eb



Pour exécuter parfaitement avec l'instrument un trait de ce genre, il faudra qu'une *automatisation du réflexe phonétique* dans la pronociation des *syllabes et voyelles* soit d'une diction correcte. Ceci implique un travail préparatoire d'une durée variable selon les individus.

Pour les Anglo-Saxons, ce langage musical est inhabituel, le nom des notes étant remplacé par des lettres. Cependant, quelle que soit notre origine ethnique il est indispensable de pratiquer le *chant grégorien*. L'utilisation des *neumes* étant prodigieusement nécessaire de par les inflexions qu'ils requièrent.

La mobilité de la langue pendant un *légato* est déterminante pour la sonorité ainsi que le caractère à donner à la phrase musicale.

Les sauts d'intervalles sont une des grandes difficultés de notre instrument, c'est pourquoi nous aurions intérêt à "*PLACER*" notre voix comme le fait un chanteur. Le texte musical constituant la base d'une articulation bonne ou mauvaise, nous instrumentistes à vent, pouvons heureusement choisir l'articulation qui conviendra à la phrase musicale à interpréter, de même qu'une intonation adéquate à la circonstance.

L'exitation de nos cavités sinusales est de nature à favoriser l'acoustique des sons à produire dans notre instrument. Ici interviennent divers éléments fonctionnels de notre personnalité en relation directe avec une connaissance approfondie de nos possibilités physiques.

## LA PSYCHO-PHYSIOLOGIE:

La psycho-physiologie qui est l'étude objective des rapports entre le corps et l'esprit, nous permet de mieux comprendre les analogies du physique et du moral de l'homme. Cette dualité du corps et de l'esprit constitue le *phénomène de l'émotion* qui se traduit très souvent par la gorge contractée du spasme pharyngé, aphonie du spasme laryngé, boule du spasme oesophagien. Ces expressions diffuses s'observent quelle que soit l'émotion; Le trait caractéristique apparait dans une inhibition neuro-musculaire. Il y a alors *relâchement général des muscles du visage* (manque de flexibilité musculaire).

Nous avons tous constaté que d'après notre état physique et psychique du moment, une exécution publique diminue sensiblement notre résistance musculaire. Une articulation souple et précise compensera cette déficience passagère, sans oublier que cette articulation correcte ne sera réalisable que si au préalable, nous faisons une *gymnastique de respiration de manière parfaite*.

# CONCLUSION:

En guise de conclusion, je tiens à remercier l'assemblée pour l'attention qu'elle a eu et j'espère l'avoir intéressée avec un sujet qui, faute de temps, il m'était impossible de développer dans le détail comme je l'aurais souhaité. Sa complexité nécessitant la collaboration de différentes disciplines scientifiques, il m'est apparu intéressant de les mettre en exergue.

Francis ORVAL  
Cor principal à l'Orchestre de  
Radio-Télé-Luxembourg  
Professeur de cor aux Conservatoires  
de Musique de Luxembourg et de Liege  
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## LECTURE AT I H WORKSHOP IX

Francis Orval

GOOD MORNING! It is evident that I do not know how to speak to you in English, but I hope that you will be able to understand perfectly my splendid interpreter who has been willing to translate my bad French..... But first, I am going to play for you: the BOUREE from the 4th Suite for unaccompanied cello and the SARABANDE from the 5th Suite, also for unaccompanied cello, by J. S. Bach; then the Sonata for solo horn Op. 39B by APOSTEL; and finally, the Sonata No. 3 for horn and piano by A. WILDER. At the piano, Maggie Francis.

I am at the same time moved, happy and satisfied to be with you, students, and colleague professors. I will not try to hide how comforting it is to perform for a large audience of specialists who are conscious of the difficulties our instrument presents. It is evident that such an experience always constitutes a risk, however I have noticed that here in America the soloist and the public are much more relaxed than in Europe, which indicates an intellect (a realistic intellect) and an intelligent understanding of our problems as horn players.

### A LECTURE ON THE IMPORTANCE PHONETICS MAY HAVE IN THE ARTICULATION AND THE EXPRESSION OF MUSICAL DICTION

#### INTRODUCTION:

I do not intend to teach you anything and I ask that you consider my talk as a simple reminder of what we all do or all ought to do. Certain players do these things unconsciously.

Most of us have or some day will have the difficult task of fulfilling a teaching assignment. Therefore, it will be very important not to neglect the fundamental principle of *musical diction* which is *pronunciation*. A blunder in this area can have disastrous results as far as technique and phrasing are concerned.

Psychologically *the use of the word 'ATTACK'* when one asks a student to produce a sound seems to me to be very dangerous, as well as the *legendary 'TU'*, which is fortunately in the process of disappearing. All aggressiveness and all fear will be eliminated when we never again use the words *'ATTACK'* and *'TU'* in our *teaching vocabulary*.

One notices frequently, and primarily with beginners, that the *physical contact* with the mouthpiece produces a certain fear. A fear which is purely psychological. Here a perfect balance of breath support is called for; brought about by a perfect exhalation and then an inhalation from the diaphragm in correlation with a correct *position of the mouthpiece on the lips*.

It is my belief that the mouthpiece is an *obstacle* for beginners and that it is necessary to make them forget its presence from the *first lesson*. In order to do this, I advise the following procedure:

- 1.) Have the student form the habit of *exhaling* and *inhaling* deeply from the *diaphragm*.
- 2.) Have him *pronounce while singing* a syllable beginning with a *T* and ending with a vowel *O, E, I, A*, BUT PREFERABLY WITH *O* in order to *prepare him mentally and physically to think and pronounce "ROND"*. (translator's note: This is a French word, the *O* sound being that of a long *Ô* in English).
- 3.) The timing of this one depends on the *ability of the student*. Choose the *psychological moment to try the experience of the first correct contact* of the lips with the mouthpiece (our umbilical cord unfortunately being indispensable for tone production). At this moment the student *will obviously no longer sing the syllable while pronouncing it*, but he will instinctively replace his voice with the *musical thought* of the sound without modifying in any way the *articulation of his tongue*. This very important *method of thinking* will later permit him to tackle the difficulties of the horn in all its registers.

We produce tones in the same way that we pronounce them according to our mother tongue, our habits, our education and our character. Speech therapy being one of the corrective possibilities of this problem, it would be useful to have recourse to it.

The use of vocal technique is indispensable in any case. I recall having read an article in the Brass Bulletin No. 10 by Earl Saxton entitled "Horn Singing". I think that this article merits mature reflection. I cannot emphasize enough the necessity of practicing *Gregorian chant*. My Anglo-Saxon colleagues in particular will find a certain advantage in it.

### MUSICAL PHONETICS:

I have stated that the pronunciation of the syllables corresponds to the articulation of the tongue; the *identical technique* is used in the playing of the horn. *The phrase is the "conductor wire"* in the evolution of the technique of this *method of thinking*.

In order to produce a sound corresponding to a *DO* the instrumentalist will pronounce *TO* and of course he will *sing it mentally*.

It is important to integrate into each syllable the vowel figuring in the name of the notes to be played.



### Example

The slurred notes will be articulated by the pronunciation of the vowel.



### Example

In order to execute perfectly on the instrument a passage of this kind, the *automatismic phonetic reflex* in the pronunciation of the *syllables and vowels* must be accurate in its diction. This requires preparatory work, the duration of which will depend on the individual.

For Anglo-Saxons, this musical diction is not habitual, the names of the notes being replaced by the letters. However, no matter what our ethnic origin, it is indispensable to practice *Gregorian chant*. The use of the neumes is vitally necessary because of the inflections they require.

The mobility of the tongue during a legato determines the tone quality as well as the character of a musical phrase.

Interval jumps are very difficult on our instrument. We would be well advised to *place* our voice as a singer does. The musical test being the basis of a good or bad articulation best suited to the musical phrase we are playing as well as intonation adequate to the circumstances.

The resonance of our sinus cavities can favorably affect the acoustics of the sounds produced on our instrument. Here also enter various functional elements of our personality in direct relationship to a thorough knowledge of our physical attributes.

### PSYCHO-PHYSIOLOGY:

Psycho-physiology, which is the objective study of the relationship between the body and the mind, permits us to understand better the analogy between the physical and mental faculties of man. This duality of the body and the mind constitutes the *phenomenon of emotion* which is very often expressed by the tight throat of the pharyngeal spasm, loss of voice of the laryngeal spasm, "lump in the throat" of the esophageal spasm. These diverse expressions can be observed whatever the emotion may be. The characteristic trait comes from a neuro-muscular inhibition. There is then a *general relaxing of the muscles of the face* (lack of muscular flexibility).



We have already said that according to our present physical and psychological state, a public performance noticeably diminishes our muscular resistance. A lax, supple and precise articulation will compensate for this fleeting deficiency, without forgetting that this correct articulation will be possible only if previously we have diligently practiced breathing exercises.

#### CONCLUSION:

In conclusion, I am anxious to thank everyone for the attention that you have shown me and I hope I have interested you in this subject which, because of a lack of time, I could not develop in as much detail as I would have liked. Its complexity necessitating the collaboration of various scientific disciplines, it seemed to me interesting to bring it to light.

*Translated by Nancy Fako*



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# HORN CHORDS: AN ACOUSTICAL PROBLEM

by Percival R. Kirby\*

There is a curious phenomenon connected with the French horn, which, so far as I am aware, has not received the attention it deserves. I refer to the fact that it is possible for an individual player to produce chords upon his instrument. The phenomenon has been known for many years, but I have been unable to find any satisfactory explanation of it in works on music or acoustics; nor do I know any examples of its use which show that the user really understood the nature of the notes produced, or their actual pitch. The *locus classicus* of the employment of chords to be played by a single performer is the *Cadenza* to the Concertino in E, Op. 45, of Carl Maria von Weber. Before the final *Polacca*, the following passage occurs (I quote from Oscar Franz's 'School for the Horn,' since I have not access to the score here in South Africa):

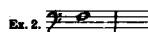


I do not know whether any explanation of the method required to produce these chords has been given in any published score of the work, but it seems quite certain that all the chords cannot have been played as written. Chords *can* be sounded, and have been sounded in this very *Cadenza*, but they were not the chords as written. I suggest that Weber simply put into his score an approximate notation, leaving the rest to the traditional knowledge of the horn-player. The reason for this suggestion will shortly appear.

\*Professor of Music, University of Witwatersrand.

Reprinted from: The Musical Times, Sept. 1, 1975 pp. 811-813.

Every one knows that a perfectly pure musical note is practically non-existent; that partial tones are almost always present in varying degrees of strength; and, further, that horn notes are particularly rich in partials. Now if a horn-player, using the customary instrument in F, sounds the note F (in all the examples except the first, the real sounds are here given):



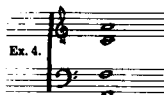
the ear of the listener hears that note, coloured as it is by its upper partials. But if the player sounds the same F, and at the same time sings the C a perfect fifth above (with a tone-colour as near to that of the horn as possible), the listener hears not only the two notes F and C, but also the combination tones produced by the sum and difference of their frequencies. A reference to the harmonic series will make this perfectly clear:



The lowest note in Ex 3 is the fundamental note of the series, and is represented by the ratio 1. The remaining notes of the series are represented by the ratios 2, 3, 4, 5, 6, 7, and etc. The two notes sounded by our player are therefore represented by the ratios 2 and 3, 2 being played, and 3 sung. These two notes generate:

- (1) A differential tone, represented by the ratio 1; and
- (2) A summational tone, represented by the ratio 5.

Both these sounds are quite prominent, and consequently what the listener actually hears is this four-part chord:

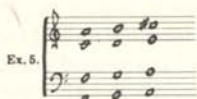


The low F is the differential tone, and the A the summational tone. It is obvious that the generators must form a true fifth, as the

slightest deviation from perfect intonation alters the whole nature of the chord. I would particularly emphasise this point, in view of what follows.

Theoretically, any two sounds, one played and the other sung in the manner I have described, should generate differential and summational tones, but practically there are limits. The chord in Ex. 4 can be produced from any pair of generators a true fifth apart, the only limitations being the difficulty of steadying the lower horn notes, and the compass of the human voice. Naturally, a good deal of adjustment is necessary in some cases, but, with a little practice, remarkable results are obtainable. Further, it is possible to produce these chords with the horn taking the upper notes, and the voice the lower, though this is more difficult than the converse method.

Hucbaldian progressions such as the following are quite easy, provided the player has a good ear:



If we next experiment with other intervals we shall produce new chords. For convenience, I shall tabulate these as Helmholtz has done in his 'Sensations of Tone,' when dealing with combination tones. The notation is, of course, only approximate:



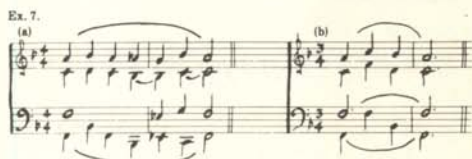
The generators are shown as semibreves, the lower being played, the upper sung; the summational tones as minims; the differentials as crotchets. The chords are constituted as follows:

#### FREQUENCY RATIOS

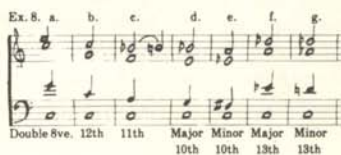
Chord No.	Note Played.	Note Sung.	Diff. Tone.	Summ. Tone.
(a.)	1	2	1	3
(b.)	2	3	1	5
(c.)	3	4	1	7
(d.)	4	5	1	9
(e.)	5	6	1	11
(f.)	3	5	2	8
(g.)	5	8	3	13

The summational tone in the fifth chord is between G flat and G natural, and that of the seventh chord between B double-flat and B flat. I have not thought it necessary to analyse the seconds and sevenths; the resultant chords are extremely cacophonous.

From Ex. 6 it will be seen that passages of the following type can be played, always remembering that these chords are not in accordance with equal temperament:



If we raise the sung notes one octave, leaving the played notes at their original pitch, we shall produce a fresh series of chords. For reasons of vocal range, we shall transpose the whole series down a fourth (although the first, sixth, and seventh chords will be more easily produced from still lower fundamentals):



These chords are constituted as follows:

#### FREQUENCY RATIOS

Chord No.	Note Played.	Note Sung.	Diff. Tone.	Summ. Tone.
(a.)	1	4	3	5
(b.)	1	3	2	4
(c.)	3	8	5	11
(d.)	2	5	3	7
(e.)	5	12	7	17
(f.)	3	10	7	13
(g.)	5	16	11	21



It will be seen that considerable variety may be obtained by combining the best chords of each series in various keys. In order that this may be done successfully, a very keen ear and a very steady lip are required.

Returning, now, to Weber's *Cadenza*, it is difficult to see from the notation employed what notes the composer actually desired to hear. The third, sixth, eighth, and tenth chords *can* be produced in the positions in which they appear (cf. Fig. 6a), but the remainder cannot. Nor does Oscar Franz help us much, for his explanation of the method of chord-production is far from lucid, since he contents himself with saying: 'The lower notes are played, the highest notes are sung, the middle notes are produced from natural acoustic causes,' and he appends these lists of chords:



A glance at Exx. 6 and 8 will readily show how faulty and inconsistent are the above lists in Ex. 9.

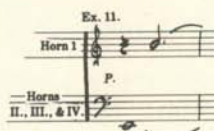
Fortunato Sordillo, the author of a curious treatise entitled, 'The Art of Jazzing for the Slide Trombone' (Oliver Ditson Co.), comes nearer the mark. He recognises the possibility of producing similar chords on the tenor trombone, and introduces some into a solo which is printed in the book, but he employs only the chord in Ex. 4. His notation is:



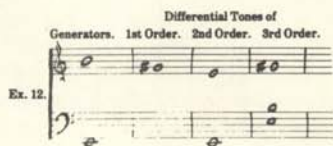
He does not seem to realise that the lower B flat is also present. Moreover, he is unwilling to give away his secret, as he states that his book is not the place for explaining such an effect.

From a practical musician's point of view, such chords as we have been discussing are perhaps not of much use, but they would

appear to throw some light upon a very curious passage in the score of Verdi's 'Falstaff.' On page 22 of the miniature edition appears the following chord for four horns:



I was present at the performance of 'Falstaff,' given by the students of the Royal College of Music at His Majesty's Theatre in 1913, and was forcibly struck by this passage, both at the rehearsals and the performance. What I heard was not a bare two-note chord as printed in the score, but the complete chord of E major, of a tone-quality indescribably delicate and beautiful. In 1924 I heard the same work at the Paris Opéra, and on this occasion the effect did not 'come off'. The building may have had something to do with it, but I believe the real explanation is that in the latter case the twelfth was not quite true. When true, the two notes, E and B, should call into existence not only the differential tone of the first order, but also those of the second and third orders. This can only occur when the first horn makes with the second, third, and fourth, a true twelfth. Ex. 12 shows what should happen:



or, expressed in frequency ratios:

Generators. 1st Order Diff. 2nd Order Diff. 3rd Order Diff.

1 and 6      5      1 and 4      2, 3, and 5

It is worth noting that under these special circumstances, *the higher the partial the greater the strength*; with the partials generated by a fundamental only the reverse is the case.

But the question as to whether Verdi knew these facts either before or after he wrote the score, I leave for others to answer.



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*Jeffrey Agrell*

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The entries with order numbers may be ordered in xerox or microfilm form from University Microfilms, P. O. Box 1307, Ann Arbor, Michigan 48106.

#### *Abbreviations*

DA Dissertation Abstracts

MEJ Music Educator's Journal

**ADDENDA: BERNHARD BRUECHLE SUBMITS THE FOLLOWING:**

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## RECORDINGS SECTION

*Christopher Leuba,  
Contributing Editor*

The West Coast drought was recently alleviated by an outpouring of recordings, to flood many an August day with the sound of the Horn.

But first, I must extend an apology to Milan Yancich, who teaches Horn at the Eastman School and previously played with the Chicago and Cleveland Symphonies, for my having neglected to mention in the preceding issue, his new four record album, *Sound Teaching Recording*, which provides the student a recorded guide to Mr. Yancich's approach to acquiring a solid horn technique and concept of tone production, and is designed to accompany Yancich's text, *A Practical Guide to French Horn Playing*. The combined package of four records and the Guide is available for \$25.00 plus .75 postage (plus 7% tax for New York State residents). Order from

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Ib Lansky-Otto sent a recording of an interesting composition, new to non-Skandinavian listeners, the Quintet for Winds by Hilding Rosenberg, one of Sweden's foremost composers. To my mind, this is a work vastly superior in concept and fulfillment to the Nielsen, being composed in an interesting mix of 12 tone and harmonic methods, basically lyric in concept, opening with an expansive soliloquy for horn. The hornist in this performance is Rolf Bengtsson, who plays with the Stockholm Philharmonic Wind Quintet. Technically, the recording of the Horn is excellent, both in terms of presence and of "color" or quality. In fact, this recording is probably the best sonic representation of a wind quintet I

have yet heard. Incidentally, the sheet music for the Rosenberg is published by Edition Suecia, Stockholm.

The new Ib Lansky-Otto recording (Caprice CAP 1103) also includes a "first", a superb Concerto for Horn and Strings by Gunnar de Frumerie, composed in 1971-72. Beautifully played and recorded.

Seven new discs, all Stereo Quadraphonic, featuring the young French player, Daniel Bourgue, were received from French Decca for review. In these seven discs, Bourgue presents a large segment of the literature, including a few works probably not familiar to most listeners.

It is obvious that playing the Horn comes easily to Bourgue, with a lyric flow to his melodic line and crisp, well defined articulation. The recording technology is convincing, and will give the listener a good representation of current trends in French performance.

A "first" in this series is the Dukas *Villanelle*, with orchestral accompaniment, rather than piano as most of us know it. One assumes that this is the *original* material which was, until now, lost, and not a transcription from the piano part; the liner notes give no information. It struck me that the sustained nature of the orchestral accompaniment encourages a performer to be more leisurely in the interpretation, than is possible with piano, without danger of dullness; here, in the introduction, we hear some of Bourgue's most outstanding playing. The same disc (obviously a "good buy") has a first recorded performance of a short, agreeable (and unpublished) *Andante Cantabile* by Vincent D'Indy. Also, on the same disc, is the first recording of the Michel Corrette Concerto in C Major, "La Choisy", which Edmond Leloir, who realised the score for modern instrumentation and also wrote the album liner notes, considers to be the first concerto for our instrument. Leloir mentions that the original manuscript calls for

two violins, musette (bagpipes), hurdy-gurdy and bass. The Sain-Saëns *Morceau de Concert* is recorded with orchestral accompaniment.

On another disc from this group is to be found for the first time on one disc, I believe, all four of the Telemann works featuring horn or horns. The album jacket is titled, *Telemann; 4 Concertos*, and my hopes were raised that there might indeed be some new Telemann concertos with which I was not familiar. However, it happens that only one work is a concerto: the familiar Concerto in D. Also included are the Suite in F for Two Horns, Strings and Continuo, the Concerto Grosso in E flat (same instrumentation) from the Tafelmusik and, finally, a Concerto Grosso for Horn, Violin, two more tutti horns, strings and continuo. Bourgue plays these works in a very agile, light manner with clearly defined articulation and outstanding lip trills. The second hornist on this disc is Andre Fournier; the third player is not listed.

The Michael Haydn Concerto on another disc appears recorded for the first time. The Giuseppe Mercadante Concerto has also been recorded recently by Domenico Ceccarossi. The attentive reader will notice that Bourgue plays a Concerto in F Major, whilst Ceccarossi plays one in d minor; these are the same work, the first movement being in d, the final one in F. My theory teachers would have advised me to call the Concerto in F! The Schumann *Adagio and Allegro* is recorded with the Ansermet orchestral adaptation of the piano accompaniment. The only previous releases of this work with the Ansermet orchestration are by Hermann Baumann (BASF 25 21889-9) and Edmond Leloir (London 6091 - now deleted).

Finally, another recording was received for review, with performances by the English player, John Pigneguy, formerly co-Principal of the Royal Opera House, Covent Garden. Pigneguy studied with Neill Sanders and James Brown, plays Paxman instruments, a Bb/F compensating and Bb/F alto. The record, "Dreamsville" is a collection of "pop/commercial" arrangements which in-

clude horn, or three horns, in the arrangements: I wish I could say "feature", but the charts are somewhat demure with respect to the use of the horn(s), and the horn sound is consistently recorded with less presence than the other instruments: it is a "nice", agreeable sound, but *out there*, and the other players, guitar, drums, trombone, keyboard are *right here*. It is a situation where, I feel, the hornists have been forced into a preconceived conceptual mold, dictated by the engineer who has heard too many other pop records done this way. But, back to the music: these are some quite sophisticated arrangements of standards, mostly ballads, with a bit of quasi-Latin beat. Pigneguy's playing is faultless: one always hears an idiomatic turn of phrase, which sounds 100% convincing to me. When the three horns play in unison, the stylistic unity and pure intonation are outstanding; indeed, the unisons are so perfect that I often wondered if I were hearing added reverberation on one horn! But always, I kept wanting more horn, and I'd also like to hear an occasional break into improvisation, especially on a disc subtitled "the Sound of Horns". Canadian readers of this Journal will be able to secure this record through outlets which handle BBC-PYE records; I suggest that U.S. readers try through Canadian outlets.

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DECCA (French) 7213 Stereo-Quad

*Daniel Bourgue*

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D'Indy, Andante Cantabile for Horn &  
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Michel Corrette, Concerto in C, "La Choisy"  
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Mozart, Concert Rondo K.371

DECCA (French) 7158 Stereo-Quad

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Michael Haydn, Concerto in D for Horn  
Joseph Haydn, Concerto for Two horns, in  
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Amid the concerts, lectures, and ensembles of the Ninth Annual Horn Workshop in Hartford, the advisory council was meeting to discuss a matter of equal importance: finding a successor to Barry Tuckwell, retiring president of the I.H.S. For many, the choice of Douglas Hill was a bit of a surprise. "Who," they asked, "is Douglas Hill?"

A quick glance at Hill's resume reveals a man who has done an amazing variety of things in his little more than thirty years. He has been solo horn with the Rochester (New York) Philharmonic, New York City Ballet, Joffrey Ballet, and New Haven Symphony; solo horn on tour with the Henry Mancini Orchestra, Andy Williams Orchestra, Dick Schory Percussion Pops Ensemble, and the Contemporary Chamber Ensemble. He has been featured soloist with the Rochester Philharmonic, the Mostly Mozart Concerts at Carnegie Hall, and the Madison Symphony. With his wife, Karen Zaczek Hill, a gifted pianist whose talents were much in evidence at the recent workshop, he has also undertaken solo recital tours.

Hill has been on the faculties of the Aspen Music Festival, the University of Connecticut, the University of South Florida, and Wilkes College, as well as the University of Wisconsin in Madison where he is now associate professor of horn, member of the Wingra Woodwind Quintet (which recently released an album on The Golden Crest label), director of the UW Horn Choir and co-principal horn of the Madison Symphony.

Douglas Hill appeared as a champion of contemporary music at the workshop. He presented a lecture on contemporary horn techniques, performed Thea Musgrave's Music for Horn and Piano, and, during the final concert, conducted the UW Horn Choir in two aggressively modern pieces for seven horns, "Sketches" and "Trauma", which he composed for the occasion. It was, therefore, a bit of a surprise to see, in a prominent place in his University of Wisconsin Office, an Alexander hand horn that had obviously been in recent use.

"My next recital will be *cor-de-chasse* and horn pieces, hopefully including the Brahms Trio on hand horn," he explained. "I'm not trying to cram contemporary music down anyone's throat; I did those things at the workshop chiefly because I felt that nobody else would, and it needs to be talked about. We live today, this is what's happening today, and if the Horn Society doesn't advocate such things, what good is the Society doing for future generations? We can at least help to bring more music into the world."

To this end, Hill was a major contributor to the establishment of the I.H.S. Composition Project, for which he serves as chairman. This fund, solicited from members of the Society and augmented, hopefully in the near future, by contributions from corporations and other larger contributors to the Arts, will permit the commissioning of works featuring the horn by well-established composers. A more distant goal of the Project is to sponsor a composition contest, offering a major prize to attract international attention.

Hill was candid about his reaction to replacing an international celebrity of Barry Tuckwell's stature. "I was surprised. Barry Tuckwell has done a fantastic job for the Society, spreading the word of its existence, as the March 14th 1977 issue of the *New Yorker* magazine illustrates. I only hope I can do as much in the office. Of course, from my position and perspective it will take on different patterns.

"Perhaps because of Barry and the other founders of the Society we have gained the



international visibility necessary for growth and influence. Because of this we can and should grow in other ways. I don't really dig administration, but I *do* dig the Society. Hopefully some of the ideas which the advisory council has been exchanging will be presented to the membership soon in the newsletter."

The affairs of the Society and his duties at the university form only part of Hill's busy schedule. Recently, he and his wife Karen taped a 90-minute recital-interview for a National Public Radio series that will be broadcast some time this fall. It includes the Ferdinand Ries *Sonata*, Thea Musgrave's *Music for Horn and Piano*, the Joseph Reinberger *Sonata*, and the Richard Strauss *Andante*. All of these, except the Musgrave, are also scheduled to be recorded for release on the Musical Heritage label.

Hill has found the time to co-author (with James Froseth) a new beginning method book for the horn. The book is called *Introducing the French Horn* (G.I.A. Publications), but on page four the word "French" is removed and explained for the sake of informing both the teacher and the beginning horn student that "Horn" is the usual and sufficient designation.

The Hornist's Nest has published two sets of Hill's compositions: "*10 Pieces for Two Horns* and *Five Pieces for Three Horns*. More recently he has written a second set of trios and a set of unaccompanied pieces, both of which are more difficult, and which therefore remain unpublished.

"*Sketches and Trauma* resulted from Jim Jacob's request that I write something for the workshop. That was great. Somebody wanted a piece from me. That made me feel good, so I wrote a piece. I'd like to compose some pieces for hand horn and *cor-de-chasse* in a contemporary idiom, but I need large blocks of time to find out where I am, compositionally. That will probably have to wait until someone asks me for such pieces and puts me on the spot!"



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***Dennis Brain - A Biography*****Stephen Pettitt****Robert Hale, London 1976 \$11.30**

It has been 20 years since Dennis Brain met his untimely death. And, at last, here is a book discussing his extraordinary life, especially the hectic professional side.

The book begins "With an Appreciation by Benjamin Britten...penned" in the autumn of 1957 in memory of an artist for whom he felt a deep respect and affection and with whom he so often collaborated." A number of other such eulogies are included in Chapter 10 appropriately titled "Aftermath - Still Falls the Rain."

A large portion of the initial chapters is devoted to the careers of A. E. Brain, Dennis's grandfather (born in 1860), his uncle Alfred, and father, Aubrey. These careers are discussed along with the development and demise of numerous orchestras and orchestral societies in the London area. Alfred's move to the United States in 1922, first to New York, then to Los Angeles, was discussed as an important turning point for both Alfred's and Aubrey's careers.

The book's emphasis on the professional lives rather than the private continues as Dennis enters the scene in 1921. Chapter 4, "Schooldays and Royal Academy," follows Dennis through piano and organ lessons, horn lessons with his father, his debut as second horn in the Brandenburg Concerto No. 1, and his numerous awards in horn, piano, aural training, and conducting.

The coming of World War II found Dennis and many of his life-long friends from the Academy in the RAF Central Band and Symphony Orchestra. From the early 1940s until his death in 1957 we follow Dennis Brain's very active performing life. The many orchestras and chamber groups, the solo spots, the recording sessions, the tours of Europe and the United States, the radio and television shows, the many collaborations with composers on new works for solo horn, and the development of his own orchestra which he conducted and which occupied much of his time and interest towards the end of his life, are all discussed; at times job by job.

His personal life is alluded to through short anecdotes from his friends and colleagues and through the inclusion of some interesting family related photographs.

At the end of the book there is an intriguing discussion and evaluation of Brain's style and technique. "In Dennis's hands the horn became an instrument to be respected and enjoyed. Respected, because he raised the obscure classics by Mozart and Haydn from rare novelties to best sellers and then went on to draw inspired new works from many of the important composers of the day. Enjoyed, because his utter reliability enabled audiences to relax in his presence, savouring the true artistic expression that arises only from absolute mastery."

An appendix is then added which includes a complete discography of the recordings by Alfred and Aubrey Brain, as well as the remarkable list of "official and unofficial" recordings of Dennis Brain, numbering 128!

Many feel that it took a Casals, Rampal, Segovia, and André to bring attention and respect to their respective instruments. Why? We owe it to ourselves as horn players to know as much as we can about Dennis Brain, the first to bring the valved horn into prominence as a solo instrument. This book is a fine addition to such knowledge.





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Louis Dauprat *Six Sextets for Horns*, Opus 10  
 Edited by CHristopher Leuba

Available from Mr. Leuba/4800 N. E. 70th Street/Seattle, Washington, 98115.  
 Cost: \$18.00 (includes score, parts, and postage)

An introductory page in the score discusses briefly the composer, the music, and the editorial changes which have been made. The first horn part, and also possibly the second, are intended for descant horns due to the high tessitura. Parts are well-cued for ease in rehearsal. These classical works are delightful to play with those modern conveniences, the valves; also they can be played as intended by the composer, on the hand horn.

Other works available from Mr. Leuba can be obtained for approximately \$10.00 and include the following:

**Five Horns:**

Carlo Gesualdo (Leuba)	<i>Baci soavi e caro*</i> (5 p.)
Thomas Stoltzer (Blake/Leuba)	<i>Fantasia</i> (score + parts, 12 p.)

**Six Horns:**

Orlando di Lasso (Blake/Leuba)	Missa, "Ecce nunc benedicite"* (score + parts, 61 p.)
Palestrina (Blake/Leuba)	<i>Haec dies quam fecit</i> (score + parts, 13 p.)
Heinrich Schütz (Blake/Leuba)	<i>Blessed are the faithful*</i>

\*First and second horns, extremely high tessitura, intended for descant horns.

Robert Hall Lewis *Monophony VI* (1976)

Available from the composer at 328 Broadmoor Road/Baltimore, Maryland 21212.

This piece was composed for Calvin Smith and is part of a series of works for solo instruments by this composer. *Monophony VI* presents considerable technical and interpretive challenges to the performer, making diligent study of the piece a

prerequisite to its rehearsal. Frequent use is made of short trills, stopped horn technique, and flutter-tonguing. A wide range is essential as the third movement alone requires nearly four octaves.

Robert Hall Lewis is currently Professor of Composition at the Peabody Conservatory and at John Hopkins University in Baltimore, Maryland.

The four movements of the piece are as follows:

Andante con Fuoco  
Adagio Espressivo  
Quasi cadenza  
Andante Marziale

#### **Gordon Stout *Piece for Horn Alone* (1976)**

This work represents a valuable addition to the repertoire since it challenges one's ability to perform in the low register. Much of the notation is in the bass clef, and often a non-metric approach is taken towards rhythm with some proportional notation being used. a wide dynamic range is specified despite the low register. Another challenge lies in the fact that harmonic implications are rarely of a triadic nature resulting in some unpredictable intervals. Recommended to show off or develop the low register. For more information, contact Mr. Louis Stout, University of Michigan/Ann Arbor, Michigan.

Eugene Bozza *En foret*

Arranged for Band Accompaniment by Dr. Wayne F. Pegram

Available from the arranger at Box 5045/Department of Music/Tennessee Technological University/Cookeville, Tenn. 38501.

Previously available only with piano accompaniment, now this favorite solo can be added to the literature for wind ensemble and horn solo. The accompaniment is scored for the normal band instrumentation, preferably for one on each part. Percussion should include one rather proficient player on mallet instruments (vibraharp). Approximately Grade IV level for Band.

#### **Randall Faust *Prelude for Horn Alone***

Available from the composer at Shenandoah Conservatory of Music/Winchester, VA.

Mr. Faust composed this piece for his teacher, Marvin Howe. Although not exceedingly difficult, the work exploits slow changes from open to stopped horn in descending patterns. Our clever editor, Paul Mansur, has pointed out that this piece cannot be played on the single B flat horn but was composed instead for the double F/B flat horn only.

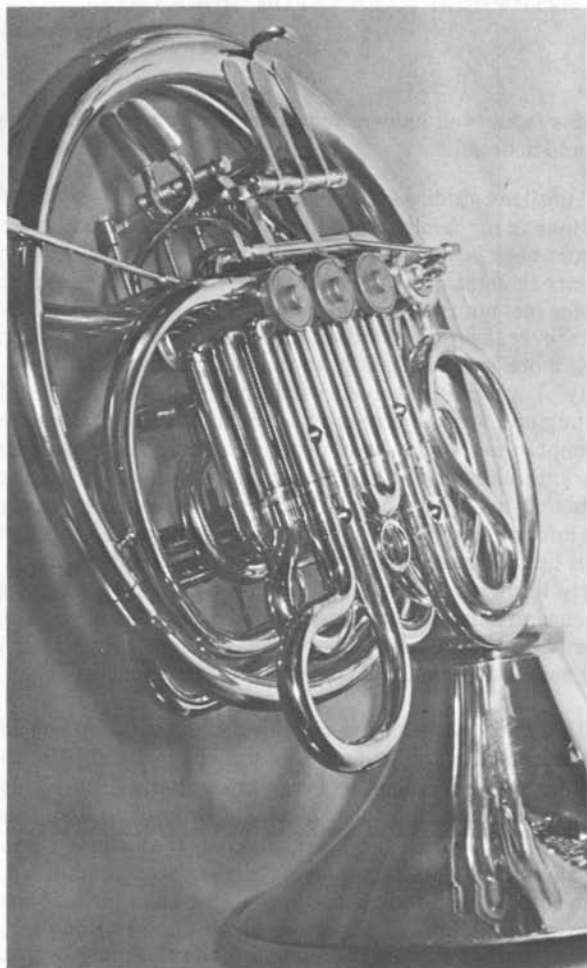
Erwin Chandler *Melody for Horn and Piano* (1972)

Available at copying cost from the composer at 24 Penn. Ave./Port Jarvis, N. Y. 12771.

This transparent ABA form will be a pleasant, melodious addition to any program. A swaying 3/4 rhythm is interrupted occasionally by a duple measure, but the easy melodic flow permeates the composition. Erwin Chandler is himself a horn player who must regard quality of sound as paramount to horn playing. He limits the range of pitches to one and a half octaves and focuses the attention on line rather than technical flourish.



Gayle Chesebro, "Music in Manuscript" editor for the *Horn Call*, pauses to comment and answer questions during her workshop lecture-recital of unaccompanied horn literature.



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## PROFILE INTERVIEW WITH PHILIP FARKAS FOR "HORN CALL"

by Tom Cowan

TC: Your general background is fairly well known, but there are some conspicuous gaps. Let's discuss your background in detail.

PF: During my childhood and until my studies in junior high school, I had very little exposure to music in the home. None in my family were particularly musical, although there were rumors that a great-aunt back in Vienna was the original "Merry Widow" in Franz Lehar's operetta. My parents thought, as did nearly all parents of the time, that the study of piano would be good for me, but two years of lethargic study on my part did not seem to do me any good whatsoever. Like many other adults, I look back with deep regret that I did not apply myself more enthusiastically to that important instrument. During the years of piano "study" I was also involved with Boy Scouts, and when I learned that our troop needed a bugler I went to a nearby pawn shop and purchased a used bugle for \$3.00. When I attempted to sound it by blowing air through it and got no result whatever, I burst into tears, thinking that I had been cheated, since, by looking through the mouthpiece I could plainly see that the little brass reed, so essential to my success on Halloween horns, was missing from this one. It was several days before I had the revelation that one buzzed his lips together to make a sound on the bugle. Later I learned that this applied to nearly all brass instruments. In due time I became quite proficient on the bugle, and because of this, decided to drop the piano, coming to the conclusion that the bugle was the better instrument. And, if you listen to me play both the bugle and the piano in rapid succession, you will come to the same conclusion!

Because of an altercation with a gym teacher it was decided at school that I could fulfill my physical education requirements by joining the marching band. Unfortunately, the band did not use either piano or bugle, so I was presented with the only instrument available at the moment - a huge BBb tuba. I quickly learned to love this instrument and made my formal musical debut on the Tuba, playing *Way Down Upon The Swanee River* at a school assembly. This tuba-playing career was short-lived, however, as a street-car conductor on the car I took home every afternoon forbade me to ever again bring the bulky instrument aboard his crowded street-car. However, pointing to a horn being carried by another student, he opined that something of that size might be permitted, so I went out and rented a horn. Had the conductor pointed to a flute I undoubtedly would now be a flautist.

So, at age fourteen I started the study of the horn, which we so ignorantly called the French horn in those unenlightened days. At eighteen, I cut classes in high school one day in order to audition for the first horn position in the newly-formed Kansas City Philharmonic. I got the job, but assumed that this was the way things usually went—you studied an instrument for three or four years and then went out and procured a symphony job. Several of my musician friends had the same experience, so we all thought that this was a fairly normal experience. And perhaps it was. But I'm afraid this is no longer true. The standards are much higher now and the competition much keener, so that a four-year study period before becoming a professional player is now almost unthinkable.

After three years with the Kansas City Philharmonic I received a call from the manager of the Chicago Symphony, informing me of an opening in that orchestra for first horn. Since I was known at the Chicago Symphony, having been a member of their own training orchestra, the Chicago Civic Orchestra, I was invited to audition. In those days they auditioned one player at a time; that is, they listened to only one player, and if they liked him, hired him. If not, they would then invite another player to try out the next day—and so on. Fortunately for me, I was the first to try out and succeeded in getting the job. So at age twenty-one I became the solo horn in the Chicago Symphony. I was also the “baby” of the orchestra, being its youngest member. For the next five years I continued in this position until I was invited by Artur Rodzinski to become the solo hornist in the Cleveland Orchestra, a prestigious orchestra even at that time. No audition was necessary since Rodzinski knew me well, having been a guest conductor with the Chicago Symphony on many occasions. Years before my tenure with the Chicago Symphony, I had ushered in Orchestra Hall for the Orchestra. Consequently, as first horn, when I would try to get a better salary, the manager would remind me that not very long ago I was just an usher making \$1.25 a night. And what was my big hurry to get rich? I could see that, in the manager’s eyes, I would always be the “boy usher who made good.” Therefore, I decided to take the Cleveland offer and break that “boy-usher” stigma, by joining an organization as a full-fledged adult. I spent four happy years with the Cleveland Orchestra under Rodzinski and later Erich Leinsdorf. Perhaps I have a Hungarian gypsy background, because, after these four happy years, when I was invited to play alternate first horn with a man I greatly admired - Willem Valkenier - in the Boston Symphony with the great Serge Koussevitzky, I accepted with eagerness. But, after one winter season and one Tanglewood season, the manager of the Cleveland Orchestra called and invited me to return to Cleveland. This was an offer I found impossible to turn down, since the great George Szell had just been made musical director of the Cleveland Orchestra and had asked for me specifically. I was even told to name my own price (but within reason: in fact, very much within reason!). But I admired Szell so much and the new salary was so impressive and my former four years in Cleveland had been so happy, that I could not resist the offer, and so returned once again to Cleveland.

After a very happy year in Cleveland I was asked by Artur Rodzinski to rejoin him, but this time back in Chicago where he had just been made musical director. This was another invitation too good to refuse as I knew from past experience that I could please Rodzinski and that he was a great conductor in my eyes. Besides, I could now come “home” again, completing the circle started so many years before. Here were my parents, many good friends, a great orchestra with a great conductor - AND - I would be coming back as an adult horn player with experience and a decent reputation. The new manager didn’t even know that I had once been an usher. So for the next thirteen years, from 1947 through 1960, I played first horn in the Chicago Symphony, an exciting and musically fulfilling experience with its many concerts and broadcasts each week and its numerous guest conductors of great renown over the years.

In 1960 I was invited to become a professor of music at Indiana University, and, after much deliberation, decided to accept their fine offer. I had several reasons: My family doctor had told me that I was extremely lucky because, although I had had severe asthma since childhood, and, on top of that, had played a wind instrument for many years, I was completely free of emphysema, which was a minor miracle. He also suggested that I would live a good ten years longer if I “took life easier.” I was playing

well at that time, which seems like a peculiar reason to quit the performing phase of music. But having heard all too many players continue playing beyond their prime, I had an abhorrence of doing the same, and have always felt that I would rather quit several years too soon than ten minutes too late. And the idyllic country life of Bloomington appealed to me, and I have always enjoyed teaching. Combining all these favorable points seemed to indicate to me that this move to Indiana University was a happy one. And so it has proved. I still have opportunities to play, mostly in chamber music groups or at summer festivals and clinics. And working with talented students, of which I have a good number, is rewarding, too. Now I can indulge in hobbies that were hitherto closed to me with the demanding schedule that a symphony requires. I can go fishing, camera-hunting, and all in my own airplane; flying being the most absorbing hobby of all.

TC: Specifically, what are your duties at IU?

PF: I give private lessons to horn students, about twenty students a semester. Each student gets fifteen one-hour lessons each semester. I also play in the faculty woodwind quintet, the American Woodwind Quintet, and perform other chamber music works with mixed groups. I coach the student horn sections, supervise the preparation of student recitals, etc. Ten or twelve times each winter I give clinics and lecture/demonstrations at various other colleges and communities. Here again, that airplane comes in very handy. It is a Navion, is quite fast and has a range of about 700 miles. Since these other schools are almost invariably in towns just as small as Bloomington, I can usually beat the airlines' time, since I can go directly from one small airport to another. For sixteen years I also spent my summers at the Aspen, Colorado Music Festival, performing and teaching. And often I flew to Aspen. What a spectacular flight that is! Can't get above those mountains, so you fly between 'em!

TC: During your many years of horn playing you played under some of the finest conductors. Who were they and what are your thoughts about them?

PF: Because all of the orchestras I was associated with had numerous guest conductors, I can truthfully say that I have played at least a few concerts with all of the greats of that time; at least until some of the now-greats have come along since 1960. Karl Krueger in Kansas City and Raphael Kubelik in Chicago were certainly great conductors, but the four that impressed me the most and who I got to know the best were Artur Rodzinski, Serge Koussevitzky, George Szell and Fritz Reiner.

It seems almost a coincidence that these four were considered the toughest, most demanding and temperamental conductors of their time. But, in a way, I consider myself lucky to have worked with these cantankerous geniuses. Difficult and exasperating as these men were to get along with, they had one thing in common: they made music. No fakery here. They knew the score—not only the musical score—but they knew what can be exacted from any instrument and they demanded it. So, with them you made great music and, in many cases, played better than you thought you could, simply because they demanded it. Many concerts I would go home from, walking ten feet off the ground. True, there were a few concerts which I left by sneaking out the alley door. But mainly these conductors made you proud and happy to be involved with them in music-making. This is not to imply that you sought them out in a social way, though.



TC: What were the characteristics of these four conductors you so admired?

PF: George Szell was the greatest stickler for the tiniest detail. He was the most musically knowledgeable of them all, and the details were always musically impeccable. Every detail was worked out in rehearsal to the Nth degree. The character of his performances was that of great freedom and flexibility with impeccable tempi and flawless detail. But free and spontaneous as that music seemed; depend on it—every nuance was worked out to the tiniest detail.

Fritz Reiner was equally great, but in an entirely different way. He would depend upon the inherent fine musicianship of his players to a greater degree. Sometimes the details of a concert would be almost without comment on his part during rehearsal. But that did not mean that he did not want detail. He wanted it at the concert, and you had better be watching him and his tiny, tiny beat like a hawk at the performance. Just out of perversity, it seemed, he would sometimes make a sudden pause or change in tempo at the concert—just to see who was paying attention! But he seldom caught anyone with this maneuver, since we all knew what would happen if we were caught napping. His music-making also had a spontaneous and free quality in it, but contrary to Szell's approach, this spontaneity was felt by Reiner and conveyed to us on the spur of the moment. Which made for great music making, too, provided he had the players who could play in this manner. Before he learned to trust the individual, he could be absolutely demoniacal with a player. But once you proved yourself to Reiner he would trust you and give you a remarkable amount of freedom in your interpretation of solo passages.

Rodzinski was an exacting taskmaster also, and seldom accepted anything less than perfection. He took brisk tempos and hated any dragging in tempo, either from himself or his players. But the music was always exciting and vital.

Where Szell, Reiner and Rodzinski all made exciting music, they also kept their cool and although the music could be very emotional, they themselves never got so carried away that they did not have complete and calculated control over the orchestra. But Koussevitzky, in making equally great music, got involved to the point of breathing heavily, snorting and gesticulating and sometimes waving his arms in a manner which was not at all helpful to the precision of the music. The veins on his forehead would stand out at the exciting moments and his face would get extremely florid. This could be almost frightening and more than once I had the feeling, "Don't make a mistake at this point! If you do, the shock will kill Koussevitzky and then you'll be accused of murder!"

None of my remarks concerning these conductors should be taken as being derogatory, as I had the utmost respect for their musicianship and consider myself very fortunate to have been associated with them. Each rehearsal or concert with these musical giants was the equivalent of a superb music lesson.

TC: How does the Chicago Symphony of today compare to the orchestra you remember playing in?

PF: I heard the orchestra just recently at Ravinia, and was struck at how many of the same players are still with the orchestra from my time; particularly among the principal players in each section. Today's orchestra has the same first flute, first oboe,

first clarinet, first trumpet, tuba, first viola, percussionists, etc. And there are a great many of the section players who are old colleagues. I would say that the orchestra is not one bit better than it was. Different, yes, but that is because of the difference in conductors. The orchestra was great under Reiner and it is great under Solti. That old saw—there are no great orchestras, only great conductors—is absolutely rubbish. A great orchestra can't play its best without a great conductor, but neither can a great conductor draw music out of an inferior orchestra. In fact I have seen great conductors get miserable results when guest conducting a second-rate community orchestra. But a great orchestra can play superbly with even a second rate conductor, once they determine to ignore him! As one of the Chicago Symphony members remarked about their performance with a visiting guest conductor, "Actually, we could have played the composition better - but he wouldn't let us."

TC: Returning to your background, who were your teachers?

PF: After starting the horn with my high school band director, who was a clarinetist himself, I studied with Earl Stricker, first horn of the Chicago Little Symphony, a first rate chamber orchestra. Mr. Stricker was an absolute disciplinarian and I owe him a great debt of gratitude for making me aware of the necessity for exactitude in playing in ensemble. His sense of rhythm was impeccable and he made his students adhere to the same correctness, a trait which has helped me for all my orchestra years.

One day, while going past Carl Geyer's workshop, I heard some incredibly beautiful sounds coming out the door. Upon investigating, I found that it was Louis Dufrasne trying out a new Geyer horn. At that exact moment I determined two things I would some day own a Geyer horn and I would have Mr. Dufrasne as my teacher. I started with Mr. Dufrasne right away but it took quite a few months before Carl Geyer determined whether or not I was qualified to own one of his beautiful horns. But in the end, I got my Geyer horn and played it for about 23 years, until it literally died of overwork. Dufrasne was first horn in the Chicago Opera Company, which was presided over by the singer Mary Garden, who ran the company with a lavish hand, spending millions of dollars a year. Mr. Dufrasne was a recipient of some of this largess, being a sought-after horn player who could demand a large salary and who had the additional asset of being strong as a bull, horn-playing-wise. He had no assistant and would play the entire opera of *Die Meistersinger* or *Der Rosenkavalier* without any assistance and end the performance with great strength. On a few occasions I was allowed to sub for him at the opera. When the opera folded during the depression, Dufrasne became the first horn at NBC in Chicago. And here too, I often subbed for him. Later it became my summer job during my Cleveland days, since Cleveland had no summer season. NBC used only two horns, Ralph Forcelatti and myself. Roy Shield, the conductor at that time, would often put on a major symphonic work, but only doing one movement of a symphony each week. I remember that we did the New World Symphony of Dvorak, playing one movement each Wednesday evening. I had to wait an entire month to find out if I was going to get that famous high "B" in the last movement. Now I don't remember if I got it or not!

During the last three years that I studied with Dufrasne I attended the Chicago Civic Orchestra, the Chicago Symphony's training school. This is where I received my formal musical education, studying harmony and theory, as well as orchestra playing. The Chicago Symphony's first horn player was Pellegrino Lecce, a most sensitive and

gifted hornist. He was our horn section coach for the Civic Orchestra and his fine observations and teaching comments have been a most valuable asset to me for all the succeeding years. Many years after leaving Chicago, Mr. Lecce became the fourth horn in the St. Louis Symphony, and I understand he is still alive and well, living in St. Louis and retired from playing.

Since my three years in the Civic Orchestra were during the height of the great depression, this was the only formal musical education that I and most of my contemporaries could afford. None of us went to college or a conservatory. We considered ourselves fortunate just to scrape up enough money for a weekly private lesson. And since there was no work to be had, we spent most of the day just practicing our instruments, since we simply had to get the most good out of those hard-earned lessons. Perhaps this accounts for the many fine instrumentalists who grew up during that period without benefit of formal education and who, nevertheless, became highly successful at their chosen field. Which points up a truth. Practice does seem to help. Many years later, this seemed to be borne out by the fact that the Dean of the School of Music at Indiana University at that time, Dr. Wilfred C. Bain, when he offered me a full professorship, said that a doctoral degree would have had me in the wrong place for the last ten years for the position I was to hold, as he wanted experienced performers to teach applied music, desirable though a doctorate might be for the other aspects of teaching.

TC: During much of your playing career you played Geyer horns. Later you designed horns for the Holton Company. What are your thoughts on instruments?

PF: My first horn, after leaving the high school horn behind, was a Geyer. As I remember, it was extremely stiff and heavy at first, but gradually became better and more flexible, until I thought of it as an exceptionally fine horn. Which makes me a believer in the fact that a horn improves and matures as it ages. Why not? We know that metal fatigues from vibration and finally crystalizes, and in the case of airplane wings, finally breaks and falls off. Terrible thought. But then, they retire airplanes from service before this point is reached...hopefully. But during this vibration process, might not a horn, as the molecules re-arrange themselves from vibration, get better and better? And then, unfortunately, after reaching the peak of perfection, might not this vibration start to take its toll by going too far? I believe that is exactly what happened to my Geyer. It got better and better, but then, years later, it began to feel fatigued and lifeless, to the point that I finally gave it up. About 1956 the Holton Company asked me to consider designing a horn for them. This intrigued me very much, as I had always wondered what might be the result if I could gather all the good qualities from each of the many makes of fine horns and, at the same time, eliminate all of the bad features of those same horns. An impossible dream? Perhaps. But here was my chance to try. And I fondly think that, to a great degree, we succeeded. But at this point I will drop the subject, before it progresses into a "commercial"!

TC: What is your philosophy of horn sound?

PF: I believe that the F horn sound is the true horn sound and should be strived for even while playing the Bb side of the horn. Dufrasne, in my student days, made me swear a solemn oath that once a day, during my warmup, I would play the entire range of the horn on the F side only. This was to refresh my memory of the F horn sound once

a day, so that no matter which side of the horn I played, I would never drift too far away from that concept. And this is still my objection to the single Bb horn. Some artists play it with great beauty of sound. But the student who has only the single Bb horn at his disposal has no means of reminding himself of that F horn tone. Years of playing such a horn could very possibly allow the player to drift completely away from the concept which I believe to be the essence of true horn tone. My concept of a horn tone is that tone which is obtained from a horn that has a natural reverberant and ringing quality, but that is "velvetized" by the intelligent use of the right hand and the use of a relaxed, almost soft embouchure. This tone will be dark and velvety, but will have a ringing undertone (or overtone, as you wish) and will have that shimmer that seems to linger in the air. This differs from the tone obtained from a very dark sounding horn and exceptionally deep mouthpiece, which might also have a dark and mysterious tone, but lacks that undertone of "ring" that I feel is so desirable. In other words, I like a dark ringing tone, as opposed to a dark but dull tone. But then, I suppose everyone would make that statement. From here on it is a matter of semantics and I suppose that what I might consider dull could very well be considered ringing by other ears.

I think I can get the kind of tone I prefer by using a horn with a bell that does not have too large a throat—just a medium throat; a horn not too light. I want a horn that really rings when played with a hand out of the bell. And then I like to velvetize this fairly bright sounding horn by using a copious amount of right hand in the bell, and a relaxed embouchure. Note that I do not like a bright tone. But I start with a fairly bright horn and modify it down to the "covering" I prefer. I do not like the tone to have an "open" sound, nor do I like it muffled. I want it "just right" and this, of course, makes it an entirely personal thing. If there is one thing that angers me concerning this subject it is in the act of walking past a practice studio and hearing a brass instrument sound emanating from it and having to ask myself, "Is that a horn or is it a trombone?" The need to have to ask myself that question absolutely infuriates me. The trombone is a great instrument, but only a trombone should sound like one. The horn should sound like a horn and the difference should be instantly and distinctly apparent. I would be equally annoyed, I presume, if I opened that studio door, thinking I heard a horn, only to find that it was a trombone!

However, comparing horn tones to trombone tones, Tommy Dorsey had a horn-like tone that was the envy of horn players as well as trombonists. I once asked him how he obtained such a characteristic horn tone on a trombone and he replied, "I use an embouchure like they use to play the jug—a jug-tone." If you remember the ragamuffin bands down South that used a washboard, spoons, wash-tub, etc. to make their music, you recall that one of them always blew over the top of a big glass jug getting the oomp part of the oomp-pah. It was done by puckering the lips to an extreme and blowing over the opening in the top of the jug. And that's the embouchure Tommy Dorsey used—a definitely puckered embouchure. If that's what it takes to get a horn tone on a trombone, it might be a good thing for horn players to remember. The important thing in obtaining the horn tone you desire is to first have a concept of the tone you desire firmly fixed in your mind. Once you have decided exactly what kind of sound you really want, it is relatively easy to obtain by using the lips, the right hand, the direction of the horn bell, and the type of equipment; all aimed at producing that ideal concept.

TC: The warmup you published in *The Art of French Horn Playing* is well known. Beside being an exercise mostly on the F horn, is there any other purpose behind it?

PF: Absolutely. Dufrasne used to preach that the horn had to be many things. It had to be a brass instrument at one moment - a woodwind the next, and while being neither of these it often enhanced the string sections. Therefore the slow and loud opening arpeggios in the warmup were to be played as the brasses are played, with power and solidity. Then, when the exercise drops down on octave and speeds up to moderate eighth-notes, we should try to emulate the lower woodwinds; bassoons, bass clarinet, etc. Then when the exercise comes back to the upper octave and goes at a much faster tempo we should think as the light woodwinds; the flutes, oboes and clarinets.

The metronome marks, therefore, are more of a clue to the style than a strict indication of a tempo that must be obtained.

TC: What are your thoughts on practice?

PF: As you get more and more involved in your profession, you get more pragmatic about what you will practice and for what purpose. I used to work hard on Maxime-Alphonse Book Six, when I was a student. But after my first professional performance of *Oberon* Overture, I spent less time on Maxime and more time on long tones; starting them inaudibly, making a crescendo and then dying away to "infinity", all while trying to maintain the utmost control over volume, intonation and tone quality. One soon learns to practice what he needs when he gets that first professional job. You practice endurance by playing several hours a day simply because a concert lasts about two hours and the big brass works occur at the end of the program. Therefore, three hours practice gives you the endurance to finish a two hour program still strong since you have practiced that extra hour for the margin of safety. If you are a fourth horn player, you work on strengthening your low notes. When you are told that next week you'll play the *Bach Brandenburg No. 1*, you start working on the extreme high register. Somehow, during all this, Maxime-Alphonse doesn't look quite so important. The best advice I could give pertaining to practice would be, "Know thyself". If you know your weaknesses and also your requirements for the position you hold, you'll know perfectly well what and how to practice. Take the problem and practice it to the extreme. Play the high passages a tone higher, the low ones a tone lower, the slow passages too slow and the fast passages too fast. Play your fortissimos too loud and the pianissimos softer than possible. Then, like the baseball batter throwing away the three excess bats that he has been swinging so that the real bat will feel as a feather for the moment, you will be comfortable, knowing that at the performance you don't have to go to this extreme. I used to practice the Mendelssohn *Nocturne* three or four times in a row for days before the performance. And then on the night of the performance I could say to myself, "Relax, tonight only once straight through!"

TC: Who are your favorite composers:

PF: I guess I'm the enthusiastic type who likes whatever composer's work is being played at the time. But of course I am influenced, against my will, actually, by the composers who have understood and treated the horn in the best manner. This, of course, will then include Mozart, Brahms, Mahler, Strauss and most of the Russians, (I'm fond of the big Russian composers - Tchaikowsky, Moussorgsky, Gliere, Glazounow.) And the older I get the more I appreciate Robert Schumann. I don't think that there are four more beautiful, sensitive slow movements in all music than are to be



found in the four Schumann symphonies. But again considering horn writing, think of Brahms. He rarely, if ever, takes the horn out of its most beautiful range. He gives it big singing melodies; and somehow we know instinctively that no other instrument could have played that passage as well as the horn. Contrast this with some of the avant-grade writing where the horn part can just as well be played on the xylophone. Brahms never for a moment forgot that the horn is a horn, and in spite of the squeaks, grunts and whistles we now have to play on some occasions, it is not a bad thing for us to remember!



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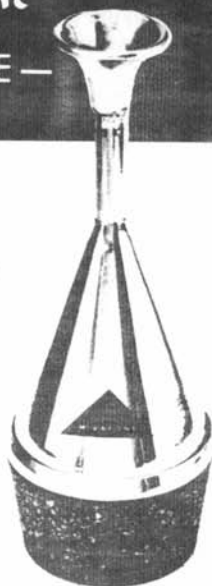
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# TWO TEACHING AIDS FOR HORN<sup>1</sup>

Carol Conti-Entin

## I. FINGERING POSSIBILITIES ON THE F-B $\flat$ DOUBLE HORN

Once the high school or college hornist understands the principle of the harmonic series, s/he is ready to explore the world of alternate fingerings. I find that the accompanying chart is the most effective means of enabling the student to become self-sufficient in this area:

1) The "mystery" of producing the right note with the "wrong" fingering is solved when it is seen, for example, that c" is found in six different harmonic series.

2) Uses for the out-of-tune partials (on the chart,  $\flat$  indicates a flat note and  $\sharp$  a sharp one) can be found. For example, when a student with a small hand cannot form a tight closure without being sharp, middle range stopped passages of short duration can employ flat seventh partials. This is also an opportunity for the teacher to demonstrate echo horn and explain why, although second valve F horn can be used to play either a stopped or an echo b $\flat$ ', the process and harmonic series differs.

3) Once the student learns the advantage of using the longest fingering on the lowest note and the shortest fingering on the highest note of a slurred passage, s/he can use the chart to find such lifesavers as:



4) When the pupil needs to go above c", s/he can locate for each note the shortest available fingering, often the most dependable.

5) For lip trills, the student can learn from the chart not only the standard fingerings employing partials 8-9, but also b7-8, which enables one to trill an additional M2 lower, 9-10, and even 10-11 and up for the higher register.

<sup>1</sup> I wish to thank Professor Louis J. Stout for starting me on the quest for *le doigt juste*, and Rychie Breidenstein and Mary Myslis for their help with the index.

91 55 ④

C CONTI · ENTIN

# I. PARTIAL INDEX FOR POTTAG-ANDRAUD *SELECTED MELODIOUS, PROGRESSIVE AND TECHNICAL STUDIES FOR FRENCH HORN* (Southern Music Company)

Often our new students already own one or both of these volumes. A few entire and several nearly complete etude books are contained herein. Yet because these anthologies contain no table of contents or index and refer to etudes by composer's name only, locating a specific beneficial exercise is time-consuming. I have cross-referenced those parts of the *Selected Studies* which I tend to assign. Although this index is thus incomplete, it includes those selections which were recommended by the 43 leading American horn teachers surveyed by William C. Robinson.<sup>2</sup>

The chart reads as follows: etude number; Pottag-Andraud volume within which it is found (BLUE = Book I, RED = Book II); page number within that volume.

## *BELLOLI-8 Studies*

(in order)

Red 151-167

## *GALLAY-Op. 13*

6 Red 182

8 Red 173

9 Red 174

11 Red 168

12 Red 246

13 Blue 20

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19 Red 242

22 Blue 64

23 Red 240

## *GALLAY-Op. 27*

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6 Blue 120

7 Blue 21

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16 Blue 101

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20 Red 237

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## *GALLAY-Op. 32*

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## *GALLAY-Op. 37*

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9 Blue 80

10 Blue 95

12 Blue 54

13 Blue 102

15 Blue 112

16 Blue 111

17 Blue 55

19 Red 175

20 Red 176

21 Red 183

22 Blue 66

23 Blue 129

24 Blue 65

## *GALLAY-Op. 43*

(in Order)

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## *GALLAY-Op. 57*

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## *GUGEL-12 Studies*

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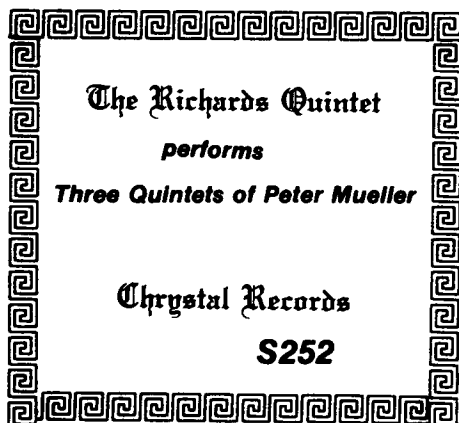
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<sup>2</sup> **SUMMARY OF METHODS, ETUDES, AND SOLOS USED BY SELECTED AMERICAN HORN TEACHERS**, compiled by William C. Robinson and available from Professor Robinson.



## CONQUERING NERVOUSNESS OR "STAGEFRIGHT"

Phillip Farkas

Probably the most frequently voiced complaint made by a performing musician goes something like this: "I get so nervous when I have to play before an audience that I cannot give my best performance." Or the same anxiety is expressed in the form of a question: "How do I overcome this 'stagefright' which inhibits my true ability so severely?" This is a very important question and, unless it is answered successfully, the performer may never achieve the success which would otherwise be assured.

There are three absolutely necessary capabilities which every musician must possess in order to become a successful performer: The technical command to accomplish any desired musical effect; the good taste to use this technique musically and artistically; and the courage to accomplish both while in front of an audience. When any of these three attributes is missing the musician cannot succeed as a performer. All too often it is this third capability—courage while facing an audience—which is the missing ingredient in the formula for success. Only the stage performer—musician, dancer, actor—faces this imposing challenge. Fortunately for him, the composer, author, painter, or sculptor can work on his particular creation until it is as close to perfection as possible before he exhibits it publically. At least, if he has a moment of anxiety at the "unveiling", it is "after the fact" and, good or bad, this is what he has created. The performer, on the contrary, does not know how his performance will turn out until he actually creates it directly in front of his audience. The audience will know whether it was good or bad just as soon as does the performer himself. Herein, I believe, lies the major cause of nervousness in the stage performer: By the time he knows how well he performed, so does the audience; and a bad performance cannot be repaired or retracted.

Let us begin this investigation of the conquest of stagefright by enlarging upon the remark just made. If nervousness on the stage is partly due to not being sure how well the performance will go, obviously any study or practice, previous to the performance, which will help to build accuracy and dependability, is very important. And since you hope to perform publicly most of your life, most of your lifetime practice routine should include confidence-building and accuracy-achieving procedures. What are these procedures? One of them certainly must be repetition. Perfecting performance in singing or in the playing of an instrument is largely a matter of trial-and-error procedure. In the practice of a difficult musical passage this would simply mean repeating the passage time after time, each time trying to eliminate another, or even all, of the flaws, whether musical, technical or physical. Assumably, perhaps after numerous trials, a flawless performance of the troublesome passage will be accomplished. At this point a serious mistake can be made—and too often is. The performer can heave a sigh of relief and say, "At last!" and then go on to the next passage—which is the mistake. The previous run-throughs were not *practice*, they were simply a means of eliminating mistakes, perhaps one-by-one. When, finally, that perfect run-through is accomplished, then, and only then, is the performer ready to start *practice* of that passage. The previous run-throughs only demonstrated the many ways of how *not* to play the passage. Now, after finally achieving one perfect performance, the repetition process actually starts. Now is the time to practice the passage time after time, each time as flawlessly as the time before. Even a gambler would agree that ten flawed performances followed by one perfect performance does not put the odds in favor of a perfect *next* performance. He would prefer odds built on



several flawed performances followed by twenty or thirty perfect ones. And so should you!

Not only does this *repetitive* type of practice build confidence by perfecting the technique needed for the passage—it accomplishes another very favorable condition in the conquest of performance-nerves: It *programs the computer*. Let me explain: I believe that nature has built into every human mind a computer, which can be used consciously, or which, even if ignored, works in the subconscious mind. In the repetitious practice which I advocate, this computer is faithfully “tallying-up” the bad versus good run-throughs. When the performer finally goes on stage for the actual performance, that computer, like it or not, is going to remind his subconscious mind that the odds are very fine in favor of a perfect performance—ninety-nine “good ones” to only four “flawed ones”—RELAX! Or the computer might say, “Oh-oh, here comes that difficult passage you miss about one time out of three! *Maybe* you can do it—but you’d better tighten up.”

Definitely, there is no more potent cure for stagefright than the knowledge that you *can* do it. And the only way you can *know* that you can *do* it is to *know* that you have *done* it—perhaps hundreds of times. The more often the better. That computer cannot be ignored.

A corollary to this “repetition” approach for the control of nerves is the conscious development of great displeasure with one’s self whenever a flaw occurs in practice—after a passage is presumably perfected. Too often, when a mistake is made during practice, the attitude is, “Oh, well, thank goodness no one heard that—I must be more careful at the performance.” This habit of being careless while practicing, simply because no one else will hear you, but, when on the stage, using great care, simply will not work. The contrast between relaxed carelessness in the private studio and the combined sudden carefulness and public performance-tension when onstage, is just too great. Our object is to *minimize* the contrast between studio practice and public performance, not to add an extra ingredient—carefulness—only at the concert. You can combat this upsetting contrast by deliberately taking great care in the practice studio. Be just as serious about obtaining perfection as though a thousand people were listening. After all, your severest critic is there. At least he is if you are smart. Be as careful as you can—get keyed up—try hard—use all possible determination. By doing this you are simply rehearsing the attitude you are bound to assume on the stage. When you get on the stage the contrast will be less noticeable. You are tense, yes, but it is very little different from the tension you induced when you were really trying during your practice sessions. Now, go one step further—try very consciously to relax on the stage. Loosen tight muscles, assume a more relaxed stance, use “positive thinking.” By using great diligence and care in the practice studio and then relaxing as much as possible on the stage, you can actually equalize the two attitudes to the point where a public performance is not too different from everyday practice.

Here is another consideration in combating nervousness in performance. The adrenal glands in the body shoot adrenalin into the bloodstream whenever one faces a potentially dangerous situation or a new or unfamiliar undertaking. This adrenalin speeds up the heartbeat, raises the blood pressure, alerts the mind and tenses the muscle in preparation for any emergency action. It also dries the mouth, makes the arms and legs tremble and makes the heart pound. Therefore, one very effective way to reduce stagefright is to reduce the flow of adrenalin. At this point I’m sure you are thinking, “Very good—just reduce the flow of adrenalin! But how do you do this?” The answer is simple. Remember that adrenalin is induced into the bloodstream by awareness of dangerous or novel situations. Reduce the danger (of making mistakes) by

that repetitious practice previously referred to, and reduce the novelty of appearing in public performance by appearing so often that the novelty wears off, and you will reduce the amount of adrenalin flowing into your bloodstream. Obviously, this is not an overnight process. Establishing the habit of repetitious and careful practice may take some time, and playing enough public performances also requires time, as well as opportunity. Which leads to another point: Too often this struggle against "nerves" starts a self-defeating spiral. This should be avoided at all costs. The spiral starts when the performer refuses or avoids public performances on the basis that he gets too nervous. Since the very cure for "nerves" is more performances, rather than fewer, obviously this is the very worst attitude he could adopt. The nervous player—after getting in good condition by practicing as I have described—should seek out any and all opportunities to appear in public. These need not be grand or important occasions. At first, in fact, the more insignificant and minor the occasion, the better. Seek out performance opportunities at churches, clubs, fraternal organizations, schools, even at social gatherings in homes. Each succeeding performance will be a less traumatic experience, and the day will come when the adrenalin will be present in just the right amount to promote a condition of eager expectancy—a condition so necessary for an exciting or moving performance.

Realize that you, as a performing musician, are involved in strenuous physical activity, just as is an athlete. Therefore, it is contingent upon you to keep in good physical condition. Each of the broad types of performer—string, wind, voice, percussion, and keyboard—uses different sets of muscles, but all of us use a surprisingly large number of muscles in our work, and they are used in exceedingly complex ways and for long periods of time. The knowledge, therefore, that one is in good physical condition, with strength and endurance more than sufficient to perform with vitality to the very end of the concert, is a very important asset in overcoming nervousness. Certainly, everyone has experienced the feeling of well-being and confidence that result when the body has been brought up to excellent physical condition through ample exercise, proper eating habits and sufficient rest. This feeling of vitality is bound to contribute to better performance and control of nerves. There is an interesting and welcome cycle of improvement which occurs when this physical well-being and confidence is brought out onto the stage. The confidence lets the performer start out with good results—the good results breed more confidence—the additional confidence produces even better results, etc. Perhaps this is over-stating the benefit, but, putting this idea into a slightly less exuberant statement, it is not exaggerating to say that a good start will serve to calm the nerves, and the calmer nerves will permit the music to continue successfully, which will, in turn calm the nerves even further. So do not underestimate the importance of maintaining good physical fitness. It has a direct bearing on the successful control of stagefright or nervousness in performance.

Let us consider that there are ways of calming the nerves with logic and reasoning. What, for instance, would be the consequence if the very worst thing that could happen—a performance so bad that it was not even concluded—actually took place? The performer would certainly be chagrined, embarrassed and remorseful. But no one would have been physically injured. Certainly, a mistake made during brain surgery or even during a tonsillectomy is much more serious than anything a music performer can do to an audience! Or use this logic: probably the worst thing that will happen during a performance will be a few missed notes or a fleeting loss of memory. This does not mean complete failure. Even the great baseball stars have to content themselves with a batting average of a good deal less than 1,000. Your performance, too, will not be

perfect. If we wish to carry the word, "perfect" to its ultimate definition, no one in the history of music has ever given a perfect performance. Nor will you! Of course you will try to come as close as possible to perfection. But don't allow a performance of less-than-perfection to dishearten you. There is a fine line of distinction between the attitude which discourages the performer because of a less-than-perfect performance and the attitude of resolution to be better prepared and to try harder next time. And the knowledge that nothing on this earth is perfect can help to encourage the performer. There are many ways to rationalize the importance or the consequence of an impending performance which in putting it into perspective with the cosmos and eternity, will minimize its overpowering importance and thereby, also minimize the nervousness associated with portentous events, since this is *not* one. The foregoing may seem to the reader to be a somewhat negative approach to the control of nervousness, but it does help. Just the knowledge that the performance is not associated with Doomsday, nor is it even very important in the over-all scheme of the universe, is often a very calming reflection. I remember a remark that Frederick Stock, the gifted conductor of the Chicago Symphony Orchestra of years back, was fond of saying, and which helps illustrate this idea. After a conscientious rehearsal of a difficult orchestra passage, when it was evident that, in spite of all this hard work, the passage would get no better, Dr. Stock would shrug and say, "Ach! Oh, vell, in two hundred years it vill all be forgotten!" And the truth is—it didn't take nearly that long.

Finally, in our search for control of nervousness in performance, I would be omitting a most important consideration if I did not include spiritual strength as a contributing factor. Call it faith, positive thinking, grace, belief, or what you will, the knowledge that you are not up there on the stage unguided and alone, has a very strengthening and calming effect.

When I was a young man, twenty-two years of age, I suddenly found myself in the first horn position in the Chicago Symphony Orchestra, a responsibility for which I was not really ready, age-wise or experience-wise. I remember wondering, during many concerts, as a difficult solo approached inevitably closer, "What am I doing on this stage, at this moment, with this famous orchestra? What must I do now to be sure of "getting" this solo? How do I set my lips? Should I breathe now or wait a moment longer? How does that fingering pattern go, again? Why, oh why, did I ever accept this responsibility?" Somehow I survived this period of unrelieved negative thinking until the time came when I could rationalize in a more positive manner. And what a difference this made! Formerly, I had assumed that all the events leading up to my engagement by the Chicago Symphony were completely haphazard—a bit of luck here, a chance encounter there, until I eventually ended up in the Chicago Symphony, as unpredictably as a seashell washes up on a beach. But, with my change in thinking came the realization that perhaps all these apparently haphazard events weren't haphazard at all. Perhaps, back in high school, when I had had that fight with the gym teacher, and the supervisor had suggested that I could fill my physical education education requirements by switching to the marching band, it was not just an aimless suggestion. Was it mere chance that the street-car conductor, after telling me I could no longer bring my beloved tuba on board the street-car because it blocked traffic, pointed to a French horn being carried by another bandsman, and told me that I would be allowed to bring "one of them" on board? Was it fate that made me take his advice? Suppose he had pointed to a clarinet or a violin? Would I now be a clarinetist or a violinist? The more I pondered these questions the more convinced I became that it wasn't all just haphazard—that I wasn't just a seashell washed up willy-nilly on the Chicago Symphony's "shore." So it wasn't just a series of unrelated, random events which

eventually put me on that stage. It was a series of incredibly interwoven and predestined events which put me there. Whether you, the reader, choose not to believe in this way or whether I have made an entirely erroneous analysis of my progress, is beside the point. The important thing is that I no longer felt that I was on that stage "accidentally," powerless to know whether I would play well or badly. Now I *knew* that I was there "on purpose." I was now there because it was planned for me, and failure was not part of that plan.

One can argue that it was this new positive attitude which gave me the courage to play confidently and well, and not because of some celestial plan for me. Or one can claim that it was this celestial plan that gave me the positive attitude. In either case, one fact remains: *Believing* that you are playing on the stage at that moment because you are capable of doing it will result in a better performance. Was it because a Supreme Being helped you or was it only because you *believed* in a Supreme Being? Perhaps you will never know. But you will know that *something* helped you.

For many years now, just before going out to perform, I have read a little page taken from a booklet "Creative Thought for Each Day"\* which I have found to be inspiring and confidence-building. In the sincere hope that it will offend no one and that it might help others as it has helped me, I am placing this page at the very end of the book. In that way, if it offends your beliefs, you may tear it out and destroy it without defacing the book. If you feel neutral about it you may let it remain and ignore it. But, if you believe as I do, that it is inspiring, cut it out and keep it in your music case so that you can read it just before going on stage. It will reaffirm why you are here, what your abilities are, and why yours is an exalted work.



## I AM IN MY RIGHT PLACE

*"The Lord will perfect that which concerneth me . . ."*

—Psalm 138:.

*I am now the person God intended me to be. I am now fulfilling my divine destiny in perfect ways under grace. I am here where the One has placed me, doing what He has given me to do, in the way He has shown me to do it. When it needs to be done in new ways, He will prompt me to do it His way. All results are in His hand, therefore, I will rejoice in what I do and bless the way it is done.*

*God, Who loves and appreciates me as His own expression, is everywhere evenly present, approving the work He is doing by means of me, for He has placed Himself at the center of every man's being. He is over all His works and whatsoever He doeth is perfect. Nothing can be added to it and nothing can be taken from it, for God doeth it. He will instruct me and teach me in the way I shall go; He will guide me with His eye.*

Anita Scofield

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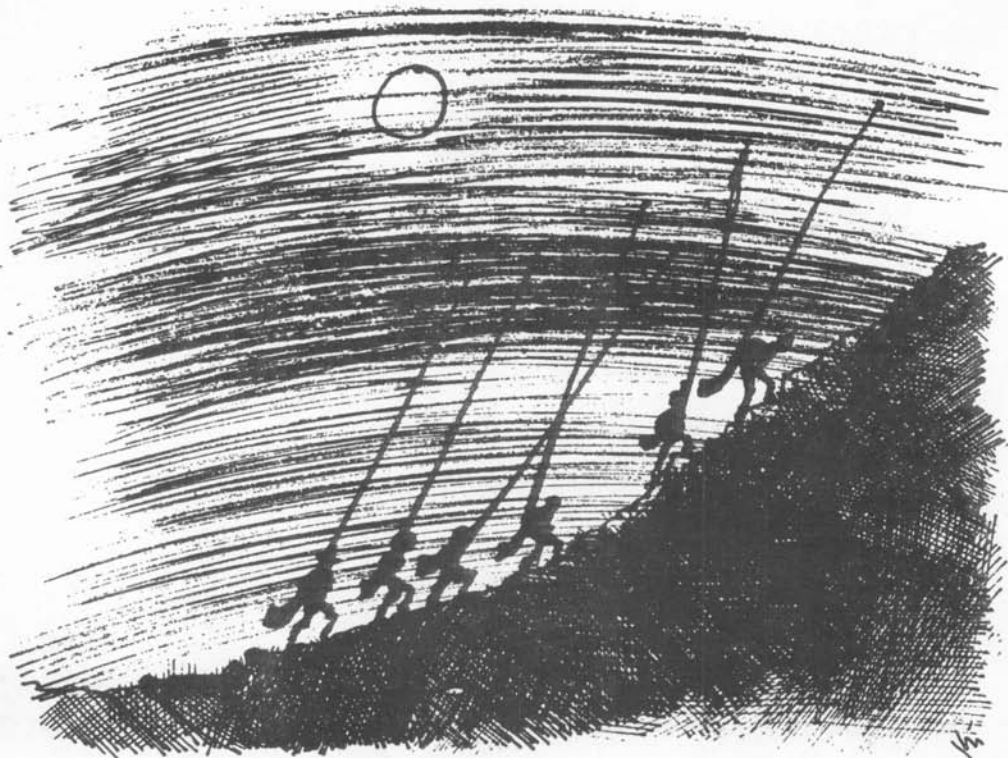
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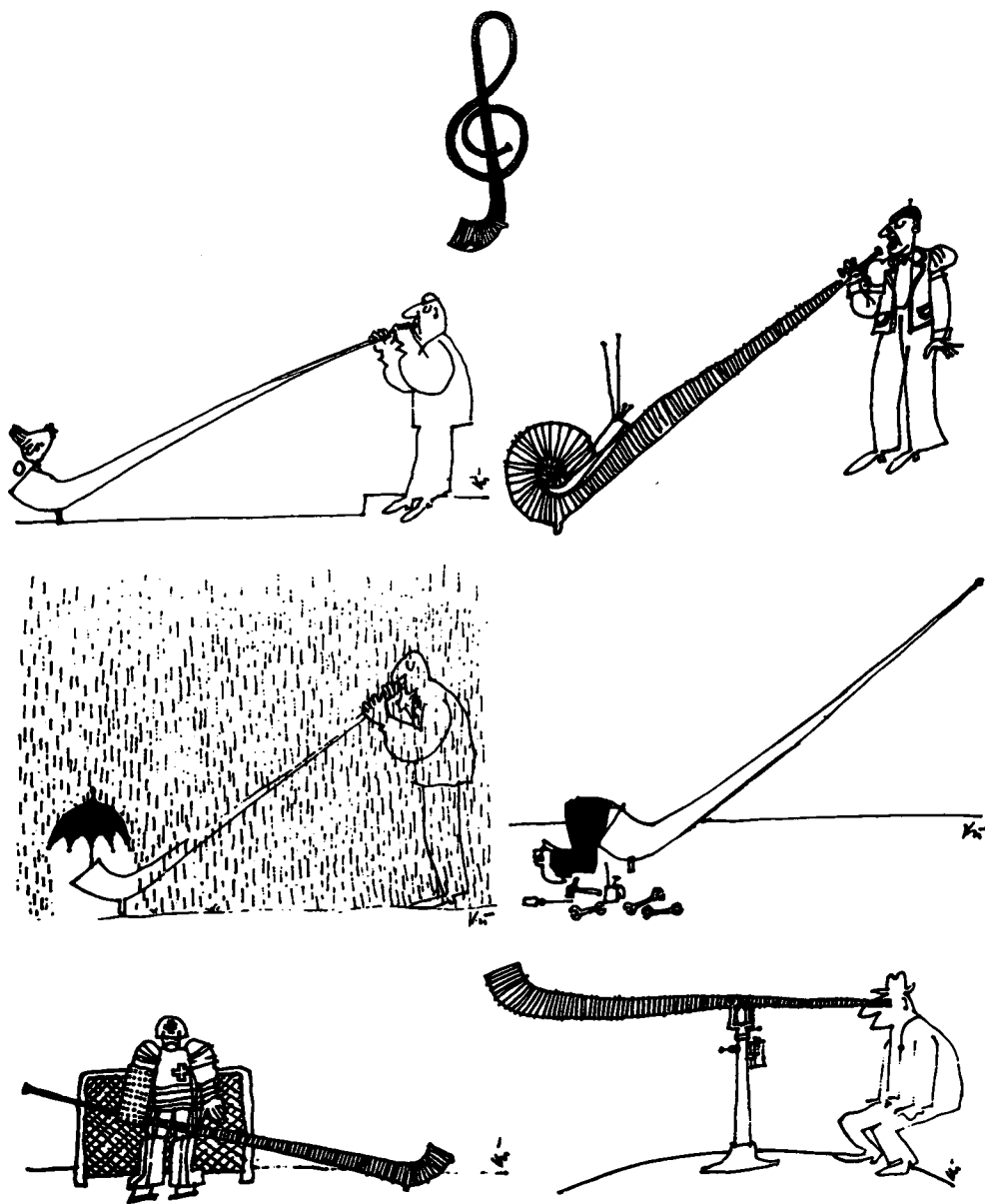
## Heitere Variationen zum Thema Alphorn

Diese heiteren Variationen zum Thema Alphorn wurden 1971 von der Schweizerischen Verkehrszentrale anlässlich der Einweihung der «Porte de la Suisse», ihrer neuen Agenturräume in Paris im Schatten der Opéra, den Gästen überreicht.

Variations burlesques sur le thème du cor des Alpes; elles furent remises aux visiteurs par l'Office national suisse du tourisme à l'occasion de l'inauguration des nouveaux locaux de l'agence de Paris, à la «Porte de la Suisse» près de l'Opéra

Variazioni allegre sul tema Corno delle alpi, offerte dall'Ufficio nazionale svizzero del turismo agli ospiti presenti all'inaugurazione della «Porte de la Suisse», cioè i nuovi locali che ospitano la sua agenzia di Parigi, all'ombra dell'Opéra

Light-hearted variations on the subject of the alphorn, handed to guests by the Swiss National Tourist Office on the occasion of the inauguration of the "Porte de la Suisse", a new tourist office near the Opéra in Paris





## MAUDLIN MEDITATIONS OF A MEDIOCRE MUSICIAN

Some people find it strange, others humorous  
That I should devote hours so numerous  
To resonating air through a horn.  
But with visions of saluting life  
And in some way relieving strife  
I practice night and morn.  
And I dream of playing a note so grand  
That all of the world will understand  
The truths which I shall have borne.

How many hours I've practiced with just such magnanimous designs! But today reality has worn my shield of idealism uncomfortably thin. I pause for a moment from my practice to ponder and gather my thoughts. My metronome begs me not to stop for anything so dangerous and tells me to get back to work "Right...now...right...now..." But I pay it no attention. Today I am too troubled to stop at anything short of that 64,000 tear question:

### WHAT'S IT ALL WORTH? WHAT AM I ACCOMPLISHING?

How ironic that while half of humanity is hungry, lonely and diseased  
I struggle through Kopprasch and Kling with the delusion that the earth  
will someday be a better place because of my music!  
Why, I gaze upon that precious piece of polished brass with more real affection  
than I express to a large portion of this planet's population!  
The truth is bitter—  
for all of my humanitarian convictions, I am doing nothing which will  
ever alleviate the suffering that surrounds me.  
My dear metronome offers me words of consolation, "Cheer...up...cheer...up."  
This time I listen.

Surely my horn offers me more than just a convenient escape from the misery  
of the masses.  
So I'm no missionary—  
how many lives did Beethoven or Brahms ever save?  
Perhaps my feeble attempts at beauty can be justified in other terms—  
terms more realistic and relevant than those proposed in my little poem.

I cannot hope to improve the overall condition of life outside my practice room  
by playing my horn—  
only that life which lies within it.  
I should forget about using my music to make myself understood by mankind—  
instead I'll strive to understand myself.  
With renewed zeal, I begin to practice my horn—  
my horn which has given me so much.  
It has given me countless associates and friends (and perhaps someday a spouse?)  
who have graced with gladness this existential epoch I call my lifetime.  
It has taken me through the spectrum of human emotions—  
from the triumphant jubilation of Beethoven's 9th  
to the gentle melancholy of the Largo from Dvorak's New World

to the tragic futility of Mahler's 6th.  
It has taught me that I can reach beyond myself—  
be it to artistic perfection, nature or God (perhaps One in the Same?)  
only as far as I first reach within myself.  
It has given subjective purpose to my three score and ten—  
which from a cosmic viewpoint is as pathetic (or perhaps as beautiful?)  
as that of any citizen of Bangladesh.

I practice—

knowing the future holds inevitably occasional and possibly total  
professional failure, I practice.

Perhaps it would only be at the point of having reached my musical limit  
that I could fully appreciate the strength, courage and nobility  
that is so characteristic of the horn sound.

(In which case I would become a missionary.)

I will continue to practice—

knowing my horn and life yield to the hundredfold  
that which is put in, I will practice.

And besides—

it's fun.

*Ann Alexander*

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## EXCERPTS FROM PROF. HUBLEY'S DICTIONARY OF HORN THINGS

Prof. F. Hubley, BM, MM, PhD, LLB, MBE, TVA, BVD (Oxon), after a short but mostly brilliant career with some of the world's practically leading orchestras, is now a distinguished faculty member of Tupelo University, where he teaches horn and spot welding. He is considered to be the leading expert on the agricultural uses of the pre-cambrian hocket.

### INTRODUCTION BY *Prof. Hubley*

It has recently come to my attention (last night, as a matter of fact) that despite the ever-increasing amount of knowledge about the horn and horn-playing, that there is a concomitant confusion about the basics of horn playing and about what is sense or nonsense about the horn. It is the purpose of my new book (excerpted here to increase sales) to alleviate the confusion, establish once and for all the truths of horn, and get me promoted to full professor.

### STOPPED HORN

There has been much pandemonium in recent issues of the *Horn Call* on the question of stopped horn. As far as I am concerned, everybody misses the point: what is really important is not the stopping of the horn but rather the *starting* of the horn. Everyone knows how difficult this is on cold mornings. Stopping is easy - starting is what everyone needs to work on. I once had a colleague, an expert stopper, who did such a magnificent job of stopping on the first page of Mahler's 4th that it was months before he could start again. What happened was that he got his hand so securely wedged inside that he was unable to remove it. Doctors tried everything to no avail. Finally he had to go to Walter Lawson and have the bell sawed off. He is now reasonably pleased with the new flat case for his horn, but the bell is still on his wrist and he must pass it off as a bracelet when he is not playing. It causes real difficulties only when eating soup and on crowded buses.

### F HORN

The most difficult of all instruments to play. Presently attempted only by beginners and the Viennese.

### SMALL BORE

One who talks too much about the virtues of his Schmidt or Alexander, etc. Not nearly so bad as the LARGE BORE who runs off about his Conn or Holton, etc.

### TONGUING

It is all a matter of using the proper syllable. Id est: for single tonguing, say too or do. However, there may be times when you will need two (2), to, due, or dew. For double tonguing, there are several approaches, depending on the desired nuance: "goody"; "critic"; "kitty". Cat owners usually excel at double tonguing. Prejudiced dog

owners may obtain somewhat limited results (both with tonguing and the dog) by going "doggadoggadogga...". For triple tonguing, try "ducky down", "take a trip", or "critical". For quadruple tonguing: "turkey dirty." For quintuple (and higher) tonguing, make up your own combinations from the above, eg.: goody ducky down, turkey dirty too, kitty take a trip.

## PERFORMANCE NERVOUSNESS, HOW TO DEAL WITH

I always take a good slug of advice from Professor Jack Daniels, or from his colleagues, Professors Beam or Walker. The only minor problem associated with this is sometimes forgetting to show up to play.

## ATTACKS

Are what I suffer without the advice of Professor Daniels.

## BREATHING

You gotta be kidding.



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## PILLS AND OTHER MEDICAMENTS: CAUTION!

James H. Winter

Having had the very great privilege of knowing, living with, and learning virtually to revere a father-in-law who was a remarkable physician and surgeon, I wish at the outset to state, with no reservations whatever, that the balance of this brief vignette and warning is not to be understood as any kind of suggestion that we lay people undertake to second-guess or otherwise by-pass the advice of trained and qualified M.D.'s; it is merely a caution.

In August, Mrs. Winter and I played the Music from Bear Valley Festival, as we have done each August for the past seven years. Bear Valley is a resort, on California Highway 4, some four miles below Ebbets Pass at 7,000 feet; even in normal years, the summer climate is dry, but in this drought year, the air was so dry that a number of the string players experienced problems with cracks and loosened glue. During the second week of the festival, perhaps in part owing to the dried conditions of the nasal membranes, a number of the musicians had respiratory infections of varying degrees of severity; I was one of the victims, and had a fairly severe case, although I was able to finish the season with no great stress.

After our return to the lowlands (Fresno's airport altitude is less than 300 feet), I found that I had a persistent mild huskiness and enough post-nasal drip that sleeping on my back produced pretty severe coughing. A visit to our family physician produced a further trip to the laboratory and a flat statement that my blood count was completely normal, and that there was no infection. An allergy seemed a likely source of the trouble and since autumn was not far off, a simple decongestant, anti-histamine medication, with additional soothing elements to reduce coughing, seemed in order, and I was given an appropriate prescription.

For a couple of weeks, things went along well enough; the prescription indicated that I should take "one-half or one capsule, morning or evening, as necessary." An occasional half-capsule seemed sufficient, until we harvested our tiny crop of almonds (three trees) and did some other yard work, all in the same day. The summer's accumulation of dust was too much, and by evening, I had a budding sore throat and was wheezing and coughing splendidly. Naturally, I followed my prescription, and began taking full capsules of my medicine, morning and evening. Forty-eight hours later, I awakened to find my upper lip swollen to nearly twice its normal size.

A quick attempt to play my horn confirmed my worst fears—not a sound! The lip simply refused to respond at all, in any register. The following day (Sunday) I made no attempt to play, and drank juices and water copiously, hoping to counteract the tendency of anti-histamines to reduce flow of fluid by retaining them in the body. By Monday, I had a range of middle c all the way to g, a fifth above (f to c' concert) and the sound was simply hideous. Today, two weeks later, I have full range again, although the top third or so is still uncomfortable and won't speak at less than a *mezzo-forte* level.

The experience has been a real trauma. All of us know that someday we will be forced to lay the horn down for the last time—but the someday is somehow remote and we manage to pretend it really isn't there at all. To face the real possibility of being an ex-horn player, suddenly, gives real pause to think. I seem to be over the worst of it; I shall play the Persichetti *Parable VIII* two days from now, in two performances, and can at least hope for something other than complete disaster. The worst hasn't happened—I hope.

The cautionary note is obvious: In this day of incredible numbers of high-powered drugs of all kinds—all beneficial in the right circumstances—it is prudent, and certainly not impertinent, to ask your physician about possible side-effects. A swollen upper lip for

an accountant or math teacher is at worst slightly disfiguring and an annoyance; for a brass player with an important job pending, it could mean very serious trouble, if not outright disaster. In my case, happily, I had a couple of weeks' grace—but that was sheer good fortune. Far better never to have had the issue arise, and I trust none of our readers will ever face it.



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