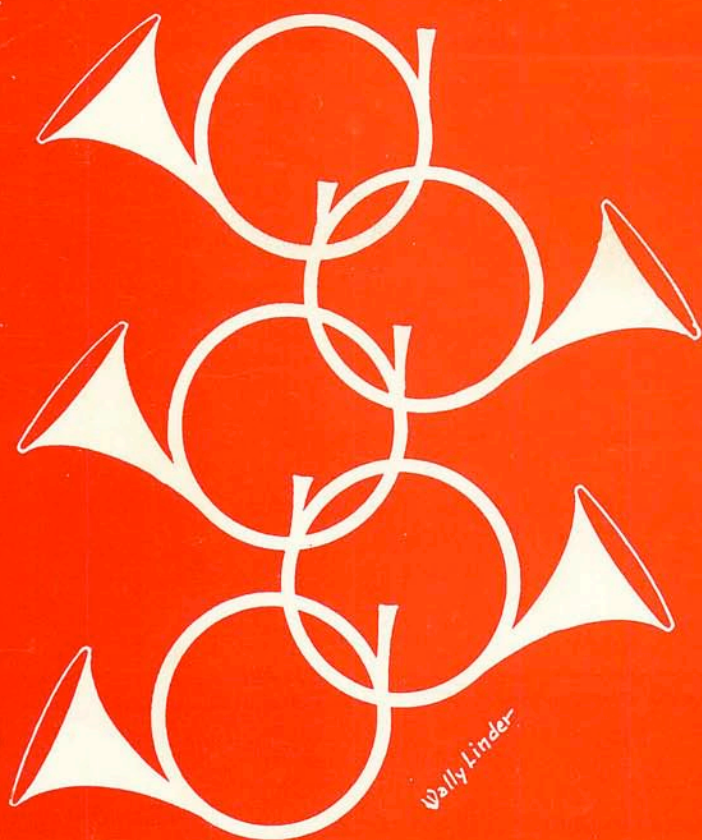


The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

May, 1978

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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 'Brief 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

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

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

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

LETTRES AU REDACTEUR

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

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

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

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

LETTERE AL REDATTORE

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

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

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

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

Our University of Lowell Horn Guild is quite active this year. We started off by having massed horn rehearsals (16 of us) just for the love of playing Gabrieli and Shaw. We were then invited to participate in a University concert in early November. From there we've progressed to being recognized by the Student Government which enabled us to request funds for the spring semester. We have played in the public schools, sponsored an all-day Christmas party with the Double Reed Society just before final exams with good food and entertainment by quartets of horns and double reeds and provided pre-concert entertainment for university productions. The double reeds and strings, incidentally, organized after seeing what the Horn Guild was doing. Bulletin boards

are filled with notices of meetings and rehearsals. (Reply to Morris Secon)

We also held a "Cornucopia of Cheer" raffle with three prizes of high quality booze. We made out quite well and IHS will be receiving a contribution for the Commissioning Fund from our treasurer. We plan to have bake sales and many other activities; lots of ideas but not enough time in the year to use them all! Our big event will be to have Charles Kavolovski present a clinic/demonstration/lecture this spring if all goes well.

What is enlightening to me is what we can do, as an organization, when we just try a little harder. When people I don't know ask how the Horn Guild is doing, if we made enough money to help send people to the IHS Workshop and say they wish their instrument were as united as hornists, then I am really gassed and realize what a difference a little push and effort can make. The Workshop was one of the best experiences of my life and I'm looking forward to the one in Michigan.

Sincerely yours,
Ellen Michaud, President
Univ. of Lowell Horn Guild

I *finally* got enough extra cash to join the Society! Money is tight when you're finishing college, as I'm sure you know, Four or five of us from Lowell attended the workshop for the first time last summer; WOW! I don't think any of us will be able to exist without attending this year. We all learned so much while we were there and enjoyed every minute of it. We especially enjoyed the "rap sessions" into the wee hours; it was great! We'll see you (with more from Lowell) at Michigan.

About three years ago I developed a case of Parkinson's Disease which has progressed to the point that I need help in dressing, walking, etc. I finished my horn-playing days about two years ago as it is impossible for me to even hold a horn, much less play one.

I attended the first Horn Workshop in '69 but since then I have been traveling; until recently, that is, across the Atlantic and to various states. I retired from my position in the Metallurgical Dept. of Bethlehem Steel Co. in 1964 after 46½ years of continuous service. Luckily, I was able to carry on my playing in Johnstown for 58 years, 38 years in Altoona, several years in Harrisburg and in Wheeling, and with other organizations within a radius of 100 miles of Johnstown. I played in theaters, silent movies, ice shows, various symphony orchestras, bands and the like.

I am going on 79 now and still am getting around but very slowly. All in all I had about 62 years of horn playing which started in England in my early teens. The picture of the horn on the enclosed card (*A Christmas card. Editor.*) is very similar to the one I used in England, It was so constructed that one could remove the entire valve mechanism and use it as a hand horn.

I thank you again for your letter as it gave me quite a lift. I trust that you are enjoying a full schedule of horn playing.

My very best wishes to you.

Ernald Naylor
143 Derby St.
Johnstown, PA 15905

Roxanne Smith, Vice-Pres. *Editor's note: I for one certainly appreciate Mr. Naylor's obvious love for the*
Univ. of Lowell Horn Guild

horn and extend tribute from the HORN CALL to him for his devoted service. We also extend our thanks to his daughter, Ethel Jane Naylor, and to his niece, Edith Gott, for serving as secretaries and writing letters for Mr. Naylor.

(To Barry Tuckwell)

My name is Mats Janhagen and I live in Malmö, Sweden. I am sixteen years old and have been deeply interested in music for many years. I am writing you about a difficult problem with my music studies and would be grateful for any help you could give me.

I began studying the E-flat Althorn when I was eight years old and continued for four years. At the age of thirteen I went on to the horn. My teacher then had this principle for developing one's embouchure: "Place the mouthpiece where it feels best," so I placed it like this:



I played with that embouchure for 1½ years but was having many problems with the higher octaves so the teacher suggested I stretch my lips outward in a smiling fashion. This didn't help so I changed teachers hoping to learn a better technique.

My new teacher told me to move the mouthpiece higher on my mouth, up to this position:



, and to relax my lips more. I tried this for a year or so and felt it helped tremendously. I could now easily take a G above the staff. Somewhat later this teacher felt I should look in Copenhagen, Denmark, for a more advanced teacher.

Now this teacher is telling me to move the mouthpiece even higher, like so:



, and to relax my

lips even more, saying, "It should feel the same as when you blow with no tone into just the mouthpiece." This is very difficult but is going well. Now a friend of mine, a member of the Malmö Symphony Orchestra, has advised me against this change in embouchure, warning me that it could hinder my progress. So, you see, the question is now: whose advice should I follow?

I am very uncertain and concerned and am hoping your expertise in the art of horn playing can help me find some sort of solution.

With much appreciation,
Mats Janhagen
Hammarbacksagen 100
23039 Oxie
Sweden

Editor's note: Why not respond to this request, teachers and performers? The collected suggestions might provide a very worthwhile source for a research study or thesis for this young hornist.

(To Morris Secon)

Many thanks to you for your kind letter. It is wonderful to get information about hornists and their activities all over the world.

Some words about myself: I was born in Tallinn in 1933. My father was a pupil of Prof. J. Tanuu in the horn class of Tallinn Conservatory. I studied at the Leningrad Conservatory (1952-1958) with M. Boujanovsky (Vitali's father). It is now time to say that M. Boujanovsky was a pupil of Prof. J. Tanuu at Petersburg (Leningrad was so named before 1924) Conservatory. J. Tanuu was the first Estonian professional horn player; a soloist of the Petersburg Court Orchestra

and professor at the Conservatory (1897-1920).

In 1920 he came to Estonia, established Tallinn Conservatory and was its director until his early death in 1933. In January, 1975, we celebrated the 100th anniversary of his birthdate with a horn-conference and concert at Tallinn and Leningrad. At his tomb was put a memorial tablet.

I played 10 years (1958-69) in the Estonian Opera. Since 1969 I am a solo-hornist with the Estonian Sate Symphony Orchestra. Since 1959 I am a member of woodwind quintet, now named the J. Tanuu Quintet. To this date we have played concerts in 125 towns and cities outside our little Estonia. For the last six years I am also a horn teacher at Tallinn Conservatory.

Last week I played the first performances of the following Estonian composers: (*Composers' names are not decipherable, Editor*) Sonatine for Horn and Piano on Dec. 14; Concerto in the Forest for horn and chamber orchestra on Dec. 15; and Quintet for violin, clarinet, horn, cello and piano on Dec. 16.

Yours, sincerely,
Uve Uustalu
Suur-Karja 10-2
200001 Tallinn
Estonia, USSR

Paulo Bravo:

Gayle (Chesebro) has "quoted" you as saying that the Faust "Prelude for Horn Alone" cannot be played on the single Bb horn," etc.... not so!

1 & 3 on a Bb horn IS F horn and entirely possible! I'd *rather* do it on a double than either single Bb or F, but possible she is! It's a fun piece, especially

if you revel in the derivation of stopped notes from above!

Marvin Howe
Eastern Michigan University
Department of Music
Ypsilanti, MI 48197

Editor's note: Howe is correct. I should have used the word "impractical" as Faust's "Prelude" is not feasible for Bb horn. The 1-3 valve combination is usually quite sharp; if pulled to a good concert F then the tones not in the F overtone series would be flat. A fingering of T-2-3 with correction in the stop-slide can be utilized on a 4-valve Bb horn. There is no serious problem with a 5-valve Bb horn. Performance on a 3-valve Bb horn would be atrocious; unless the performer used echo-horn technique, but this would be contrary to the composer's intent.

Dear friend, dear friends and colleagues,

One thing is always surprising to me: the IHS seems to consist only of big and famous soloists, like most of the American applicants for auditions who are appearing here in Germany. Even for a *Tutti-position* we receive letters with a personal resume' like a world-famous artist! They have *played*, at 22 or 23 years of age, about ten times more solo-concerts than I at 35 years with 20 years experience as solohorn in an orchestra. (Eleven years with the Bavarian State Orchestra, 140 members, tradition uninterrupted since 1530, solo-tours to South America, twice to Japan, Southeast Asia and in Europe !!!). But they have just played. But what about the music? and how did they play? I heard them in the auditions. Only a very few are as good as they write! Remember: Less is often more!

The other surprising thing is, have you forgotten the one most important part

of horn music, the opera? There is always talk of "Evening of Music for the Horn," "Horn-Recital," etc. Isn't opera much more interesting to play than a horn recital? But, sorry, you don't play as many operas as we do and how and what. Here in Munich we have 320 days of performance a year, which means 8-10 symphonic concerts and 310 evenings of opera performance. For example: last season we had 54 performances of operas by Richard Strauss. (*Rosenkavalier*; *Wife Without a Shadow*, all four hours; *Elektra*, very hard; *Capriccio*; *Salome*; *Silent Woman*, horrible solo at the end of 2nd act; *Arabella*; *Ariadne auf Naxos*; *Daphne*, incredibly difficult and hard—at the end up to a high d!!) There were 26 performances of operas by Wagner and quite the whole of Mozart, Verdi and Puccini. We do all these performances without an assistant to the first horn; we divide only *Götterdämmerung* and *Siegfried*. Most of the most difficult operas we do without rehearsal if they are in our repertory. We rehearse only for new productions as now for *Othello* with Carlos Kleiber and *Fidelio* with Karl Böhm conducting. Most of our performances have a unique highest class standard.

I could tell many things about the faults of hornplayers I have met during my career; or better yet, about the faults of horn teachers who are preparing only soloists and horn-enthusiasts. Most of them are not prepared for the reality of being a horn player in the orchestra. *Ideals are not wanted; tough, hardened player material is wanted*, players trained with all the tricks, who can thrill like a boxer, with endurance through every aspect and requirement (pp & ff, nerveless, fastest reactions, flexibility, and a lip of steel), like horn players of former times.

For example, a week's program at the Bavarian State Opera, Nov. 1977: Nov.

13, *Rosenkavalier*; 14, *Rheingold*; 15, *Walküre*; 16, *Othello*; (But I play *Götterdämmerung* at another opera house); 17, *Siegfried*; 18, *Daphne*; 19, *Othello*; 20, *Götterdämmerung*; 21, *Daphne*; etc. But we are the horn section with the most extreme schedule. Perhaps the Advisory Council will think about my letter when preparing for the next Horn Workshop.

A question: Why do you use the Siegfried-Call at the back of the *Horn Call*? Isn't it too much? Most of the horn players of the IHS (about 90%) will never have the chance (and ability) to perform the Call under performance conditions. (I have played the call many times from when I used the Vienna F-horn up to now using my Selmer F/Bb compensating horn with ascending 3rd valve.)

I am pleased to invite all interested professional horn players and the very engaged amateurs to come and see my HORN-MUSEUM with many interesting instruments (62), documents, music, photographs, inventions, sound-documents, etc. All interested friends may write to me before coming, (you will understand why), and arrange about timing.

Announcement: 1978 will be the ARD-International Competition in Munich for horn!!!!

For today I close with my best wishes to you and to the IHS. My correspondence address is:



Hans Pizka
c/o Bayerisches
Staatsorchester
D 8000 München 82
Postfach 543
West Germany

Editor's note: Although overlong, the editor feels this letter is important enough to deserve the extra space. Even so, much was omitted, including a brief catalog of materials in Herr Pizka's collection and a listing of some recent performances. We shall attempt to put these in a Newsletter soon.

Another splendid issue of the *Horn Call*! I was especially impressed with your comprehensive review of the last Workshop. I'm sure it will make those who weren't there wish they had been. I was glad to see the amusing items at the end of the magazine—especially Prof. Hubley's Dictionary. I hope we'll have more of this sort of thing... In fact, I'd like to see a regular "Anecdote" section with Phil Farkas as Editor-in-charge of it.

Continued good wishes, Sincerely,

Wendell Hoss
3686 3rd, Apt. 2
San Diego, CA 92103

I have been fortunate enough to receive my first issue of *Horn Call*. It is great beyond description. Please send all back copies for which you will find check...

I graduated from Eastman in 1937 trying to play trumpet. My contact with "The General" was in ensemble and social (occasionally for a feast at his home). I'm sure that Suzanne Riggio can find enough great things to say about him except his love of cigars and bridge. I only wish I could have studied horn with him then. For the last 25 years I have played only horn and studied some with L. Sansone and M. Secon and have played first horn in several community orchestras. I have retired from public school teaching (and had great horns) and am in the piano field.

I know you can't be thanked enough

for the great work you are doing, but I say Thank You. Hope to see you in Michigan.

Most Sincerely,
Don Menz
Schoharie, NY 12157

A letter from Charles Kavalovski reminded me of another whole side to the allergy/irritant business that I had forgotten altogether, but it is an aspect that I think should be brought to the attention of our readers, and may be of more immediate importance, since medication is rarely used.

In his letter, Chuck remarked that he had developed a really bad case of "Sand-paper lip" by brushing his teeth three times a day with a well-known and widely used dentifrice. I wrote immediately back, and our mails overcame the recent incredible weather, so that I can now indicate that he still brushes three time a day, but without a fluoride dentifrice.

Not long ago, one of my students asked if others were experiencing unusually dry, chapped lips in what was still at that time a drought condition in Fresno. I was not aware of such a problem in any general way. Happily, it occurred to me to ask what soap she was using, and she replied that she had recently taken to using a well-known deodorant soap; the soap in question is pretty strong—my younger daughter-in-law, who has fair and somewhat tender skin has learned to avoid it—and when my student changed soaps her chapping problem cleared up at once.

Finally, I recall Ralph Pyle's telling a master class at Pomona College some years ago that there were certain after-shave lotions that the members of the Los Angeles Philharmonic brass section have

ruled out as being too irritating and astringent.

For obvious reasons, I am not naming any product specifically—and not everyone will necessarily react the same way to a given substance, anyway. We who depend for happiness, not to say survival itself, on consistent texture of the lips, mouth and tongue, need to be aware of our reactions to cosmetics, soaps, lotions—even chap-sticks!

The journal continues to be excellent. Thank you and congratulations.

Aye cordially,
James H. Winter
1386 E. Barstow
Fresno, CA 93710

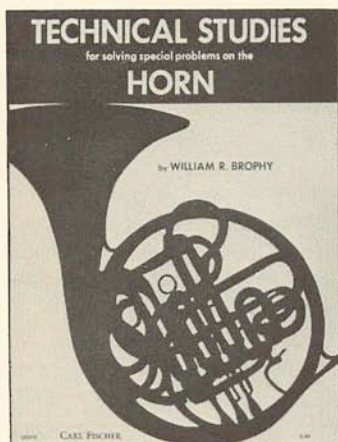
Please include the following statement in the next Letters to the Editor column. Thanks.

"I have never recommended and do not plan to recommend John Brisbin's *Hornist's Compendium* to anyone. His inclusion of my name in his advertisement on page 39 of the November-1977 issue of *The Horn Call* was done without my knowledge or permission."

Douglas Hill



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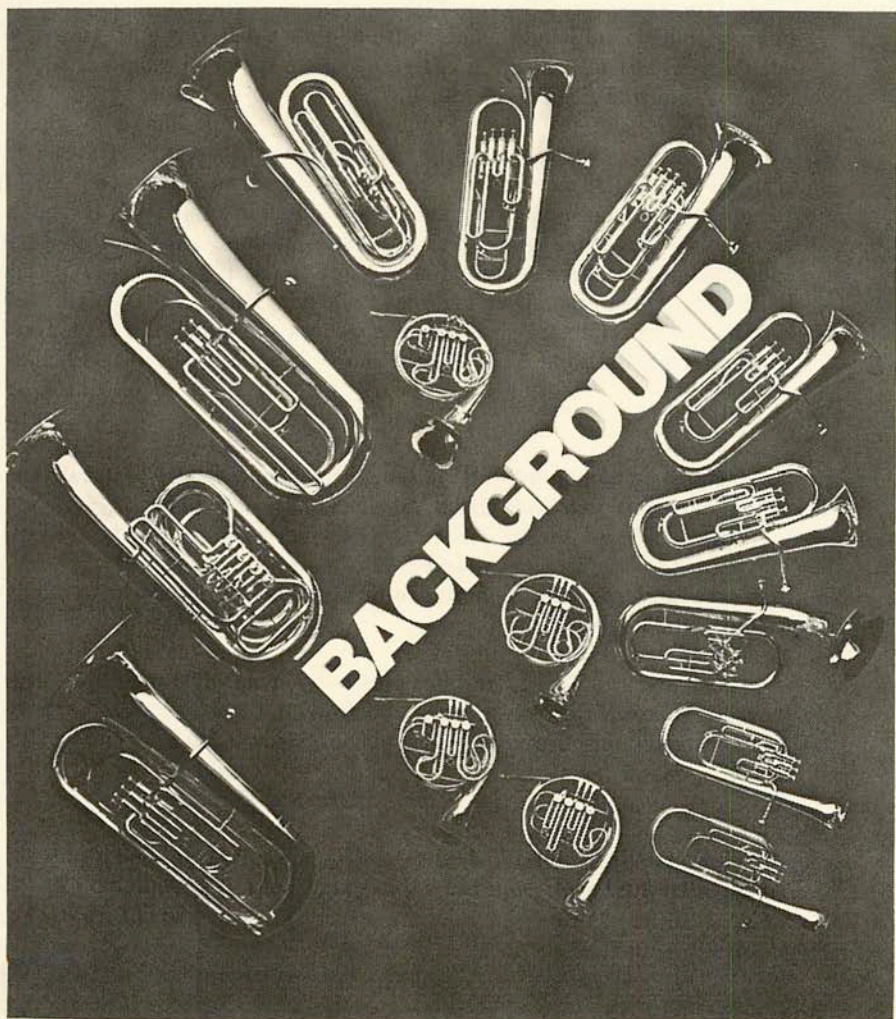
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MANSUR'S ANSWERS

Notes from the Editor's desk

By the time these words see print the winter will, hopefully, be but memory. A winter such as this one is beyond our recollection. Tidal waves on the New England coast, mudslides in California and some two months of extraordinary sleet, ice and snow in the midwest have made this a most severe season in the U.S.A. Oklahoma, considered a part of the Sunbelt, has had snow on the ground for some 40 consecutive days. We normally consider a two-inch snowfall quite unusual here in Little Dixie. There are no snow-plows, no salt spreaders, and very few snow shovels in the Southwest. Hence, an ice storm or a few inches of snow can virtually paralyze traffic and close all schools and industries. The ten-inch snow of mid-February must have been a record; especially as it was the eighth storm within seven weeks. At least one benefit was derived: school closings provided an early opportunity for the editor to begin writing this column and editing manuscripts.

One of the most selfless commitments to a cause your editor has ever seen is the dedication of IHS Treasurer Morris Secon. Morris writes some sort of note by hand to every new member and to renewing members when dues are remitted and member cards mailed out. As a result, he gets much interesting mail. Some he sends to the editor providing great material for a column such as this one. It is a genuine pleasure to share these with the membership. Perhaps we should begin a new feature called *Letters To The Treasurer*. Here are some samples; others are being reproduced in the *Letters To The Editor* section.

Dear Morrie,

Your pleasant note on receipt of my \$10.00 was much appreciated. My first winter walking East Avenue was very cold (1936). The ice that year was a foot thick on Icondiquoit Bay. I was a West Virginia mountain kid—but Rochester winters were a shock. The General and Mrs. Yegudkin looked quite natural walking in the snow; he marching ahead, she following with his horn at a respectful distance. Snow to him was nothing compared with Moscow!

I, for one, remember the Rochester snow pleasantly. Please think of the General marching through it whenever it snows. He never drove in it; his car was in a heated garage waiting for summer and a drive to his cottage in Canandaigua.

Harry Hoffmann (E.S.M. 1940)

One of the most exciting developments in recent months is the work of Robert Marsh in behalf of the ISH Archives. Bob has been on leave from his teaching post during the current year collecting great amounts of historically important material and memorabilia. With the splendid cooperation of William Dieterich, James Winter, Bill Robinson, Wendell Hoss and many others we now have a complete record of IHS from its inception. There are many boxes of correspondence, scores, special arrangements, hours and hours of tapes, manuscripts, photographs and even special interest instru-

ments. Processing and cataloguing of these materials will take quite some time, of course, before they are ready for research use. Inquiries, correspondence and contributions to the Archives should be directed to:

IHS Archives
c/o Music Librarian
Bracken Library
Ball State University
Muncie, Indiana 47306

Dear Mr. Secon:

I am an Italian hornist now in America to study for one year with Dale Clevenger in Chicago. I would like to be a member of IHS because I think it is a very interesting and useful way to exchange ideas with horn players of all countries.

Unfortunately, we in Italy are, I think, rather isolated in comparison to many other countries as there are still many traditional and nationalistic teachers. I shall try, upon my return to Italy, to help Italian students and many professional players establish new contacts with other players and lovers of the Horn through your society.

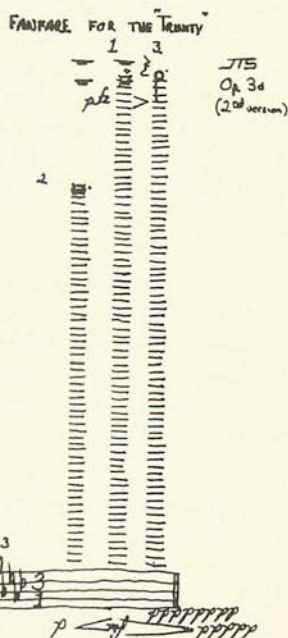
All the best,
Guido Corti
Coach House (Until 1 July 1978)
3212 No. Clifton
Chicago, IL 60657

Dear Mr. Secon:

I am a fanatic!

It is time I entered the society of my peers.
Enclosed, you will find my check for ten dollars.
My dues!

CORdially,
James T. Schumacher



The thought and prospect of infallibility must be one of the moving forces in the personality of hornists; yea, for all musicians. There is always hope for and a dream of a perfect performance without errors in which every note is a gem. In that sought-for ideal we seek a performance with every phrase rounded and shaped to the ultimate degree of expressive beauty. But, alas, we exist among clinkers and clams, fatigue and tension, dry mouths and mental lapses, unyielding metals and unbending pitches, rigid clarinets and rubber conductors. (Now there is a contradiction of language if ever there were one!) Some even given credence to the influences of gremlins and poltergeists.

So also with editors. We strive for that error-free issue of perfection in print. Quoth the raven, "Nevermore." Well, certainly not the November 1977 issue of the *Horn Call!* Gremlins, or somebody, entered three quite embarrassing errors and several lesser ones. Would you please notate a correction on page 1 of your November 1977 *Horn Call* that it is, in fact, Volume VII. No. 1 rather than Volume VII, No. 1. On page 40, note also that the Kirby article on "Horn Chords" was reprinted from the *Musical Times* of Sept. 1, 1925; not 1975. The price of the Dauprat sextets recording in the Leuba classified ad of page 87 should be \$6.50 rather than \$16.00. Please accept our apologies for these misprints and several others not as prominent.

Has the stopped horn controversy been resolved? Seemingly, the publication of Christopher Earnest's article in Vol. VII, 2; May, 1977, wrought an effective solution. The editor has received not a single missive in reference to or advocacy of any theorem of horn pitch alteration since that publication date. Some indicated in private conversation at the Hartford workshop that they intended to check Earnest's formulae and calculations. It would appear that Earnest vindicated everybody and we did "keep at it until we got it right!"

Another unsung hero of IHS is Paul Anderson, Computer Coordinator. The computer has come to be an absolute essential for keeping records, compiling the annual Directory and for preparing mailing lists and labels for the Newsletters and the *Horn Call*. It is a tedious and time-consuming task and we are most appreciative of this generous contribution in service to the IHS. Thank you, sir!

David Wakefield, hornist with the American Brass Quintet, requests the assistance of fellow IHS members in assembling materials for his doctoral paper. His paper is planned to be an annotated bibliography concerning the use and application of orchestral excerpts. If you have any rare or unusual excerpt publications or other material pertaining to excerpts please write to him at 66 W. 77th, New York, N.Y. 10024.

Information regarding the Dennis Brain film in the last issue of the *Horn Call* proved to be incorrect. The British Information Services office in New York advises: "We do not know of a distributor for the film you wish to hire, 'Beethoven: A Sonata' featuring Dennis Brain. It is possible that the British Film Institute in London might know of one and therefore I would suggest you write to them: British Film Institute, 81 Dean St. LONDON W1. England."

There is some good news for recording collectors, also. Some 52 copies of the Second International Horn Workshop and 208 copies of the Third Workshop recordings, each a two-record set, are available for purchase. The cost is \$10.00 each; checks or money orders should be made out to the *Friends of Music* and sent to:

Joe White, Assistant Dean
School of Music
Florida State University
Tallahassee, Florida 32306

There are also approximately 100 two-record sets of the recording made at the Fifth Workshop available for purchase. Also priced at \$10.00 each, checks or money orders should be made payable to and orders sent to:

Pomona College
Music Department
Thatcher Music Bldg.
CLaremont, CA 91711

A Brass Workshop will be held August 7-12, 1978 as a part of the University of Utah - Snowbird Summer Arts Festival. The featured guest Clinician will be Dale Clevenger who will be presenting several classes and a solo performance with the Utah Symphony Orchestra. Tuition will be \$75.00 for the week. For further information contact: Edward Allen, c/o Music Dept., University of Utah, Salt Lake City, Utah 84112.



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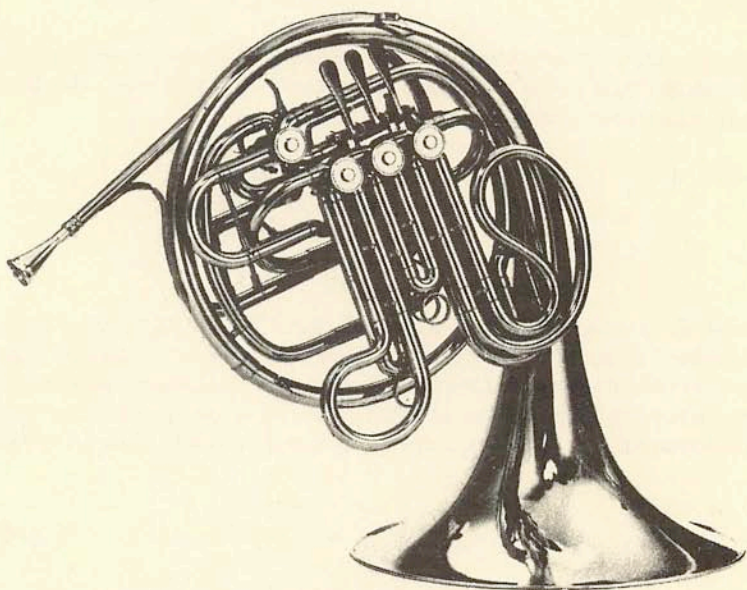
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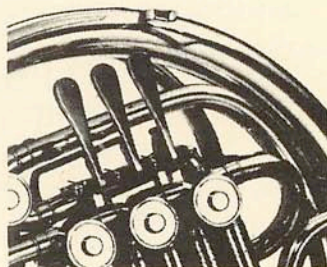
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CONDITION OF TEETH AND PERIODONTIUM IN MALE WIND INSTRUMENT PLAYERS IN THE CITY OF HELSINKI

Eero Kilpinen

An investigation of teeth and tooth supporting tissues of 214 male players of Helsinki orchestras was carried out during the period from August 1971 to June 1972. One hundred and forty-three of them were players of wind instruments and 71 players of string and percussion instruments in the same orchestras (controls). By comparing the results obtained in the latter group with observations on the wind instrument players, an attempt was made to establish whether changes could be found in the wind instrument players attributable to their profession. The group of wind instrument players consisted of 72 brass and 71 woodwind instrument players.

The study was performed partly by questionnaire, partly roentgenographically and clinically.

On the basis of the questionnaires containing questions on social background, dental care and eating habits, only slight differences between the groups of players emerged. The brass players showed a greater activity in dental care at home than the others. The frequency of visits to a dentist was also slightly higher among the brass players than woodwind players or controls. The eating habits of the brass players were also more beneficial to the teeth than those in the other groups. Among the controls there were more players from families of higher social standing than among the wind instrument players. This fact has probably had a beneficial effect on their dental care in childhood. Thus, these background factors indicate that the woodwind players may have had a poorer starting point than the brass players or the controls.

In the roentgenograms inflammatory lesions in the jawbone surrounding the incisors of the upper jaw were noticed more frequently in the woodwind players than in the brass players or controls. Also the number of maxillary incisors with root canal treatment was higher in the woodwind players than in the other groups.

In the clinical examination the brass players as well as the woodwind players were found to have statistically more filled tooth surfaces in the incisors of the upper jaw than the controls. The number of incisors provided with artificial crowns was 41 in the brass players, 34 in the woodwind players and 3 in the controls. The corresponding figures in other teeth were 69, 28 and 8, respectively. Thus, in the incisors, the wind instrument players had about 10 times more teeth with artificial crowns than the controls. Seven artificial crowns in the incisors of the brass players and 10 in the woodwind players had been necessitated by causes associated with wind instrument playing i.e. correction of tooth positions disturbing the embouchure, prevention of escape of air or dental traumas occurring during playing. The great number of filled tooth surfaces in the incisors of the wind instrument players is partly due to these crowns fitted because of causes associated with playing. Moreover, all the teeth provided with artificial crowns were recorded filled on all five tooth surfaces although it is possible that at least some teeth had intact surfaces when the crown was fitted. These facts have undoubtedly influenced

the differences found between the wind instrument players and controls. It may, however, be concluded that *the great number of filled surfaces in the incisors of the wind instrument players is quite obviously connected with their profession.* This does not necessarily mean that the wind instruments had caused dental damage. The great number of teeth with artificial crowns should rather be regarded as proof that, for professional reasons, the wind instrument players value retaining their natural teeth and suppose that providing the teeth with artificial crowns is the best way of retaining these teeth.

Relatively low values for alveolar bone loss were statistically significantly more frequent in the canine-molar region in the brass players than in the controls. The woodwind players exhibited a similar trend. In the incisor regions the corresponding difference was not established. The relatively small alveolar bone loss in the canine-molar regions of the wind instrument players may be due to the fact that the wind instrument players in general were slightly more interested in the care of their teeth. If this assumption is correct, they should, of course, have presented better conditions also in the anterior areas. The wind instrument might thus be responsible for the observation that the difference in the alveolar bone loss was slighter in the incisors.

The mobility of the incisors of the wind instrument players showed a slight tendency to higher values than in the controls. As stated above, *the wind instruments possibly accelerate the loss of alveolar bone.* As the tooth mobility is principally determined by the area of the alveolar bone supporting the tooth, *it is also possible that the wind instruments increase the mobility of the incisor teeth.* This effect is also indicated by the fact that the correlation between tooth mobility and loss of alveolar bone in the incisors was lower in the wind instrument players than in the controls.

The differences in the teeth and tooth supporting tissues between the wind instrument players and the controls were relatively small. Thus it seems on the basis of the present study that the dental damage caused by the wind instruments is not a very great problem to the wind instrument players. As numerous other studies have shown the great difficulties associated in playing wind instruments with removable dental prosthesis, the main problem in this respect might be the "normal" tooth loss associated with aging. And the most effective solution of the problem should be the prophylaxis of the diseases of teeth and tooth supporting tissues.



INSTRUMENTAL WIND PLAYING AND SPEECH PRODUCTION

David Irving

When I became aware that certain of the processes for correct speech production were almost identical with those of wind instrument playing, I felt that these relationships could present a fascinating study. Previously, they had not seemed to me subjects that closely related; for almost everyone uttered some form of speech right from the moment of birth. But, to learn to play a wind instrument—? That was something different. Something which went against the grain of normal physical functioning. Speech, on the other hand, was as normal as eating. It was inherent, natural, something nearly all of us do automatically. How could I have guessed that there existed similarities in the two techniques which were almost interchangeable. That isn't to imply, to be sure, that there are not total differences. There are. The principal one being that the resonator of the wind player will necessarily be the player's instrument, but in the case of speech it can only be—of course—ourselves. Yet other differences seemed to be of degree rather than of kind. Most important, though, was that the principles of wind playing seemed, in a sense, to be simply a more extreme application of the mechanics of speaking.

The basis of this paper, then, is to investigate and illustrate these processes of wind playing and those of speech which I have found not only to resemble one another so closely, but which appear, as well, to be the "basic fundamentals" of both.

By grouping they are as follows: 1. Proper use of the breath; that is, breath control. 2. Relaxation; more specifically, relaxation of the neck, throat and shoulders. 3. The mouth. I will examine these subjects in order.

Breath Control Breath control naturally assumes both inhalation and exhalation. Philip Farkas, the former 1st horn player of the Boston and Cleveland Orchestras, former principal hornist of the Chicago Symphony, and author of two widely read books on the French horn and wind playing, says this about inhalation. "Normal inhalation is based on the simple fact that nature abhors a vacuum"... "When the chest cavity is enlarged the air pressure inside the lungs is reduced, and the outside air literally pushes its way down the throat in order to equalize the pressure"... "Humans have two fundamental ways of expanding this chest cavity: the diaphragm can contract downward effectively lowering the bottom of this cavity and the ribs can expand outward increasing the diameter of the cavity". In considering the nature of exhalation, Gunther Schuller, the former 1st horn player of the Metropolitan Opera, in his book *Horn Technique*, describes the phenomenon this way. "We have inhaled and are ready to expel this air into the mouthpiece and horn. As in normal exhaling, the abdominal and diaphragm muscles will return to their original state of relaxed tension. For purposes of horn playing, however, an extra degree of control must be imposed..."

Exactly what this extra degree of control Schuller is talking about has been described in many ways. Consider the following diverse sources. Schuller himself says: "These (diaphragm and intercostal muscles) act as a kind of bellows". W. C. Rice in his

book *Basic Principles of Singing*, pictures it the same way. "The air", he says, "is therefore squeezed out by a movement quite similar to the old time two-handed bellows used to puff up a fire".¹ In 1880 Oscar Franz, an internationally known horn player of his day, said: "We might say that air is taken in in the form of a ball and passed out in the form of a thread". Giovanni Martinelli, the great tenor, almost paraphrased Franz when he illustrated it thus: "Think of a pingpong ball bobbing on the crest of a fountain. Imagine that the ball is your voice and the fountain is the breath supporting it. If the support remains undiminished, the pingpong ball will bob there indefinitely. But if the support slackens, the ball drops away".

So far the subjects used in demonstrating breath control have been French horn players and singers. Let us now see what further light may be cast on our study by a public speaker; a speech consultant; an anatomical reference volume; and a university textbook on speech.

An old preacher reportedly said: "You can put your mind into a speech and you can put your heart into it, but if you don't put your diaphragm into it you've got no speech". While not an authoritative quote, the anecdote does make its point.

Dorothy Sarnoff, a former singer, and present speech consultant and teacher suggests we try the following experiment to get the feel of breath control. "Clench the hand into a fist. Pretend it is a balloon and try to blow it up on a single slow thin thread of exhalation".

Gray's *Anatomy of the Human Body* states it unequivocally. "Contraction of the flat abdominal muscles forces the abdominal viscera and the diaphragm upward in forced expiration". In this quote, for our own purposes, I think we may replace the word "forced" with that of "controlled".

One last example. Robert King and Eleanor DiMichael's *Improving Articulation and Voice*, rounds off the topic quite literally by stating: "Because breath vibrated in the larynx (the larynx being the house of the vocal chords) is the basis of voice production, incorrect breathing habits or inadequate breath control can be partially responsible for almost all voice quality defects".... "The breath must be controlled by a strong, steady push by the gross abdominal muscles. This technique is known as *support of tone*. Specifically, this skill involves the use of the muscles of the abdominal cavity to exert a controlled muscular pressure in order to support a steady stream of breath between the vocal folds".

We have just witnessed a small compendium on the physiology and technique of breath control from several different origins. Whether through metaphor or statement of fact, these examples illustrate that controlled breathing is essential. But why? The answer is contained in the final phrase of the last material quoted. The significance of that phrase... "to support a steady stream of breath between the vocal folds",... lies in that it is the pressure of breath through the vocal chords which produces sound. *The Voice and Speech Handbook*, by Levy, Mammen and Sonkin, eloquently puts it this way. "Then by the pressure of the breath they (the vocal chords) can be made to vibrate

to produce the phenomenon of voice".

It is now time to ask what this phenomenon has to do with producing a tone on the French horn, or any other brass or wind instrument? The answer to this question is that the lips, in the case of brass and flute players, or the reed or double reed in the case of the other winds, substitute for and act in the place of the vocal chords. Just as "voice" is produced by pressure of breath which vibrates the vocal chords, the sound of an instrument is produced by air pressure vibrating the lips or reeds which then vibrate a column of air into the instrument. The instrument then reacts as the resonator and produces its own inherent accoustical sound. There are differences of degree. In speech various parts of the body must act as the resonator(s). And, it can readily be demonstrated by buzzing the lips that a more firm breath control is necessary to vibrate the lips than to vibrate the vocal chords. Add the resistance caused by the instrument itself, and even more breath control and support are required. Yet the processes are exactly the same. Another difference for the instrumentalist is that the glottis (the space between the vocal chords) must remain open so that the vocal chords do not sound. As stated above, it is then as if the vocal chords had been displaced farther forward to the lips; the resonator (the instrument), has been displaced even further beyond. The expression commonly alluded to by instrumentalists that the instrument is an extension of self holds more than a grain of truth. We might even feel inclined to view it as a reasonable statement of fact.

In view of the foregoing discussion, the role of breath control in speech or instrumental sound becomes crystal clear. If the stream of air through the vocal folds is not sufficiently supported, they will vibrate with less intensity and the voice cannot resonate in the desired manner. In the same way, a weak air stream vibrating through the lips and trickling into the instrument will be unequal to the intensity of vibration which is needed to create a graceful and soaring tone.

Relaxation. The *Voice and Speech Handbook* suggests: "*To Help Promote Good Phonation: Relax Tense Muscles*". There follows a set of exercises for relaxing the muscles of the neck and other parts of the body. Dorothy Sarnoff continually stresses relaxing the neck, and when improper breath support becomes a factor she says: "You are tensing your torso and neck—and insuring the most unreliable sort of breath support for your voice." She further demonstrates how through exercises one of her students was persuaded... "To divert her inner tension from her throat..." W. C. Rice demands that the shoulders "stay out of the act". In other words they must be relaxed. The purpose of relaxation for inducing ease of speech is the same for acquiring a full, free instrumental sound. This is what Philip Farkas says about it. "Consciously relax the shoulder muscles, as these are usually the first to tighten when the mind is tense. If these shoulder muscles are relaxed, it is very difficult to be tense elsewhere, either mentally or physically". Concerning the throat and neck, he has this to say... "Many brass players react in horror when I suggest using this valve (he is referring to the larynx in controlling the size of the opening of the glottis) for purposes of playing our instruments. They evidently feel that I am advocating the use of a tight throat, a condition all teachers have carefully avoided from the inception of brass playing. To me the bad habit of playing with a "tight throat" means the forcible tightening of the neck muscles".... "I have fought these bad habits just as diligently as any other brass

teacher". Relaxation, then, of the neck, throat and shoulders prevents tension and tautness from interfering, I believe, with the free passage of air from the areas of breath support to the mouth. Relaxation, as we have seen, plays an equally important part in good phonation and proper breath support for the voice.

The Mouth. The use of the lips in playing or speaking is obvious. But there are more striking similarities which I would like to focus on. One of these is that of clenching the jaws and hence the teeth too tightly together. Again I quote Sarnoff: "The clenched jaw speaker emanates tenseness and strain". As a remedy she suggests manipulating the jaw until it swings free. The *Improving Articulation and Voice* test states: "You also found that many sounds were produced with more accuracy and clarity when you opened the oral cavity and worked for a relaxed lower jaw and opened back teeth. You discovered that a tight jaw was to be avoided". Wind players are all too frequently confronted with this same problem. According to Farkas: "Perhaps the most serious mistake contributing to failure in obtaining a big tone and free, easy high notes is in attempting to *flatten* this opening in the lips as the player ascends." (By opening he is referring to the aperture between the vibrating lips.) He goes on to say: "This absolutely wrong tendency must be guarded against continuously. To correct it, make certain that the lower jaw is relaxed, perhaps dropping somewhat more than usual, causing the upper and lower teeth to set a little farther apart. This serious problem of clamping the lips together is all too prevalent and must be cured before any progress in tone quality and production of high notes can be hoped for". He then advises several exercises in correcting this habit. One of these is: "...drop the jaw"... Compared with speaking, this must again be considered a difference of degree, although not as great as might be imagined. Farkas points out that the space between the teeth will be from one-eighth to one-quarter of an inch. Dorothy Sarnoff's estimation of this same space for a speaker is one-half an inch. In any case, for most instruments, the jaw obviously cannot be dropped to the extent of a speaker's. Nevertheless, the parallels in this problem described above and in its treatment are unmistakable.

In the production of vowels and consonants there are also noticeable comparative features. Concerning consonants, these features are found in the articulation of t's and d's. *Improving Articulation and Voice*, defines these articulations as a technique by which the pointed tip of the tongue presses against the gum ridge, blocking the air stream, and then quickly releases the air by dropping the tongue and enunciating the *t* or *d*. While some players use special techniques of tongue articulation, most start a note with the tip of the tongue against the gum ridge, behind the teeth, through the teeth (a false method), or where the teeth meet the gums.² On a wind instrument there are only two ways to correctly articulate a note (other than the technique of double or triple tonguing with which k's or g's are interspersed with t's or d's), and that is with a *t* or a *d*.³ Some players will use *tee* or *dee*, others *tah* or *dah*, while still others use *too* or *doo*. Some use combinations of these. Whatever form is used, though, the *t* or *d* articulation will be there.

Concerning vowels, I again return to King and DiMichael's textbook to find a basis for comparison. They say this about vowel formation: "When you form all vowels your tongue tip remains behind your lower front teeth. It is the rest of the tongue that moves around to produce the different vowels". There then follow several pages dealing with

vowel formation in which 3 diagrams carefully illustrate the various positions of arch of the tongue to enunciate the different vowels and their combinations.

Farkas advocates deliberate vowel formation in the mouth and the arching of the tongue as an aid in producing the low, middle and high registers. Schuller, too, advocates the arching of the tongue for reasons of range control. While he does not specify vowel formation, the arching of the tongue certainly suggests it.

This shows yet another, and the final comparison to be made. I must mention, however, among horn players there are opposing views on this last comparison. Some advocate keeping the tongue always flat so that the throat will be open "like a stove pipe". There are other players who question the validity of any rigid approach in regard to the flattened or arched tongue. Their reasoning would be that the arch of the tongue depends on the coloring a note of any particular musical passage demands. They might argue that since a singer is required to produce high and low notes on all varieties of vowels and diphthong combinations, a wind player should be able to accomplish this feat as well, in spite of the added resistance of the instrument. Holders of this view, I think, would include Earl Saxton, former 1st hornist of the Pittsburgh Symphony, former 3rd hornist of the San Francisco Symphony, present 1st hornist with the Oakland Symphony, and distinguished teacher. He presented his concept of horn playing in a highly unusual dissertation, *The Singing Approach to Horn Playing*. Whatever viewpoint the player adopts, the role of tongue and mouth formation in wind playing cannot be overlooked.

This completes my investigation. An interesting array of concepts and properties between wind playing and speech do exist. Perhaps the recognition of this will help in answering these many and varied questions which always arise. And when they do arise, seeing the similarities between the two can lead to a greater understanding of both.

¹Willem Valkenier, the former principal hornist of the Boston Symphony also used this metaphor. His understanding of diaphragm control is such that he can send the lightest pianissimo soaring with carrying power and a steady, strong intensity of just the right amount of air.

²*Improving Articulation and Voice*, Robert King and Eleanor DiMichael, p. 18.

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APPENDIX #1

These variations in articulation provide some interesting concepts. In speech, articulation of the *t*, *d*, (and various other consonants) with the tip of the tongue behind the teeth or even where the teeth meet the gum ridge is known as dentalization. *Improving Articulation and Voice* says: "...another deviation is dentalization, the placing of the tongue on or near the teeth rather than on the gum ridge"... "when you make the *t* and *d* your tongue tip goes to the gum ridge about a quarter of an inch behind the teeth."¹

I find it interesting to note that, unless the law is deliberately thrust forward, the lower teeth will recede slightly behind the upper teeth when a dentalized articulation is used and the space between the teeth will be narrowed. Then when the tongue drops, it will have a tendency to anchor on the top of the lower teeth. However, when a *t* or *d* is articulated on the gum ridge, the teeth open more so that the teeth are now more nearly aligned. Now when the tongue drops, it drops all the way behind the lower teeth where it should be for correct vowel formation. (See above in this paper on vowel formation.)

Only experimentation can verify if these observations have any legitimate significance in wind playing.

APPENDIX #2

I am aware of only one possible exception to these articulations and this is one

published on two occasions by the celebrated, virtuoso horn player Giovanni Punto (1748-1803), known simply as Punto, for whom Mozart wrote the horn part in his *Sinfonie Concertante* and for whom Beethoven wrote his *Horn Sonata*. As a celebrated virtuoso, his fame as a horn player has not been eclipsed until, perhaps, modern times with the entrance on to the concert stage by the late Dennis Brian (1921-1957).

It seems likely Punto learned the articulation from his own teacher, Anton Hampel (1710-1771). Punto revised and published from manuscript a tutor¹ written by Hampel, over 20 years after Hampel's death, between 1794-98 in Paris. Punto also published his own *Exercice Journalier*² in which he uses the articulations *t* [tah] and *da* [dah]. In both the Hampel revision and Punto's *Exercice Journalier* are found the curious and mystifying articulation "*daon*" on half notes and dotted half notes. While I have never been able to find a satisfactory explanation for this unusual articulation, it now occurs to me that the element involved could be that of the technical aspects involved in ending a note. (For once a note has begun, it must be ended in some manner.) I have heard, read and know of only three present ways of ending a note. These are: 1. Closing the Larynx Valve. 2. Stopping the air pressure at the bottom of the lungs. 3. Constricting the pharynx passage; in other words, tightening the throat, somewhere, probably at the very root of the tongue, or just below, into a sort of grunt. This last method is obviously to be avoided.

I have never read or heard anything about the mechanics of stopping the air at the bottom of the lungs nor do I know if it really has any basis. The method sounds unlikely to me for if the lungs, trachea, pharynx and mouth are filled with air being pushed out from below by the diaphragm, intercostal and scalene muscles, etc., would there not be a large excess of air still present in the respiratory system? Though the diaphragm could probably be controlled to decrease the power of air issuing forth so that it did not have enough strength to vibrate the lips and therefore stopped the sound, the amount of excess air still present seems to me a condition which could create hyperventilation.

This leaves us with the 3rd method which both Farkas and Schuller teach. The larynx valve gradually closes thereby reducing the opening of the glottis to a degree great enough to prevent the air stream from vibrating the lips and so tapering the note. I believe most wind players and teachers will agree that a note should have a tapered ending to some degree as it is musically desirable, except when one wants to abruptly end a note for a musical effect.

When considering ways of ending and tapering a note this 18th century "*daon*" of Hampel and Punto suddenly becomes highly interesting. The instructions in Punto's revision of Hampel's tutor declares: "The word *DAON* MUST BE PRONOUNCED when making a strongly tongued attack, the sound being allowed to die away after the manner of a struck bell".³ This is the same as saying that the note will have a tapered ending.

(The following discussion concerns the nasal *n* formed by the vellum meeting the tongue; not the nasal *n* formed by the tip of the tongue against the gum ridge.)

"*Daon*" (Dahon actually, since the *a* is European in pronunciation) is a combination

of *da* [dah] which is then assimilated in "on".⁴ As when we have seen, following a *d* articulation, the tongue drops down. The "ah" sound (phonetic *a*) is a back vowel sound which allows the tongue to lie along the floor of the mouth at its flattest position. If this "ah" sound then assimilates into an "oh" (the "o" of "daon"—phonetic *o*) the back of the tongue will raise to a position near its highest point of arch (See Figure 2.5, p. 65).⁵ If this "oh" then assimilates into the nasal "n" the vellum (soft palate) and uvula (the v shaped lower portion of the vellum) will move flush against the tongue preventing any further emission of air through the mouth; air can now escape only through the nose (Figure 2-3, p. 27). King and Dimichael say: "If a vowel precedes a nasal sound, the vellum will be lowered while the vowel is still being uttered."

What a unique way (ostensibly so since it will take experimentation to verify the validity of this theory) to taper and stop a note. First the note is articulated and allowed to continue with the most open position of the throat (where it parallels the tongue), the "da [dah], in other words, which then assimilates to the nasal "on" sound which physiologically brings the back of the tongue and the vellum moving toward each other *simultaneously* until there can be no further emission of air; thus the note is symmetrically tapered. At this stage even the oral cavity will form a cone shaped physical taper (see Figure 2-3, P. 27). Since the taper would occur in the mouth it could be more acutely felt. It is also closer to the mouthpiece and closer to where the air stream completely leaves the mouth so that it would seem that a good amount of control could be exercised.

For the reasons discussed above, and from some of those which follow, it is possible that this type of tapering of a note might hold certain advantages over the "glottal" taper. To control the larynx is a more abstract process since the actual amount of closure of this valve is difficult to sense. This is sometimes a problem for students as in their attempts to copy this process they wrongly constrict the throat. In using the "daon" the vowel and nasal are not actually sounded, they are formed,⁵ (even though Punto actually used the word pronounced, it has been previously demonstrated that in playing a wind instrument the glottis must remain open;* and of course air must be prevented from passing through the nasal passages. Of importance also, is the fact that when a nasal is formed there is absolutely no constricting of the throat in any way. On the contrary, the throat feels completely free, open and relaxed. One final point. Also, from this *n* formation in the mouth (not pronounced, though the same conditions would prevail in pronunciation) the articulating tongue moves fluently to the gum ridge where it is then in exactly the right position to make the next articulation whether of a *t* or *d*.

In light of these considerations, further investigation of the "daon" articulation should prove to be interesting.

¹ R. Morley-Pegge, *The French Horn*, p. 90-92

² R. Morley-Pegge, p.93, 94 and Appendix 5.

³R. Morley-Pegge, p. 119, note 26.

⁴The figures here refer to the King and DiMichael textbook, *Improving Articulation and voice*.

⁵For a discussion of vowel formation of the mouth in playing the French horn, see above in this paper.

*Editor's note: It is our opinion that Punto advocated a shaping of the syllables rather than actual pronunciation. Mr. Irving's stress upon *forming* syllables is pedagogically correct.



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A SEARCH FOR BETTER INTONATION

Robert F. Beach

In pursuit of my horn playing avocation, I have become increasingly aware of the intonation vagrancies of the horn. This awareness has grown as my proficiency and pitch sensitivity have increased. As an aide in ear training and instrument tuning, I constructed several electronic instruments. Most useful among these were an electronic digital counter, an audio signal generator, and an oscilloscope.

These instruments led me to the same conclusion that my ear had. That is, it is impossible to produce the twelve tones of equal temperament on the horn without considerable reliance on the embouchure, right hand, or in some cases, both, for pitch compensation. This appeared to be the case even after the horn was optimally tuned using electronic aides.

To satisfy my growing curiosity about the acoustic eccentricity of the horn. I finally resorted to mathematical analysis. While some of what I learned from this experience has been reported, much does not appear in my considerable collection of literature on the horn, and not a little of what is reported in the literature is inconsistent with the laws of physics.

Before proceeding with the technical aspects of this paper, some observations will be made in anticipation of possible criticism. Christopher Leuba aptly observed that any attempt to bring a scientific approach to the musician's art is likely to violate his "Artistic Sensibilities." Nevertheless, an understanding of the physical laws governing horn playing cannot help but be of some assistance. Also, the technical portion of this paper assumes that the horn will precisely produce the natural harmonic series, a design goal which is never absolutely attained.

Finally, many horn players hold that adherence to just intonation is essential to the musical performance of much of the literature. Another school maintains that just intonation is as outmoded as the natural horn. It has been my observation that the intonation of instrumental ensembles generally conforms to the tones of equal temperament. At the same time, adherence to the intervals of just intonation within the horn ensemble is essential to the musical performance of much of the classical literature.

Regardless of the correctness of these observations, the horn must nevertheless be tuned to some standard reference of pitch. Many separate pitches are required for each of the twelve tones to produce the major diatonic scales of just intonation. If the tones of equal temperament are taken as the base notes for these scales, the pitch required varies from 15.65%b to 3.90%#, compared to the pitch of the tones of equal temperament. Since it is easier to lower the pitch of the horn with the embouchure and right hand than it is to raise it, and since it is impractical to retune the horn with each change of key, the tempered scale is the only practical reference of pitch regardless of the musical scale utilized. For these reasons, the balance of this paper is predicated on the assumption that the reference of pitch for the modern horn is the tempered scale.

The natural harmonic series of the horn is ideally suited for playing the diatonic scale of just intonation in the key of the horn. It is not so well suited for playing the tempered scale, as Table I indicates.

As can be seen in Table I, all the tones of the F major diatonic scale of just intonation can be produced exactly without pitch compensation by utilizing the open tones of the two sides of a standard double horn provided both sides are tuned to the same base pitch. It can also be seen from Table I that the interval between the 8th and 12th harmonic on the F horn and the 6th and 8th harmonic on the Bb horn do not coincide with the corresponding intervals on the tempered scale.

TABLE I

Step of F Major Scale	Hz of Tempered Scale	Hz of Diatonic Scale of just Intonation	Harmonic of F Horn	Hz of F Horn Harmonic	Harmonic of B ^b Horn	Hz of B ^b Horn Harmonic
I	349.228	349.228	8th	349.228	6th	349.228
II	391.995	392.882	9th	392.882	-	-
III	440.000	436.535	10th	436.535	-	-
IV	466.164	465.638	-	-	8th	465.638
V	523.251	523.842	12th	523.842	9th	523.842
VI	587.329	582.047	-	-	10th	582.047
VII	659.255	654.803	15th	654.803	-	-
VIII	698.456	698.456	16th	698.456	12th	698.456

Let us examine more closely this error in the harmonic series of the Bb horn. Assuming concert A has a pitch of 440 cycles per second (Hz) and the fundamental is tuned to the tempered scale Bb = 58.270 Hz, then the essential 3rd, 6th, and 12th harmonics will be sharp by 1.96% of a semitone. On the other hand, if the 3rd harmonic is tuned to the tempered scale F = 174.614 Hz, then the 6th and 12th harmonics will coincide exactly with the tempered scale, but the 1st, 2nd, 4th, and 8th harmonics will be flat by 1.96% of a semitone.

The optimum pitch of the fundamental is such that the error of intonation of the 1st, 2nd, 4th, and 8th harmonics is equal but opposite in sign to that of the 3rd, 6th, and 12th harmonics. For the Bb horn the optimum pitch of the fundamental is 58.238 Hz. The error of intonation of the harmonics of the optimally tuned Bb horn is listed in Table II.

TABLE II

Harmonic of the B \flat Horn	As Written Concert	As Written For F Horn	Pitch Sounded	Corresponding Pitch on Tempered Scale	Intonation Error in % of a Semitone
1	A#	F	58.238	58.270	0.98% b
2	A#	F	116.475	116.541	0.98% b
3	F	C	174.713	174.614	0.98% #
4	A#	F	232.950	233.082	0.98% b
5	D	A	291.188	293.665	14.66% b
6	F	C	349.425	349.228	0.98% #
7	G#	D#	407.663	415.305	32.15% b
8	A#	F	465.900	466.164	0.98% b
9	C	G	524.138	523.251	2.93% #
10	D	A	582.376	587.329	14.66% b
11	E	B	640.613	659.255	49.66% b
12	F	C	698.851	698.456	0.98% #

In the case of the F horn, the optimal pitch of the fundamental is 43.629 Hz. The error of intonation of the harmonics of an optimally tuned F horn is listed in Table III.

It should be particularly noted that when the F and B \flat sides of the double horn are optimally tuned, the C in the staff as written for F horn is 1.96% of a semitone sharp when played on the B \flat side relative to the same note played on the F side of the double horn. The notes falling between the harmonics are filled in by adding appropriate lengths of valve slide tubing to the length of the open horn by engaging one or more valves. So long as the 1st, 2nd, and 3rd valves are used separately, the slides may be pulled so that the ratio of lengthening of the horn exactly equals the ratios necessary to produce the appropriate intervals on the tempered scale. These theoretically perfect ratios of lengthening are listed in Table IV. When the valve slides so pulled are used in combination, however, errors of intonation are introduced. These errors are also listed in Table IV.

The valve combinations 1-3 and 1-2-3 are never required on the B \flat side of the double horn, and are required only in the lowest octave on the F side. Most horn players advocate the use of valve combination 1-2 to lower the horn 1½ steps. This allows the 3rd valve slide to be pulled so that the 2-3 combination produces a perfect 2 step interval on the tempered scale.

TABLE III

Harmonic of the F Horn	As Written Concert	As Written For F Horn	Pitch Sounded	Corresponding Pitch on Tempered Scale	Intonation Error in % of a Semitone
1	F	C	43.629	43.653	0.98% b
2	F	C	87.258	87.307	0.98% b
3	C	G	130.887	130.813	0.98% #
4	F	C	174.515	174.614	0.98% b
5	A	E	218.144	220.000	14.66% b
6	C	G	261.773	261.625	0.98% #
7	D#	A#	305.402	311.127	32.15% b
8	F	C	349.031	349.228	0.98% b
9	G	D	392.660	391.995	2.93% #
10	A	E	436.289	440.000	14.66% b
11	B	F#	479.917	493.883	49.66% b
12	C	G	523.546	523.251	0.98% #
13	C#	G#	567.175	554.365	39.55% #
14	D#	A#	610.804	622.254	32.15% b
15	E	B	654.433	659.255	12.71% b
16	F	C	698.062	698.456	0.98% b

Using this tuning system, the optimum slide pulls result in the error of intonation arising from the use of either the 1st or 2nd valve singly being equal but opposite in sign to the error of intonation arising from the use of the 1-2 valves in combination. Table V lists the ratios of lengthening and error of intonation for the various valve combinations with such compromise valve slide pulls.

Since the harmonic series error and the valve combination error are cumulative, it is possible, using Tables II, III, and V to calculate the error of intonation of any valve combination using any harmonic of either side of the F-Bb double horn.

Table VI shows the standard F-Bb double horn fingering with the error of intonation arising therefrom. An examination on Table VI cannot help but give rise to several interesting observations.

TABLE IV

Interval	Valve Combination	Ratio of Lengthening	Ratio of Lengthening for Tempered Scale Interval	Intonation Error in % of a Semitone
$\frac{1}{2}$ Step	2	1.0594631	1.0594631	-0-
1 Step	1	1.1224620	1.1224620	-0-
$1\frac{1}{2}$ Steps	3	1.1892070	1.1892070	-0-
2 Steps	2-3	1.2486701	1.2599209	15.53% #
$2\frac{1}{2}$ Steps	1-3	1.3116690	1.3348397	30.32% #
3 Steps	1-2-3	1.3711321	1.4142134	53.56% #
$1\frac{1}{2}$ Steps	1-2	1.1819251	1.1892070	10.63% #

TABLE V

Interval	Valve Combination	Ratio of Lengthening	Ratio of Lengthening Necessary For Tempered Scale Interval	Intonation Error in % of a Semitone
$\frac{1}{2}$ Step	2	1.0617534	1.0594631	3.74% b
1 Step	1	1.1248885	1.1224620	3.74% b
$1\frac{1}{2}$ Steps	1-2	1.1866419	1.1892070	3.74% #
2 Steps	2-3	1.2599209	1.2599209	-0-
$2\frac{1}{2}$ Steps	1-3	1.3230560	1.3348397	15.35% #
3 Steps	1-2-3	1.3848094	1.4142134	36.37% #
$1\frac{1}{2}$ Steps	3	1.1981675	1.1892070	13.00% b

1. The standard fingering for concert A = 440 Hz, the standard tuning pitch, written E above the staff for F horn, produces a tone 4.72% of a semitone flat. If the horn is tuned to this pitch, the entire horn will be 4.72% of a semitone sharper than optimum.
2. The entire series of notes derived from the 5th harmonic of the F horn, from concert A, written E in the staff, for F horn down to concert F#, written C#, below the staff for F horn, are extremely flat.

3. The intonation of the standard F-B \flat double horn generally is such that very substantial pitch compensation is necessary to play a simple tempered scale, even when the horn is optimally tuned.

Several conclusions can be drawn from the above observations and from a further analysis of Table VI. Certain alternate fingerings can substantially improve the intonation of the double horn. Those suggested are shown in Table VII. Using the open 12th harmonic of the F horn for the written G above the staff is very helpful in many passages, as are the alternate fingerings for the tones normally derived from the very flat 5th harmonic for the F horn, which Table VII suggests be abandoned entirely. If none of the other alternate fingerings are adopted, at least the valve combination T-1-3 should be used to produce concert A in tuning the horn.

TABLE VI
STANDARD F-B \flat DOUBLE HORN FINGERING

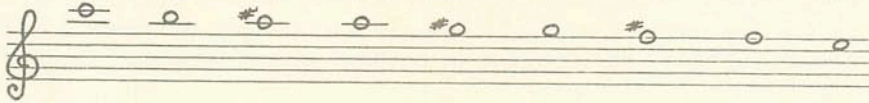
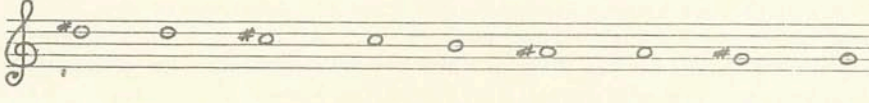
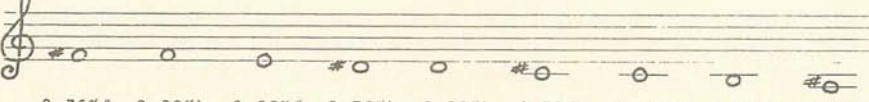
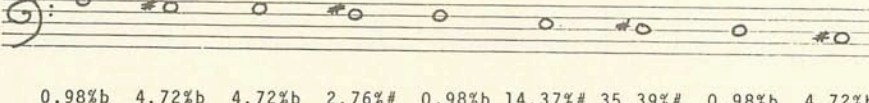
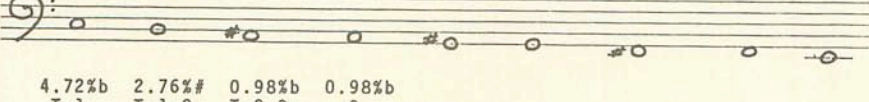
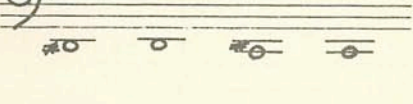
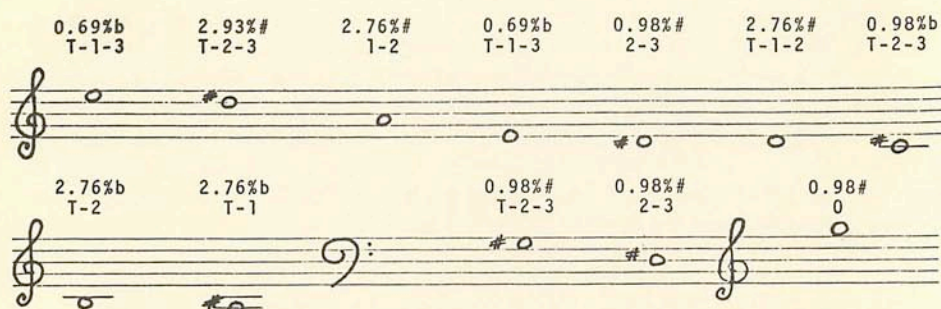
0.98%# T	2.76%b T-2	2.76%b T-1	4.72%# T-1-2	0.98%# T-2-3	2.93%# T	0.81%b T-2	0.98%b T	4.72%b T-2
								
4.72%b T-1	2.76%# T-1-2	0.98%b T-2-3	0.98%# T	2.76%b T-2	2.76%b T-1	4.72%# T-1-2	0.98%# T-2-3	0.98%# 0
								
2.76%b 2	2.76%b 1	14.66%b 0	18.40%b 2 ₁	18.40%b 1	10.92%b 1-2	0.98%b 0	4.72%b 2	4.72%b 1
								
2.76%# 1-2	0.98%b 2-3	0.98%# 0	2.76%b 2	0.98%b T	4.72%b T-2	4.72%b T-1	2.76%# T-1-2	0.98%b T-2-3
								
0.98%b 0	4.72%b 2	4.72%b 1	2.76%# 1-2	0.98%b 2-3	14.37%# 1-3	35.39%# 1-2-3	0.98%b T	4.72%b T-2
								
4.72%b T-1	2.76%# T-1-2	0.98%b T-2-3	0.98%b 0					
								

TABLE VII
RECOMMENDED F-B^b DOUBLE HORN ALTERNATIVE FINGERINGS



The horn I am currently playing is a Knopf 5-valve single Bb horn. The thumb valve engages a length of tubing equal to that required to lower an F horn a semitone which is also the length required to compensate for the rise in pitch resulting from stopping the horn. The 4th valve adds the length of tubing necessary to lower the pitch a fourth, which permits the open F horn tones to be produced without the use of the valve combination 1-3.

On the 4-valve Bb horn there are thirty-two different valve combinations. Combined with the first twelve harmonics, 384 different pitches can be sounded with any given valve slide setting. Using mathematical techniques, I have derived a fingering system for the 5-valve Bb horn which greatly improves the intonation of the instrument in comparison with the standard F-Bb double horn.

This fingering system is shown on Table VIII. In this fingering system, the optimum slide pulls result in the error of intonation arising from the use of either the 1st or 2nd valves singly and the T-4 valve combination being equal but opposite in sign to the error of intonation arising from the use of the 4th valve singly and the T-1-2 valve combination.

TABLE VIII

Interval	Valve Combination	Ratio of Lengthening	Ratio of Lengthening Necessary For Tempered Scale Interval	Intonation Error in % of a Semitone
$\frac{1}{2}$ Step	2	1.0592272	1.0594631	0.39% #
1 Step	1	1.1222121	1.1224620	0.39% #
$1\frac{1}{2}$ Steps	3	1.1892070	1.1892070	-0-
2 Steps	T-1-2	1.2602014	1.2599209	0.39% b
$2\frac{1}{2}$ Steps	4	1.3351369	1.3348397	0.39% b
3 Steps	T-4	1.4138985	1.4142134	0.39% #

The advantages of this fingering system are evident when Table VIII is compared with Table V.

One further refinement can be made to this system. Since the valve combinations 4 and T-4 are only used in conjunction with the 3rd, 6th, and 12th harmonics, which are all sharp by 0.98% of a semitone, the harmonic series error can be compensated for by lengthening the 4th valve slide. The optimum lengthening of this valve slide results in the error of intonation arising from the use of the 4th valve singly being equal but opposite in sign to the error of intonation arising from the T-4 valve combination, in conjunction with the 3rd, 6th, and 12th harmonics. When used with these harmonics, the use of the 4th valve results in an error of intonation of 0.41%b and the use of the T-4 valve combination results in an error of intonation of 0.41%#. This compares with errors of intonation of 0.59# and 1.37# respectively, which arise from the ratios of lengthing shown in Table VIII.

Table IX shows the modification of Table VIII necessary to incorporate this refinement.

TABLE IX

Interval	Valve Combination	Ratio of Lengthening	Ratio of Lengthening Necessary For Tempered Scale Interval	Intonation Error in % of a Semitone
2½ Steps	4	1.3359125	1.3348397	1.39% b
3 Steps	T-4	1.4146741	1.4142134	0.57% b

Just as was the case of the double horn, since the harmonic series error and the valve combination error are cumulative, it is possible using Table II and Table VIII as modified by Table IX to calculate the error of intonation of any valve combination using any harmonic.

Table X shows the proposed fingering system for the 5-valve Bb horn with the error of intonation arising therefrom. There are certain disadvantages that are inherent in this fingering system. The T-4 valve combination is awkward to use and is a bit stuffy. The other major disadvantage is that the 12th harmonic is used to produce all the notes from F# to high C as written for horn in F. Since the 11th and 13th harmonics are in such close proximity to the 12th harmonic, the production of these tones with accuracy is somewhat problematical.

The obvious solution to this latter problem is to utilize a Bb high F double horn equipped with a 4th valve F extension and thumb operated stopping valve on the Bb side, such as Paxman's Model No. 44. The single 4th valve of this horn can be replaced by a double valve and a length of valve slide tubing added to the high F side of the 4th valve sufficient to lower the pitch of the high F horn two full steps. With this modification, alternate fingerings for all the notes from D# to high C as written for F horn are

valves. If the slides for these individual valves are pulled so that the ratio of lengthening exactly equals the ratios necessary to produce the appropriate intervals on the tempered scale, no error of intonation will arise except the error arising from the error of intonation of the harmonic series of the high F horn. These errors can be derived from Table III if it is recognized that the even harmonics of the F horn constitute the harmonic series of the High F horn. These alternate high F horn fingerings and the error of intonation arising therefrom are shown in Table XI. The fingerings shown in Table X are also applicable to such a horn.

TABLE X
5-VALVE B^b HORN FINGERING

0.98%# 0	1.37%# 2	1.37%# 1	0.98%# 3	0.59%# T-1-2	0.41%b 4	0.41%# T-4	0.98%b 0	0.59%b 2
0.59%b 1	0.98%b 3	1.37%b T-1-2	0.98%# 0	1.37%# 2	1.37%# 1	0.98%# 3	0.59%# T-1-2	0.41%b 4
0.41%# T-4	0.98%b 0	0.59%b 2	0.59%b 1	0.98%b 3	1.37%b T-1-2	0.98%# 0	1.37%# 2	1.37%# 1
0.98%# 3	0.59%# T-1-2	0.41%b 4	0.41%# T-4	0.98%b 0	0.59%b 2	0.59%b 1	0.98%b 3	1.37%b T-1-2
2.37%b 4	1.55%b T-4	28.43%# T-2-4	3.33%# 2-3-4	19.34%# T-2-3-4	3.42%b T-1-2-3-4	none	0.98%b 0	0.59%b 2
0.59%b 1	0.98%b 3	1.37%b T-1-2	2.37%b 4					

TABLE XI

0.98%b DT	0.98%b DT-2	0.98%b DT-1	0.98%b DT-3	0.98%b DT-4	0.98%# DT	0.98%# DT-2
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0.98%# DT-1	0.98%# DT-3	0.98%# DT-4
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THE INFINITE POWER OF SELF-DETERMINATION

by Earl Saxton

Do you know a more genuinely "do-it-yourself" occupation than horn playing? Right from the start most kids spend a lot of time practicing on the horn, alone. Of course, few young hornists try to go it all alone, without any help. What successful do-it-yourselfer does? Experienced players are nearly always available and willing to help an aspiring student, usually for a price. But how far and how successfully one goes into horn playing is not really established by the teacher. That is determined by the student himself or herself. Let me give you my line of reasoning.

I believe firmly in the necessity for guidance derived from excellent teaching in any skill or craft that is to become one's profession. I also believe that bad (wrong) or mediocre (disinterested) teaching can be detrimental or harmful to a student's performance potential. But I feel that along with the knowledge and inspiration that only a fine teacher can impart, something else that is tremendously important has to be taking place inside the student. That "something" is, like spontaneous combustion, internally generated. It is self-determination, with the emphasis on *self*.

When I state that one of the most crucial elements of success in horn playing comes not from the teacher, but from the pupil, it may suggest that I'm saying the teacher's role is not very important, but let me assure you I am not. For several years I've been earning much more income from teaching than from playing, so I can't afford deliberately to undercut my livelihood. Experience has brought frankness into my relationships with students on certain realities I think they should be aware of. Avoiding its use on subjects that might be caustically personal, I've found that being quite frank about such things as the business of music performance, buying and selling instruments and accessories, as well as the teaching-learning process, not only doesn't drive students away, it tends to increase their faith in and respect for their teacher. I'm sure many teachers have the same experience.

Regrettably, many talented young hornists either can't afford private instruction or for various other reasons don't receive any schooling in it. They become self-taught players. Of those I have heard who claim they are truly self-taught, the really good, successful ones could be counted on both hands tallying thumbs only! In other words, taking the do-it-yourself approach very seriously doesn't usually produce the best horn players, admirable through the attempt may be. And the woods are full of drop-outs from horn playing; many of whom might have made it with good private instruction.

However, even when the gifted student has fine instruction, much of the learning, the technical and musical improvement, and the development of artistic drive is accomplished by the student, alone. If you, as a teacher, could not see this happening among your better students week by week between lessons you would be disappointed — and might even question your own effectiveness. I would.

What has struck me at each of the horn workshops I've attended, particularly at the one in Hartford this summer, was the incredible display of virtuosity that was so inspired; and inspiring to hear. It sent little chills of pleasure up and down my cheeks to listen to such horn playing. All of them had learned the elements of musicianship and hornsmanship from some of the world's finest teachers. But the unique something that made each of them distinctly different, the something that went beyond mere knowledge and skill, that reached deep into one's heart and soul, that something was inspiration: conjured up and nurtured into full bloom by self-determination. And that kind of playing has marvelous effects upon the students, amateurs, and professionals

who hear it, so that they reach down into each of her or his bag of self-determination and come up with unbelievable abilities to perform. Witness the sounds of those ensembles on that last Friday night concert!

When I hear horn playing of the sort demonstrated by the artists at Hartford I know that astronomical quantities of practice hours have been spent getting it that way. Virtuosity is not something that can be achieved in a short-term effort. Years and years of careful thought and action, built upon habitually consistent scheduling of daily work hours, week by week, month in and month out, always encouraging one's reflexes towards the correct and discouraging them from the incorrect, went into the preparation for such artistry. All that could produce insufferable boredom were it not for the constantly beckoning gesture of one's inner determination to see it through to the ultimate.

Of course, it cannot be denied that the innate capacities of individuals have much to do with the scope and quality of their achievements. Learners place themselves, by their native capabilities to adapt, into several categories. Unfortunately, there is a tendency towards stereotyping of intelligence capacities into crystallized lumps of society: geniuses, "smart" people, average, "slow", and idiots. Without attempting to go into any sophisticated explanation of a statistical analysis of intelligence studies made on populations, pictured on graph paper the total grouping looks something like a bell, with flared-out edges of the opening down. Fewest in number, the geniuses make up a small segment of the flared bell edge on the left, the idiots a comparable segment on the right. A somewhat larger portion of the rapidly rising left side of the bell will be comprised of "smart" people, while a similar section on the right will be made up of "slow" people. By far the most numerous, average people comprise the central and highest part of the bell, and it is unfortunate that to be "average" in intelligence has been given a downgraded connotation, for it is the group that by sheer weight of numbers brings about many of our standards.

Now it is dangerous to categorize people into "types", even as I have done above. It is done on a pretext of simplifying to avoid hair-splitting explanations, and it may save time in an ostensible way, but it can be and often is harmful. Labeling of this kind is definitely a cause for certain people's failure to achieve to their fullest capacities. They get to feeling "pigeon-holed" and are apt to stop trying. The truth is that intelligence, the capacity to learn and adapt, is *not* a fixed quantity within one throughout life, as has commonly been thought. Intelligence can be increased or decreased *by the manner in which it is used*.

Furthermore, it is false to believe that there are clear-cut distinctions, easily identifiable, between people who make up the so-called intelligence groups. For example, there are lots of persons who might indicate on a test that they are of average intelligence but are completely capable of performing brilliantly in some kinds of activities. Conversely, as you have undoubtedly observed, not all "smart" people behave in a consistently rational and intelligent manner all the time. So we teachers must beware of codifying our students, even in our own heads. Sometimes seemingly insignificant remarks, casually made, can tip off a student as to the pigeon-hole he or she has been inadvertently lumped into. It is much better to keep them all trying by giving full credit for creditable behavior (performance), and avoid condemning them for making some of the mistakes that we, ourselves, are capable of making,

While teachers do not provide self-determination in a student, I believe they can have a lot to do with how positively the student formulates it. Heretofore, in this discussion, the word, self-determination, has been used as though it were only positive. Negativism can be just as much a product of self-determination as great achievement.

The title of this article can, in reality, be interpreted as a continuum, referring to the endless possibilities that lie between utter defeatism and the ultimate in possible heights of positive action. We need to guard against the chance that a chain-reaction may be started in the wrong direction within someone we are teaching. In some people whose psyches are not strong it may be as easy to cause the blocks of self-determination to come tumbling down, as it is difficult to encourage their positive construction into something monumental.

My wife, Marylee, who teaches fifth grade, has a marvelous approach that works nearly 100%. It is, "Try to get every child to *like* himself or herself, and he or she can accomplish just about anything." Of course there are limits to "just about anything", but children who enter her classroom, having experienced various styles of push and pull to get them to learn, and who often hate anything that resembles work — or acceptable behavior — suddenly find that here is a teacher who genuinely *likes* them, just for themselves.

She is strict about how they behave towards one another, and towards her, but she lets them know that if they produce disruptive or destructive behavior it is the deed, not the child, that is getting the disapproval. On the other hand, positive behavior by the same child who erred gets immediate approval. Learning is greatly enhanced by an atmosphere in which it is comfortable to achieve positively; and instantly uncomfortable to produce negative efforts at the same time that every effort is made by the teacher for the subject matter to be both interesting and clearly understandable. And she carefully avoids allowing any favoritism to appear towards "good" children. She undoubtedly enjoys some children more than others, but is scrupulous about not allowing it to show to anyone—particularly not those who tend toward misbehavior.

Promulgation of these principles, in theory, is not uncommon. What is truly uncommon is the sincere way that Marylee actually gets them to work. Her reputation is much in evidence by the number of parents who request that she be their children's teacher and by the number of formerly "incurable" kids who come back to tell her, "You were real tough on me — but I'm sure glad you were!"

Trained educators know the principles and the statistical implications of all the foregoing, though with widely varying amounts of success in the application. Because horn players frequently find themselves teaching more as a happenstance than as a planned goal, they may have picked up little or no knowledge of educational psychology as an integral part of the learning process. I'm afraid that I know some horn teachers who evidently feel that their only responsibilities towards their students are to get musical and technical information across to them, regardless of how. On the other hand, most of the horn teachers I know are kind, sensitive human beings as well as superb musicians, so I am not overly concerned. But I do feel that it would be well for horn students attending colleges and conservatories to enroll in as many ed-psych courses as they can fit in; and those who aren't in schools to read up on the subject in well-recommended texts. Most of you who succeed in your pursuit of making fine music on the horn will teach. Give your students the advantage of having a broadly educated teacher, as well as learning how your own mind and emotions function, for it can be a major factor in your own success.

By no means have I attempted to deal with all aspects of ego-building, positive reinforcement techniques that are inherent in superior quality teaching, and the learning process. No article could encompass the contents of shelves upon shelves of books, to say nothing of the much greater amount that will never be put down in writing. If a concrete reference is desired to help the reader understand better what I have attempted briefly to outline, then acquaint yourself with W. Timothy Gallwey's

book, *The Inner Game of Tennis*. It is available, to my present knowledge, only in hard cover at \$7.95, from Random House.

What has a book about tennis to do with horn playing? Get it, and I'm sure you will agree that it is one of the most readable books ever written (based on Zen made more understandable) about positive learning principles and skill-building techniques. I find there is little in what Gallwey discusses, with tennis as his vehicle, that cannot be applied to horn playing. It is a best seller for good reasons, and I've recommended it to all my students ever since a Stanford student told me of it the spring after its 1974 publication.

Another fine reference that I want to cite is Rebecca Root's article, "The Psychology of Brass Playing", *HORN CALL*, Nov. 1976, Vol. VII, No. 1, pp. 11-14. Hers is an excellently presented discussion of her own experience with a positive psychological approach to the problems of living and playing horn. This is a subject needing infinitely more contributions from knowledgeable people than have been made to date. If you haven't read her article, by all means do so. If you have, read it again.

I've tried in this essay to convey the notion that not everything a student learns, even some of the more important things, either can or should be taught by her or his teacher. A particular ingredient to which I give strong emphasis is inner drive, or self-determination. I have tried to encourage people, who may feel very limited in their capacities to achieve simply because they've been pigeon-holed (by others or themselves) and think they are stuck there forever, to go right on trying by all means. One of the most positive ways to improve, no matter what your present ability level may be, is to commence believing that you can, and *will*, get better. I'm not saying that everyone can attain a genius level of accomplishment, for that would be silly even to suggest — and who wants a world over-loaded with geniuses? But I am saying that if you *believe* you can improve, you will. And if you prove to your self that you can bring about even a small change over what you thought you could do, you will like yourself infinitely better for it. *Liking yourself* is the foundation for positive self-determination, and positive self-determination is a keystone of success.

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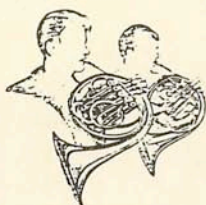
Christopher Leuba
Professor of Music, University of Washington
formerly, Principal Hornist, Chicago Symphony

Franz Anton Rössler (Ruzická, or Francesco Antonio Rosetti) 1750?-1792, composed at least nine Concertos for one horn and five Concertos for two horns.

One of the prime references in the study of these Concertos is the series, *Denkmäler der Tonkunst in Bayern* (DTB). Modern adaptations of many of these works, with piano transcriptions of the accompaniments have been made by the Swiss hornist, Edmond Leloir and published by Edition KaWe (Klaas Weelink), Brederode Str. 90, Amsterdam-W, Nederland.

In this listing, I have endeavored to follow the DTB numerical listing, when possible, following the catalog in *Horn Bibliographie*, of Bernhard Brüchle (Verlag Heinrichshofen, Wilhelmshaven).

When ordering the materials for any of these concerti available in the KaWe Edition, it should be observed that KaWe uses Arabic numerals, i.e., 1, 2, 3, etc., for the concertos for one horn, and Roman numerals, I, II, III, etc., for the double concerti.



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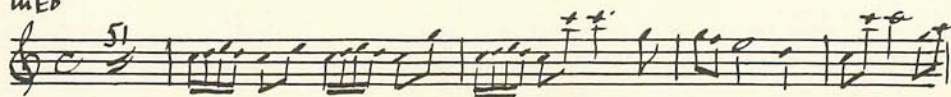
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Box 5393
Virginia Beach, Va. 23455

Concerto in E flat DTB No. 35

Edition KaWe, Concerto No. 3

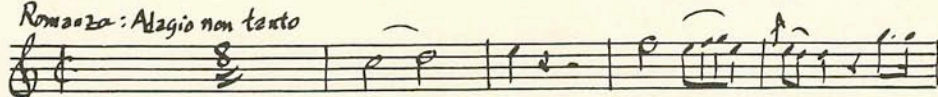
1st movement

In Eb



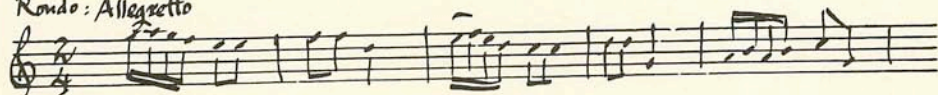
2nd movement

Romance: Adagio non tanto



3rd movement

Rondo: Allegretto



Concerto in E flat DTB 36

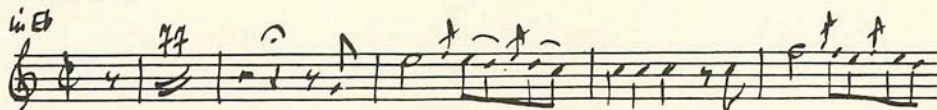
International Music Publisher (edited by James Chambers); no number

Edition KaWe, Concerto No. 2

Recording: Haydn Society HSL 79 (Pasqualino Rossi)

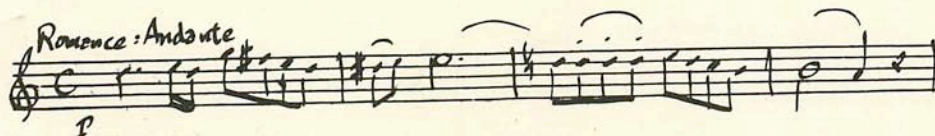
1st movement

In Eb

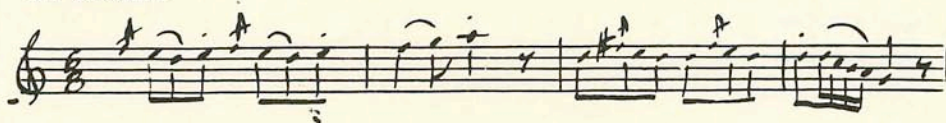


2nd movement

Romance: Andante



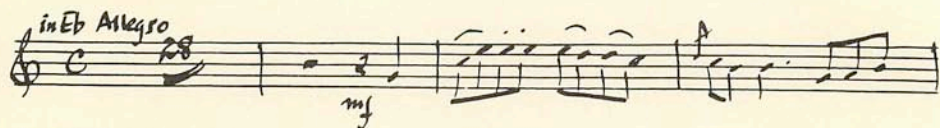
3rd movement



Concerto in E flat DTB 37

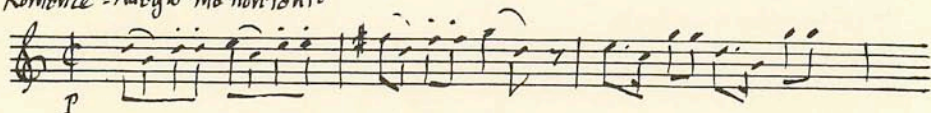
Edition KaWe, Concerto No. 1

1st movement



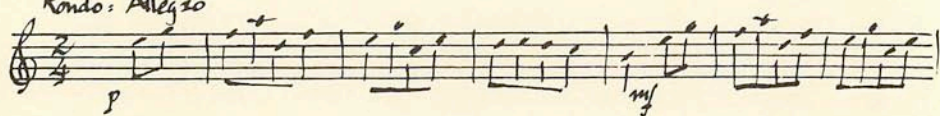
2nd movement

Romance = Adagio ma non tanto



3rd movement

Rondo: Allegro

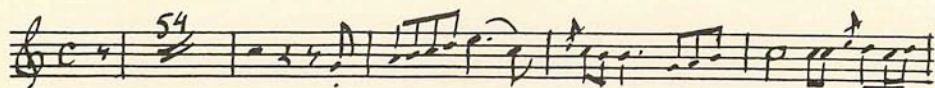


Concerto in F DTB 38

Edition KaWe, Concerto No. 4

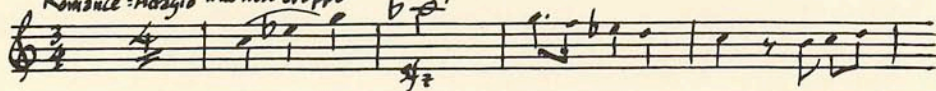
Recording: BASF 29 21189-4 (Hermann Baumann)

1st movement



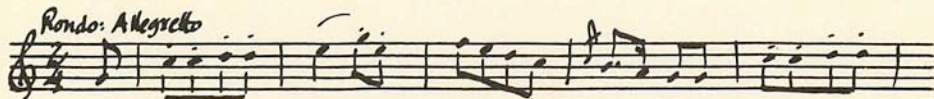
2nd movement

Romance: Adagio ma non troppo



3rd movement

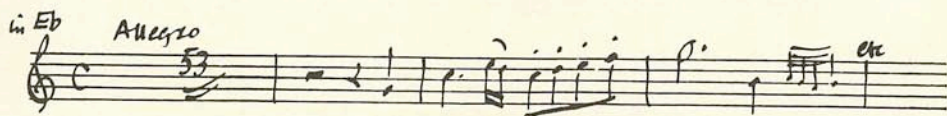
Rondo: Allegretto



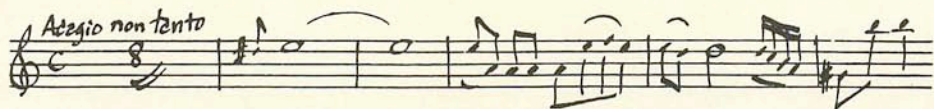
Concerto in E flat DTB 39

Edition KaWe, Concerto No. 6

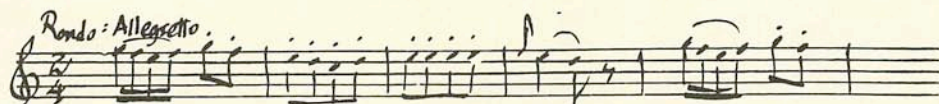
1st movement



2nd movement



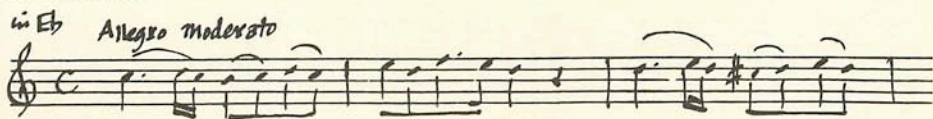
3rd movement



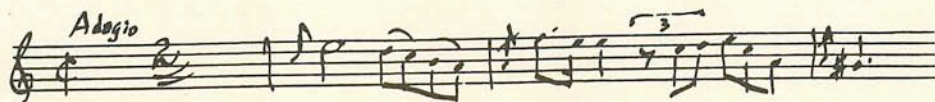
Concerto In E flat DTB 40

Edition Doblinger: Concerto da Camera No. 16, Edited: B. Paumgartner

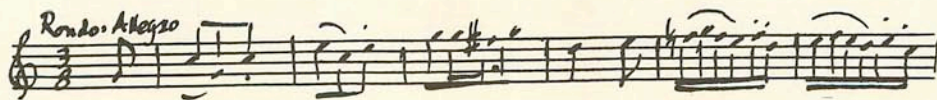
1st movement



2nd movement



3rd movement



Concerto in E flat DTB 41

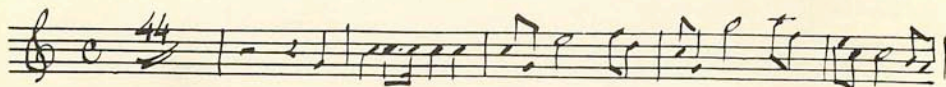
no information

Concerto in E DTB 42

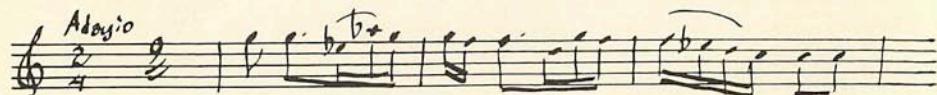
Edition Simrock

1st movement

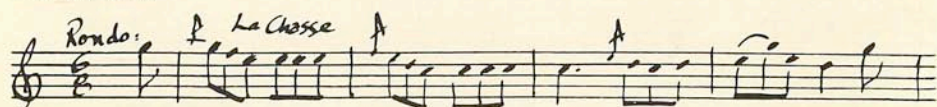
in E



2nd movement



3rd movement



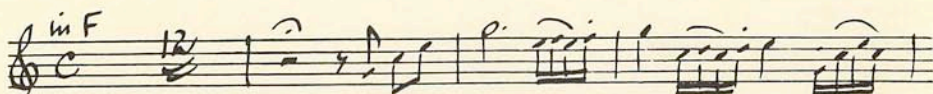
Concerto in d DTB 43

Edition Simrock (#3061) Edited, Bernhard Krol

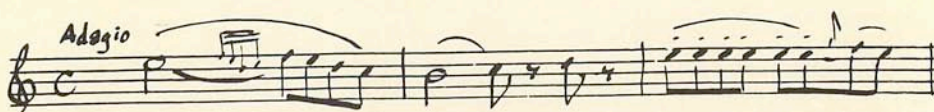
Recording: Telefunken 22 516 (Hermann Baumann)

Recording: Turnabout TV 34 078 (Erich Penzel)

1st movement



2nd movement



3rd movement



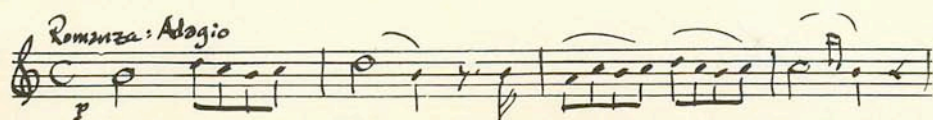
Concerto in E DTB 44

Edition Ka-We, Concerto No. 5

1st movement



2nd movement



3rd movement



Concerto in E DTB 45 no information

Concerto in E flat DTB 46 lost ?

Concerto in E flat DTB 47 lost ?

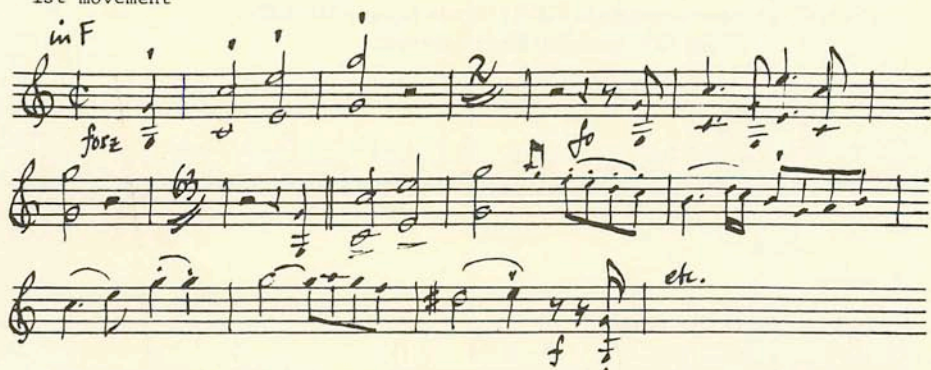
Concerto in E flat DTB 48 lost ?

Concerto in F for Two Horns DTB 49

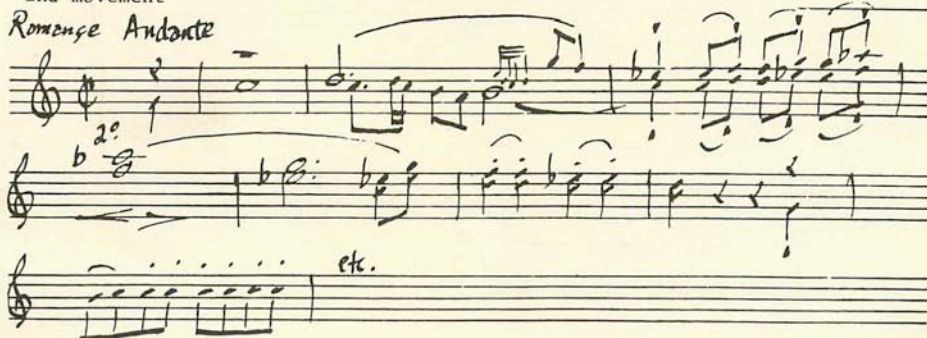
manuscript at Fürstlick Oettinger-Wallerstein'sche Bibliothek
und Kunstsammlung. Schloss Harburg über Donauwörth.

Score indicates, composed March 1787 for Nagel & Zwierzina

1st movement



2nd movement



3rd movement



Concerto in E for Two Horns DTB 50

no information

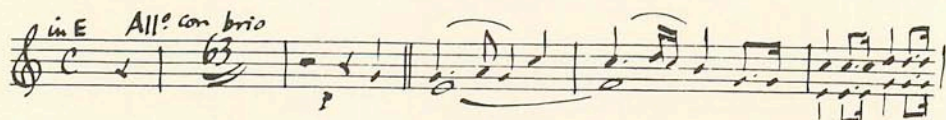
Concerto in E for Two Horns DTB 51

Edition KaWe, Concerto III (16)

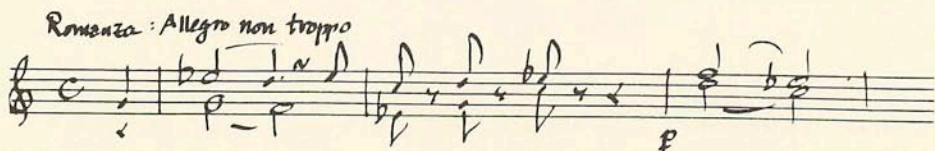
International Music Company: Concerto in E flat

Recording: (as a Concerto in E flat) Haydn Society HS 9052
(Knud Sørensen and Hans Sørensen)

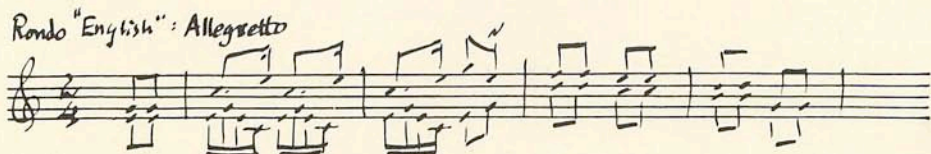
1st movement



2nd movement



3rd movement



Concerto in E flat for Two Horns DTB 52

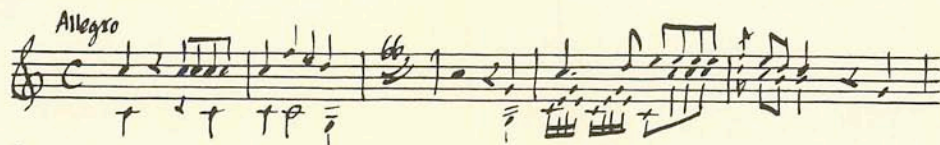
Edition KaWe, Concerto IV

Concerto in E flat for Two Horns DTB 53

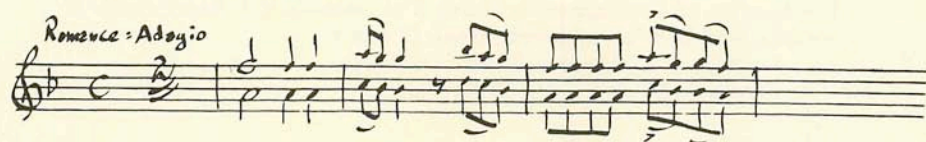
Edition KaWe, Concerto V

Recording: USSR Melodiya 33D 022067-68 (Vitaly Buyanovsky & Vladimir Shalyt)

1st movement



2nd movement



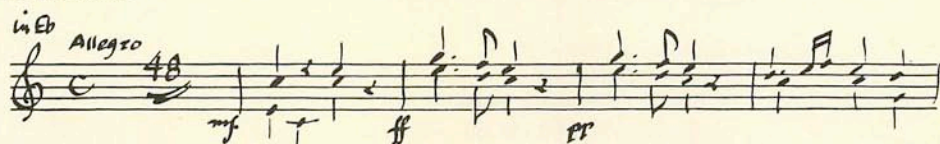
3rd movement



Concerto in E flat for Two Horns DTB 54

Edition KaWe, Concerto II (15)

1st movement



2nd movement



3rd movement



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SOLOS WITH PIANO: (*denotes those most recommended)

I. Early and Intermediate stages;

Pastorale Lament

Paul W. Whear

Ludwig Music Publishing Co. \$2.00

* *Sonatina for Horn and Piano*

Ruth Gipps

Sam Fox Publishing Co. \$2.00

(an especially beautiful second movement)

* *Sonata for Horn and Piano*

Edith Borroff

Robert King Music Co. \$4.50

Design for Horn and Piano

Lewis Raymond

Western International Music, Inc. \$1.25

Koan II Pour Cor en Fa et Piano

Elias Gistelink

Edition Andel Uitgave, Belgium

(makes interesting use of limited graphic notation)

Maine Sketches Horn and Piano

Eugene Weigel

Interlochen Series

Fema Music Publications \$4.00

(metric changes and unique moods)

II. Intermediate and advanced; of a more conservative harmonic and rhythmic nature (listed alphabetically);

* *Sonata for Horn and Piano*

Leslie Bassett

Robert King Music Co. \$3.00

Sonata for Horn and Piano

Antony Donato

Remick Music Corp. \$3.50

Sonata for Horn and Piano Op. 24

P. Racine Fricker

Schott and Co., Ltd. \$4.60

* *Aria for Horn in F and Piano*

Iain Hamilton

Schott and Co., Ltd. \$1.50

Sonata for Horn and Piano

Bernhard Heiden

Associated Music Publishers, Inc. \$3.00

* *Sonate für Horn und Klavier*

* *Sonate für Althorn in Es und Klavier*

Paul Hindemith

Edition Schott \$6.00 each

Three Fantasies for Horn and Piano

Wendal Jones

Associated Music Publishers, Inc. \$2.00

Sonate pour Cor et Piano Op. 70

Charles Koechlin

Editions Max Eschig \$19.25 (?)

Sonate for Horn and Piano Op. 18

Peter Jona Korn

N. Simrock / Anton J. Benjamin \$4.50

Scherzo Concertante for Horn and Piano
Vaclav Nelhybel
General Music Publishing Co. \$2.00

- * *Sonate for Horn and Piano*
Quincy Porter
Robert King Music Co. \$4.00

- * *Elegie for Horn and Piano* (1957)
Francis Poulenc
J. & W. Chester Ltd. \$3.25

Partita for Horn and Piano
Verne Reynolds
Southern Music Co. \$4.00

III. Advanced; making greater use of contemporary techniques and more progressive harmonic and rhythmic writing (listed alphabetically);

Scherzo pour Cor et Piano
Alain Bernaud
Editions Max Eschig

- * *Sonata Notturna for Horn and Piano*
Iain Hamilton
Schott & Co., Ltd. \$3.00
- * *Sonorities II for Horn and Piano* (1975)
Walter S. Hartley
Tenuto Publications
Theodore Presser Co. \$2.00

Four Pieces for Horn and Piano (1962)
Roger Johnson
Composers' Autograph Publications

Encounters II for Horn and Piano (1967)
Variations for Horn and Piano (1971)
Karl Kohn
Carl Fischer, Inc. \$4.00 each

- * *Music for Horn and Piano* (1967)
Thea Musgrave
J. & W. Chester, Ltd. \$7.50

Fiction pour Cor et Piano
Michel Rateau
Associated Music Publishers \$9.75

- * *Sonata for Horn and Piano*
Verne Reynolds
Southern Music Publishing Co. \$9.00

Triptych for Horn and Piano
Keith Roper
Thames Publishing \$7.00

Invenzioni per Corno e Pianoforte
C. F. Semini
Edizioni Curci Milano \$2.60

- * *Capricci per Corno e Pianoforte*
Klement Slavicky
General Music Publishing Co. \$5.00

Trois Inventions pour Cor et Piano
Jean-Jacques Werner
Gerard Billaudot Paris \$1.50

IV. Advanced; making use of spacial and graphic notation and employing more special effects (listed alphabetically);

Sonatina per Corno e Pianoforte
Jozsef Bakki
Editio Musica, Budapest

Synopse pour Cor & Piano
Bernard de Crepy
Editions Musicales Transatlantiques Paris \$4.20

- * *Symbols for Horn and Piano*
Zsolt Durko
Editio Musica, Budapest \$3.50

Lirizmi za rog in klavir
Ivo Petric
Musikverlage Hans Gerig, Koln

Nr. 14 Plus Minus
Karlheinz Stockhausen
Universal Edition \$6.75

- * *Duet II Piano and Horn*
Christian Wolff
C. F. Peters Corporation \$2.50

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and even the holding position, you can achieve any kind of tone you want, depending on your mood of the moment or the requirements of the music. It's a horn that can be purchased with the assurance that it'll give you what you want. And, taken care of in a sensible manner, it should last you a lifetime.

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No gurgling. "If the trumpet and trombone can have a water key, so can the horn. But the horn's must be flush with the wall of the tubing to prevent any little whirlpools of air, which might disturb the tone or playing qualities."

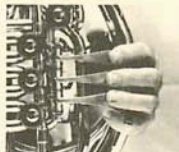


"And we've made this curve as shallow as possible. If it were sharper, water would accumulate there sooner than necessary."

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Handy B \flat slides. "Because the three B \flat valve slide tubes extend out beyond the F tubes, the B \flat slides are visible and easily accessible."



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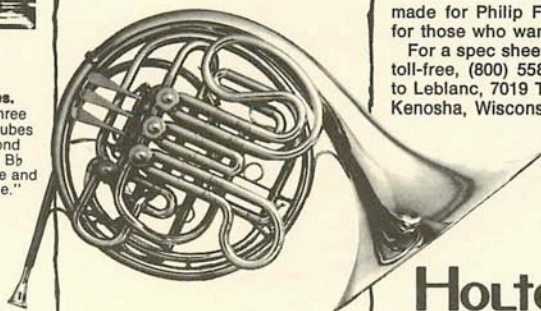


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HOLTON 

THE HUNTING HORN IN EUROPE

I

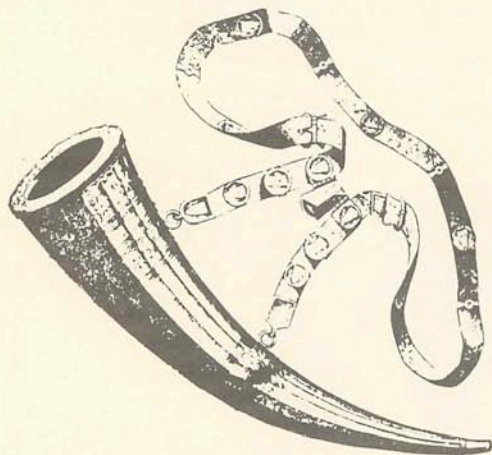
THE DEVELOPMENT OF THE HUNTING HORN

E. Mende

Dr. KURT TAUT [1888-1939], Leipzig, East-Germany, has written a charming book called "*Die Anfänge der Jagdmusik*" [Origin of Hunting Music], which he edited himself in 1927 and which is now, alas, out of print. I thought it might interest Horn Call readers to learn about the early hunting-horn calls, so I endeavoured to make the following review of Taut's book, adding some of its pictures.

The human cry may be considered to be at the root of all signaling. No matter what the reason for signaling be, its need is always born from the urge to communicate. Later on man invented a sound-generator, an instrument: first made of a shell, an animal's horn, a bone or a reed, whereas tone and rhythm formed the signal. This means of communication was developed and perfected in the course of the centuries until, as a musical instrument, it reached its peak in Wagner's and Bruckner's last-judgment fanfares.

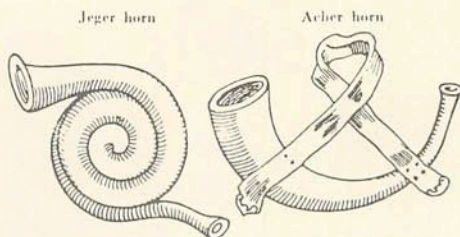
We do not know if in *antiquity* the horn was already used by huntsmen. We find it mentioned in antique literature as a military signal-instrument—but never in connection with hunting. In the *Middle Ages*, however, i.e. during the era of Church power, hunting was no longer a preparatory exercise of warfare, it became part of the noble knight's way of living. From then on one can follow the development of hunting signals and hunting music in literature and illustrations, the most ancient sources dating from the 8th and 9th centuries, i.e. from the court of Charlemagne, who was a passionate hunter. In those days already, the trumpeters and hornists opened the hunts and accompanied its different stages with their cheerful calls.



Olifant des 14. Jahrhunderts
(in englischem Privatesitz)

Aus Paul Lacroix: Moers, Usages etc. Paris 1872 Fig. 145, S. 210

Pl. 1



Sebastian Virdung: Musica getutscht etc. (S. 30)

Pl. 7

The nobility at that time had a special hunting and military horn called *Olifant*, made of an elephant's tusk, beautifully decorated (pl. 1). It was a mark of distinction and formed, together with the sword, a knight's most valued possession. The ordinary hunting horns were made of animal's horn, wood, leather or metal. Whilst Ronald's horn call for help carried 30 miles to catch his uncle Charlemagne's ear (as told in the saga), the ordinary hunting horn call is said to have had a range of 10 miles. Many of the beautiful olifants, that were probably brought from the orient in the 7th and 9th c., have come down to us in rather good condition, owing to its solid material, whereas no such ancient animal's horns have survived the 10 or more centuries. The simple warrior's horn was eventually replaced by the trumpet during the crusades, but as a hunter's signal-instrument known as "bugle", it remained popular for several centuries more.

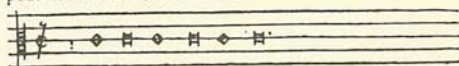
In the 9th c. the French knew already 9 hunting signals; the amount of tones of these signals are known to us but, alas, their musical execution was not noted. In the 14th c. the first Hunting Books of France were written, giving exact instructions, f.i.: "If you want to blow for the quest, you must blow as follows: one long tone, then a short tone and then again a long tone. Thus: / — / U / — /" (pl. 2). Whereas the French and the English had already their original hunting books in the 14th c., the Germans were

BILDBEILAGE X

BILDBEILAGE XI

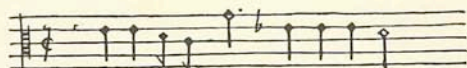
VENERIE PAR

Iust que le piqueur appellast ses Chiens apres luy pour les ioindre, il faut qu'il sonne trois ou quatre fois: appellant ses Chiens apres luy pour les rassembler, en ceste sorte.



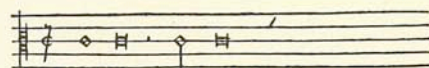
Tran, tran, tran, tran, tran, tran.

Parcillement si le piqueur veut rappeler les Chiens pour les faire retourner à luy, il les doit hucher ainsi avec la voix,



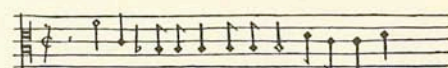
Houua à moy theau il fust icy

Quand le Cerf se forpaist, le piqueur doit sonner de la trompe deux sons longs en ceste maniere.

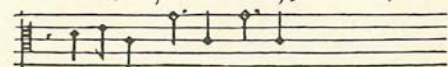


Tran, tran, tran, tran.

Si le piqueur voit ses Chiens en deffaut, il doit parler à eux, pour leur faire requetter le deffaut & pour les resjouir, ainsi.



Hau, ou est-il allé le cerf, va il la di,



appelle, appelle, appelle,

Signale und Jägerschreie

Originalseite aus Du Fouilloux: „La Venerie“, S. 49b, Paris, MDCXIII

Pl. 2



Pl. 3



Die Hornformen bei Du Fouilloux

Hiefhorn (oben)

Einschiefehorn (unten)

Aus Du Fouilloux, „La Venerie“, S. 23a u. S. 70a, Paris, MDCXIII

Pl. 4

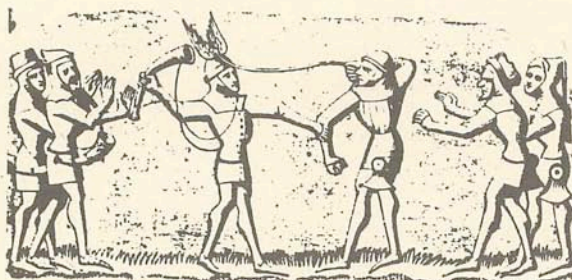
still copying. Their own hunting literature begins in the 17th c. and much was taken over from the French, whose instructions they had followed for such a long time. They had an emperor though in the 13th c., Frederic II of Hohenstaufen, also emperor of the Roman empire, who wrote a book about falconry, but it is, as such, a very specialized book and cannot be compared with the French. We do not know of any typically German Hunting signals before the 17th c.

Illuminations of the oldest hunting manuscripts unvariably show *one* kind of hunting horn being used in Germany: rather short, in the shape of a half-moon (pl. 2, 3, 4, 6). They had no mouthpiece, were worked rather primitively, with uneven bore, so one cannot expect them to have had purity or steadiness of tone. This horn, however, was extremely popular in Germany and still during Frederic the Great's time (1712-1786) it was most frequently used. In France the parforce-horn and other *cors de chasse* had been in use for a long time and since the 16th c. the many-coiled Italian or "Jeger"-horn (pl. 7) is mentioned but it is only towards the end of the 18th c. that the new horns conquered the field in Germany. The 18th century rules about educating a "dog's boy" to become a "huntsman's boy" (and finally a skilled huntsman) were quite severe, as we learn from H. F. Flemming's book "Der vollkommene deutsche Jäger ..." (the perfect German huntsman), Leipzig 1719: "*When the children's shoes of a dog's boy are worn off and when he has been punished many times by word and deed and has changed and improved greatly and noticeably; when he has forgotten his previous vices and begins to behave in a nicely respectable, polite and well-mannered way, he acquires as a reward the title of "huntsman's boy" and is entitled to carry the horn*".



Hornblasende Edeldame
Aus Queen Marys Psalter. Ms. d. Brit. Mus., London

Pl. 5



Streit zwischen Falkner und Jäger
Aus Paul Lacroix: Moers, Usages etc. Paris 1872. Fig. 150, S. 216

Pl. 6

II HUNTING HORNS TODAY IN SWITZERLAND

To blow the hunting horn is their hobby ...

As a signal instrument, the hunting horn in Switzerland was out of use for almost a century, but during the last three decades the need for communication between hunters* and for the charming horn calls during the hunt has clearly manifested itself. A friend of mine, Dr. W. K. Flachs, Zürich, a huntsman and fervent promoter of the use of the horn, was kind enough to give me the following informations and illustrations on *"The use of the hunting horn in Switzerland."*

To blow the hunting horn is the Swiss huntsmen's hobby. They are amateurs and sportsmen that use the horn before the hunt to greet fellow-hunters and to announce the beginning of the hunt; they communicate during the hunt by way of their horn call, to let the others know what is happening, where they are, if they need assistance etc. and finally there is the signal "Halali" and "end of the hunt".



A parforce-horn group from Winterthur. Reprod. by courtesy of "Neue Zürcher Zeitung"

Three natural horns are being used: the historical parforce-horn, the Furst-Pless-horn in Bb and the pocket-horn in Bb. The parforce-horn (mostly in Bb, sometimes in E flat) is not used during the hunt, it being too large for huntsmen to carry around. It is played before and after the hunt and on special occasions (hunters' meetings and celebrations). The Pless-horn (which is no doubt the one in Mr. Collony's possession), called after its Germany inventor Furst Heinrich XI von Pless, is the most popular hunting horn. To attain the acquired strident, long-range tone, it is provided with a

Begrüßung
Breit *Frisch*

Halali

Jagd vorbei

Some signals: "Welcome" - "Halali" and "End of the hunt"

cupped mouthpiece. It is carried over the shoulder. Some of the huntsmen prefer the small pocket-horn in Bb, which however is more like a toy, though easier to carry, snugly tucked away in one's pocket. The Pless- and pocket-horns are new and made in Germany or Switzerland. They cost about Sfr. 100. - (appr. \$40.-). One can produce no more than 7 tones on the Pless-horn and even so, a high Bb will never be used in the current signals, most of which are composed of five or less tones. Only two four- or five-part signals are played: the welcoming signal and the "halali" with the final signal "End of the hunt".

Every two years the Swiss hunting-horn players meet for a friendly competition (every one has to play three freely chosen signals), followed by a cozy get-together.

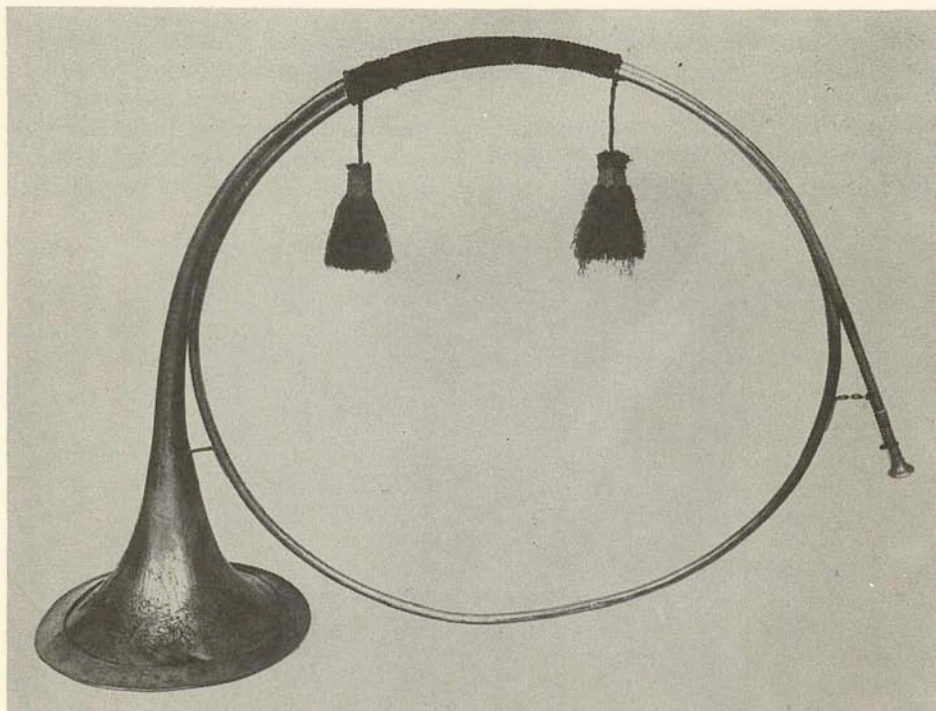
Young people that join the Swiss huntsmen's association are urged to learn to play the hunting horn and the different signals. The biennial competitions stimulate these youngsters to add their horn call to those of their fellow-huntsmen, the "experts" of



Furst-Pless-horn (left, three-coiled, height 10", bore mouthpiece $\frac{1}{2}$ ", bell 5".
Pocket-horn, six-coiled, height 5", bore mp $\frac{1}{2}$ ", bell $2\frac{1}{2}$ ".

whom will teach them free of charge, also in the art of parforce-horn playing. The increasing number of horn players is encouraging and makes us hope that the gay hunting-horn call will be heard forever more in the woods and mountains of Switzerland.

*Although the huntsmen are on foot, not on horseback, they are called hunters or huntsmen and what in England is called "shooting", is here called the hunt.



Mid-Nineteenth Century Parforce horn from Germany.



MUSIC AND BOOK REVIEWS

by Douglas Hill

Having received such a large volume of excellent literature for review, we can only apologize for the limited time and space which can be allotted to this column. We do plan to add a new European review editor to add a further perspective and hope those of you who have submitted materials will be patient. Your music and/or books will be discussed in future issues.

TWO NEW CHAMBER MUSIC COMPOSITIONS

CONCERT PIECE for Horn and String
Trio (1978)

David Diamond

STANZAS, BOOK IV (1977) for Tenor
Saxophone, Horn and Trombone
Les Thimmig

It was my honor and pleasure to be a part of the premieres of these two very different, but equally excellent new repertoire quality pieces for the horn.

Dr. Arthur D. Hasler, a world famous Lymnologist and amateur horn player, was given this work as a retirement present by his obviously quite appreciative colleagues, students and friends. When approached to help with this commission, I immediately went to the files of the IHS Composition Project and pulled out the name of David Diamond as perfect for this quartet. Thus, we have the first Project Commission (however indirect it might be.)

The CONCERT PIECE... is a very powerful and rewarding single movement work lasting approximately 10 minutes. All four parts are written beautifully for

the instruments and the end result is an emotional and lyrical event of great intensity. The pulse seems to breathe among the frequently fluctuating tempi; all within a thick and lusciously accessible harmonic language. The horn tends to be the dominant voice, but by no means to the exclusion of the violin, viola, and cello parts. This work might be thought of as compositionally conservative, and will definitely be recognized as artistic communication of a very high order. It should be published immediately and everyone should play it. For more information contact Mr. Diamond c/o Julliard School of Music, New York City.

Another terrific new work, "STANZAS, BOOK IV (1977) for Tenor Saxophone, Horn and Trombone" is of quite a different and unique design and style. It contains seven movements, three of which are jazz-related and four which are short studies in color and texture. Thimmig, who is himself a virtuoso on all of the single reed instruments, has taken three instruments, each unique in many technical respects, and explored only some of their sound potentials while making the most of their similarities. The "color movements" include "Captive Sphere" which is a collage held wandering within a six-note scale, "Triangles" is a very intense, persistent study in attacks. "Spiculae" is a prickly staccatissimo movement with a sense of perpetual motion. "Darkened Gold" makes use of non-vibrato and vibrato for all three instruments being turned on and off as suddenly as the dynamics.

The three "jazz" movements, which frame the work as movements 1, 4 and 7, do, by themselves, make a very effective and certainly unique musical grouping. The first, "Sticks," is meant to "reflect fifties bop" and is designed around the blues-like format of AABA with each

voice taking a full "ad-lib" chorus (all notated in this case) and a return to the full statement of the tune. Movement four, "Shifting Sands," is a beautifully simple song which begins with a complex but flowing version in the sax, continues with a less involved version in the trombone, and ends with the song simply sung by the horn. The last movement, entitled "Stones," is meant to "reflect seventies funk." Here is a very effective series of duets over an ostinato, which was aggressively begun by the horn. This last piece literally leaves everyone, including the players, feeling "really up!"

STANZAS, BOOK IV is an incredibly well-crafted piece, is quite unique in our repertoire, is readily appealing to the audience, is a technical and stylistic challenge for even advanced players, and is probably the finest piece ever written for Tenor Saxophone, Horn and Trombone.

For more information, contact Les Thimmig at the School of Music, University of Wisconsin, Madison, WI 53706.

BOOKS AND A BIBLIOGRAPHY

A CREATIVE APPROACH TO THE FRENCH HORN

Harry Berv
Chappel Music Co.
Theodore Presser Co. (Agent)
Bryan Mawr, PA 19010 1977
\$7.95

It is always a pleasure to find a method book which contributes new and quality information. Harry Berv's "Creative Approach..." does so, and quite well. Quoting from the Preface; "It is above all a practical guide; I feel it can greatly help the serious horn student... (be) useful to the instructor... (and) be of interest to the

professional hornist who would like to compare his own concepts of playing and teaching with those of a colleague." Mr. Berv has thus aimed at a wide audience and, for the most part, been right on target. The various chapters read as one might expect from a comprehensive method; with some interesting additions such as; "Vibrato Technique" (very brief), "The Use of Mutes," "Moist Lip and Gold-Plated Rim," "Glissando," "Lips and Valve Trills," and (it's about time) "Terms Frequently Encountered in French Horn Parts." This final section also includes "General Music Terms and Directions," all in Italian, French, German, and English. A third section, "Musical Signs and Symbols," discusses musical abbreviations, articulation markings (some), ornaments, etc., but fails to delve into any contemporary notation (which is admittedly ambiguous territory.)

At the end of some of the more problematic technical discussions (i.e. stopped horn, staccato, legato, slurred, trills, etc.) Mr. Berv has included some short original etudes, and lists of recommended examples from standard etude repertoire, orchestral excerpts, and solo literature.

In detail "A Creative Approach..." may suffer a little from an uneven depth of discussion in a few of the many included topics, but it reads very well, contains creative, new, and needed materials, and is recommended as a fine new addition to all of our libraries.

THE HORN, THE HORN...

Richard Merewether
Paxman Musical Instruments, Ltd.
116 Long Acre, London, WC2E 9PA,
1978

Richard Merewether has, for many years, been a major horn designer for the

Paxman Company, which gives him a long standing concern and active involvement with many of the problems discussed in this substantive book. (This association also tends to give him a commercial slant in many of his specific references, but then, "why not?")

This is basically a book on horn design; measurements, metals, construction problems, valve systems, maintenance, and acoustics. The factual materials are extensive, important, and exceptionally well phrased. The uses of the right hand in the bell are discussed from an acoustical and intelligible point of view. The various designs of horn-types and valve systems (i.e. full double, compensating double, full triple, compensating triple, etc.) are presented in very clear diagrams, (included also is the new Paxman "dual-bore double descant horn"), and there is also a very informative discussion about the Wagner tuba.

Much of the acoustical information is not new, but it is explained in such a manner as to be most accessible to the lay-person. The Harmonic Series chapter alone is as clear an explanation as this reviewer has seen.

The negative inferences which Mr. Merewether has made toward other authorities with other perspectives and toward other attitudes and styles which are, at least, valid in their own contexts, is an unfortunate distraction. However, the extent and quality of informative materials which one finds packed solidly into this small book (54 pages) is an important and significant contribution to the performer's, teacher's and student's knowledge of the horn itself.

INDEX OF FRENCH HORN MUSIC

Wayne Wilkins (Compiler, Editor)
The Music Register

P. O. Box 94

Magnolia, Arkansas 71753, 1978 \$7.50

Once a list is published it immediately becomes out-dated. Mr. Wilkins and The Music Register have decided to attack this problem with a new bibliography and yearly supplements which one can subscribe to at a rate of \$3/year, \$5/2 years, or \$10/5 years.

Here, to my knowledge, is the most complete, compact, well organized, and least expensive bibliography to date. It includes a comprehensive list of publishers (and their U.S. agents), with complete addresses. It lists every other conceivable combination of instruments, a long list of both brass and woodwind quintets, the L. A. Horn Club list, horn with orchestra, horn with band, scores of interest, books, music with voices, etc., etc., etc..

Very highly recommended!

BOOK REVIEW ADDENDUM

Philip Farkas

ESSENTIALS OF BRASS PLAYING by FRED FOX

Volkwein Bros., Inc., 117 Sandusky St.,
Pittsburgh, PA 15212
64 pages, 8 1/2" x 5 1/2", \$4.75

One's first impression of Fred Fox's *Essentials of Brass Playing* is how small the volume is. How will all the essentials of brass playing ever be explained in such a limited space? But let us remember how short the following documents were: the Magna Carta, the Sermon on the Mount, and Lincoln's Gettysburg Address! In other words, let us not judge the quality or importance of an idea by the amount of space required to state it. Fred Fox has managed to cover *all* of the problems of

brass playing, as well as giving us unique and intelligent solutions to these problems, all in this slim volume, by the simple expedient of making every word count. There is no ponderous philosophising or pedantic rambling. Every sentence conveys a crystal-clear idea of something to do or something to understand in order to improve one's playing.

The solutions to problems and the exercises suggested by Mr. Fox are absolutely unique. In fact many of these ideas are quite brilliant—and they work. (I tried them myself and, among other things, speeded up my single-tonguing to a noticeable degree.) His explanation, for example, of the silent use of vowel formations in the mouth is the most complete, most convincing, and most useful I have ever read. The discourse on extending the range by what Mr. Fox calls "Economy of Embouchure" is so fundamental that we can wonder why no one has put it so clearly before this, if indeed, it has ever been said at all. Fast tonguing, lip trills, attack, *crescendo-diminuendo*, high notes, matching notes, embouchure, diaphragm support, double and triple-tonguing—all these subjects and many more are covered in a most thorough, interesting, and understandable manner.

Fred Fox's credentials as a performer certainly gives authority to his writing, as he has been solo horn with the National Symphony in Washington, D.C., the Minneapolis Symphony, the Los Angeles Symphony, and the Paramount and R.K. O. studios. In him we find an extremely rare musician, one who can do three things well: a virtuoso player; a teacher with brilliant teaching ideas; and a writer who can explain these ideas in clear, concise language.

Two thoughts kept recurring to me while I read the book. The first thought,

which occurred all too often, was, "I wish I had said that!" The second thought, which became a conviction by the time I had finished the book, was: "If this book cannot solve your brass-playing problems, consider changing to a string or percussion instrument!"

MUSIC REVIEW ADDENDA

James H. Winter

Robert Freund: French Horn Method for the Young Beginner, Book I (Waldhorn schule für den jungen Anfänger) Vienna, Verlag Doblinger, 1977

Herr Freund himself answers the obvious questions, "Why another horn method?" in the "Preface for the Teacher:" "The point of my method is that it is intended especially for very young beginners—between the ages of 11 and 15..."

The book is eminently readable, in English and in German, with a delightful undercurrent of humor that in no way diminishes the book's serious long-term intent. A somewhat unusual approach to the avoidance of standard problems (e.g. improper releases) involves instructions in making the error deliberately, so that it can be avoided in future; the technique is sometimes used to eradicate errors in more mature players, and there would seem to be no reason why it shouldn't work for beginners. Readers who are devotees of "up-down" foot-tapping will be disturbed by Freund's admonition to "count to yourself" and avoid visible or audible external devices; I happen to agree with him.

The exercises are indeed exercises; some readers may wish for more "tunes." In general, the book is very sane, very practical, and would certainly serve its

author's intent, whether one's definition of the very young is ages 11-15 or ages 8-12, commonly the case in the U.S.

Anton Richter: *Six Pieces for Horn Quartet* (Sechs Stücke für Hornquartett), edited by Rudolf H. Fuhrer
Vienna: Verlag Doblinger, 1977

These six short pieces for horn quartet were written in 1832, and are here published for the first time. The musical style is pretty much what would be expected from the mid-nineteenth century Vienna or Prague, and the six pieces make up a pleasant suite, with no philosophical pretensions or problems. All four parts have interest—no one will feel like a left-over or filler; the first horn part has a fairly strenuous *tessitura* and a goodly number of written high c's; the fourth part is such that playing in D or even in C would be quite feasible, to relieve the first horn. Editing and printing are of the high caliber to be expected from this publisher.

BOOK REVIEW ADDENDUM

James H. Winter

Janetzky, Kurt and Bruchle, Bernhard:
Das Horn
Bern and Stuttgart: Hallwag Verlag,
1977

From its front cover, with a stunning full-color picture of Harold Meek's 1850 Courtois horn to its back cover, this is a beautifully ordered and printed book. The text is totally in German, but a book of this calibre should serve as a spur to learn the language rather than a deterrent to its purchase.

While there is inevitably some overlap between this book and the earlier *Kulturgeschichte des Horns*, *Das Horn* is

not a one-language reduction of its predecessor; it is a very thorough treatise in its own right. Perhaps a simple summary of the Table of Contents will best serve to indicate the scope of the book:

INTRODUCTION; PRIMITIVE AND PRE-HISTORY—Early forms in antiquity, the Orient, and overseas—Etruscan horns, signal horns in Rome, North-European Lurs—the Olifant and the golden horns of Tonder (Denmark)—signal horns of night watchmen, firemen, etc—shepherd horns and Swiss Alpenhorns—hunting horns; EMPIRICAL KNOWLEDGE, NEW UNDERSTANDING, DEVELOPMENT AND PROGRESS—The harmonic series—Tone production and Acoustics—Brass instrument making in the 16th and 17th centuries—Horn or trumpet?—Clarino playing and mouthpieces—Count von Sporck—Entry into the orchestra—Hunting horn to concert horn; INTERMEZZO I—A shortlived blooming: Horn music for Clarino players; MUSICAN-HUNTER—Hampel; THE NEW HORN; INTERMEZZO II—Russian horns and Russian hunting music; VIRTUOSI—Rudolph, Letgeb, Punto; INTERMEZZO III—Omnitonic horns and other curiosities; TURNING POINT—THE VALVE-HORN—Transposition—Fingering of the Valve-horn and multiple fingering possibilities of the double and triple horn—Harmonic series of the F-Bb double horn—The characteristic Horn sound—Valve systems—Wagner and the Song of Songs of the Valve Horn and Wagner Tuba—Stopping and Muting; THE STRAUSS ERA, FATHER FRANZ AND SON RICHARD; THE HORN IN RECENT METROPOLITAN EUROPEAN MUSICAL CULTURE—Paul Hindemith, a classicist among

moderns; THE HORN IN THE '50's—
The horn in jazz; CONTEMPORARY
HORNS AND HORNISTS...

RECORDINGS

*Christopher Leuba,
Contributing Editor*

Throughout, the text is liberally adorned with colored and black-and-white pictures, musical examples and original manuscripts; the text predominates, however, and those who do not read German will experience problems. The examination copy was forwarded to me without an invoice, so that I have no price; I assume the book is less costly than its predecessor as it is much smaller and has far fewer costly color prints. Interested readers should inquire through local bookstores or direct from Hallwag AG, Bern, Switzerland.



Those readers who may have been searching for the old DGG recordings of the Tschaikowsky Symphonies played by the Leningrad Philharmonic under Eugen Mravinsky will be pleased to know that these have been re-released on the DGG Privilege Series, two LP's, a set number 2726 040, not at this writing available in the USA; however, it is available through the firm, Andre Perrault (1700, des Cascades, Saint-Hyacinthe, Quebec J2S 3J1 Canada) for Can. \$10.80 plus postage. The Andante cantabile of the Fifth Symphony is certainly worth our attention, being lighter in concept than many of us are accustomed to.

For their assistance with this issue, my thanks to P. O. Blomqvist of Göteborg, Sweden, Peter Gordon of the Boston Symphony and Paul A. Kampen, Shipley, England.

Paul Kampen writes about WORLD RECORDS 37359-63,

"This is a set of 5 L.P.s of music by Delius. They are transcriptions from 78s made mainly between 1927-1938 and feature many well known British artists, notably Charles Gregory playing the horn solo at the end of "La Calinda" - a disc made in 1938. The exception is a 1948 recording featuring Dennis Brain, Ian Beers and Roy White in the Prelude to Part 2 of "The Mass of Life". The conductor on all the discs is Sir Thomas Beecham."

Mr. Kampen adds two corrections to previous listings: To CLAVES DPF 600,

add arrangements by Howarth, "Basel March", "Zurich March", "Old Chalet", and "Lucerne Song". And on ARGO ZRG 851, the composition by André Previn is titled "Four Outings for Brass Quintet".

Those of us who had the good fortune to hear Boston Symphony Second hornist, Peter Gordon at the Hartford Horn Workshop, will remember his outstanding contribution to the Jazz Program. At my request, he has provided a partial listing of some of the recordings on which he can be heard as a jazz or "commercial" performer.

Peter Gordon, horn:

Gladys Knight & the Pips *Imagination* Buddah BOS 5141

same *Bless This House* Buddah BOS 5651

Jon Lucien *Premonition* Columbia PC 34255

Thad Jones/Mel Lewis *Suite for pops* A & M SP 701

same *New Life* A & M SP 707

Jaco Pastorius Epic PE 33949

The New Phil Woods Album RCA BGL 1-1391

Grover Washington *Soul Box* Kudo 1213

The Gil Evans Orch. plays Jimi Hendrix RCA CPL 1-0667

Eddie Palmieri *The Sun of Latin Music* Coco CLP 109xx

same *Unfinished Masterpiece* Coco CLP 120

Gil Evans *There Comes a Time* RCA APL 1-1057

Scott Joplin *Treemonisha* DGG 2707 083

Sondheim & Weidman *Pacific Overtures* RCA ARL 1-1367

Joel Grey *Good Time Charlie* RCA ARL 7-1011

Bob James, No. 1, No. 2 & No. 4 CTI Records

David Sandborn *Taking Off* Warner Brothers BS 2873

Deodata - 2001 CTI 6021

Michel Legrand *20 Songs of the Century* Beel 4200

James Taylor *Walking Man* Warner 2794

Stanley Clarke *Journey to Love* Nemperor 433

Stanley Clarke Nemperor 0698

ANGEL S 37004

Peter Damm (Kempe)

Richard Strauss, Concerto No. 1 for Horn

Richard Strauss, Concerto No. 2 for Horn

BIS LP-47

Albert Linder

Amon, Quartet for Horn & Strings, Op. 20/1

Beethoven, Sonata Opus 17

Schubert, Auf dem Strom

Schumann, Adagio and Allegro, Opus 70

BIS LP-59

Thomas Kjellden (Malmö Brass Ens.)

Scheidt, Conzona

Gabrieli, Canzon Septimi toni

Hermansson, Shadow Play

Hindemith, Morgenmusik

ELECTROLA C 047-50 801

possibly, same as MACE S 9039

Erich Penzel (Consortium Musicum/Lohan)

Joseph Haydn, Concerto 2 (VIIId:4)

ENTR'ACTE ERS 6505

James Decker

Halsey Stevens, Sonata for Horn

MELODIYA CM 01901-02

unidentified players

W. F. E. Bach, Sextet for clarinet, 2
horns, violin, viola and cello

MELODIYA CM 02949-50

V. Buyanovsky & V. Shalyt

Beethoven, Sextet, Opus 81b
Beethoven, Rondino, Opus posth.

MUSICAL HERITAGE SOCIETY MHS
3547

Charles Kavalovski

Dukas, Villanelle
Nelhybel, Scherzo Concertante
Bernhard Heiden, Sonata
Thea Musgrave, Music for Horn and
Piano

Siegfried Kohlers, Sonata
Allan Abbott, Alla Caccia

PREISER RECORDS PR 3174

Herwig Nitch

Erich Romanovsky, Bläserquintet

Friedrich Gabler

Ernst Ludwig, Uray,
Adagio; Tanzrondo (for Wind
Quintet)

PYE GSGC 15009

Unidentified players (pro Arte Orch-

estra; Chas. Mackerras)

G. F. Handel, Music for the Royal
Fireworks

G. F. Handel, Concerto 28 in F for
double wind choir and strings

SUPRAPHON SUA 59763

A. Chavat & J. Brazda

Josef Mysliveček (1737-1791), Octets
No. 1 & 2

Franticek Kramar, Harmony in
F

SUPRAPHON SUA 59665

Unidentified players
Collegium Musicum Pragensis

works of:
Dusek, Myslivecek, Fiala,
Kozeluh, Ruzicka (Rosetti)

SUPRAPHON SUA 59764

Unidentified players
Collegium Musicum Pragensis

Jiří Družický, Partita in Dis
Václav Vincenc Mašek, Serenata in
Dis

František Kramář, Partita Opus 45//

UNICORN RHS 339

*Gordon Carr, Peter Civil, John
Pigneguy, Anthony Burke,
George Woodcock*

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Dietrich Buxtehude,
Joseph Haydn, March for the Prince
of Wales

Edvard Grieg, Funeral March
 Leo Kauffmann, Music for Brass
 Alexandre Tcherepnine, Fanfare
 Samuel Barber, Mutations from Bach
 Gordon Carr, Prism for Brass

VOX SVBX 5307

player? [Dorian Wind Quintet]

Barber, Summer Music
 Berio, Children's Play "Opus Zoo"
 Druckman, Delizie contente che l'
 alme beate
 Fine, Partita
 Foss, Care of the Winds
 Schuller, Quintet

WERGO WER 60032

Unidentified player

Schönberg, Quintet Opus 26

A recent release by a new record company, SONAR (see ad in this issue) reminds your Records Editor of the difficulties encountered in producing and marketing, in the USA, records of such specialized interest as ours: we are not fortunate in having partial or complete government sponsorship and subsidy, such as enjoyed by Argo, CBC, Caprice and other enterprises recording their nation's foremost artists regardless of expectation of monetary success.

Not only was I delighted to hear a US produced horn record, but also I was most impressed with the high quality of production of SONAR SD 130, featuring William Hamilton performing Reicha's quintet for Horn and Strings (a first on records), the Stich Quartet and Haydn's Divertimento a tré, with a backup of first class string players, in a flattering acoustical environment. The horn is convincingly recorded: I have a feeling

that the strings are presented with more "presence" than the horn. Also, I would have appreciated technical data, such as recording equipment, microphones, location of the recording site, etc., since SONAR makes a selling point of their unique approach. Small complaints, I admit: a fine recording, which will not disappoint the listener.

SONAR SD 130

William Hamilton

Anton Reicha, Quintet in E Major for
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 106

Wenzel Stich, Quartet for Horn and
 Strings, Opus 18/1

Joseph Haydn, Divertimento a tré



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*WHICH IS THE PROPEREST HORN TO PLAY?

Paul Mansur

*With apologies to Thomas Augustine Arne, composer of the 18th century Glee, "Which is the Properest Day to Drink?"

Endorsement of a product is one of society's currently popular pastimes. The association of a famous name with a certain beer, deodorant, oven cleaner or automobile is somehow supposed to lend credence to the manufacturer's claims for superiority over other products. It is a lucrative source of income for the famous and sometimes for the infamous. One can hardly begrudge their pecuniary success. It's all an intricate little game and most of us fully realize that the marionette mumblings of some hard-headed athletic super-jock is not a valid basis for a decision to buy an expensive automobile; or even an anti-perspirant. Such advertising is an application of refined propaganda techniques such as *association*, *glittering generality* and the *bandwagon effect*.

It is a rather different story with musical products. Testimonials are generally limited to those recognized artists and teachers with genuine expertise. I have yet to see an advertisement for *Knockwurst* Horns of sanitary stainless steel featuring the *macho* of Joe Namath or the pulchritude of a nearly nude Hollywood starlet; or even Beverly Sills, an artist of great magnitude from the opera. "Doc" Severinson plugs a particular trumpet and Urbie Green a certain trombone.

Well and good. I have been asked, upon occasion, to endorse this horn or that one. Worse, yet, students ask me which horn to buy; either for themselves, the school where they teach or for their students. I find this a rather serious responsibility. A fine instrument is a decided advantage reducing one obstacle to achievement to a minimum. A poor or mediocre instrument will be an albatross and a hindrance forever. In all candor, can a teacher answer with a single word in absolute confidence that this make of horn is the correct solution? This writer can not and will not give a fixed response.

The reasons for not endorsing one model only are manifold. Some of these I now hope to list specifically and factually and consider them objectively although subjective evaluation will also be of some import. Primarily we shall speak of American-made instruments and then consider those of some other countries.

American instruments are all, in fact, quite similar. They come in one bore size of .467-.469 in. or 11.9 mm with a choice of two metals, brass or nickel-silver. A few models offer a choice in the bell throat with two options. One make also offers a red brass model. The *Yamaha* is included in this list because it was designed for the American market by American consultants and technicians.

Single horns are not considered here because few serious hornists would have any legitimate use for a single other than a 4-valve Bb horn. Only King and Olds, to my knowledge, offer such an instrument. King seems to be the only maker that offers any choice of leadpipes.

There are, next, differences among these instruments and differences between instruments of the same model. No two will play exactly the same. Each has from 8 to 10 slides and perhaps 120 to 150 soldered tubing fittings and solder braces. Every soldered fitting is an opportunity for error in length or a disturbance in air flow. Absolute purity and consistency in metal can not be assured by foundry suppliers. Jigs, fixtures, forms and tools all wear down and introduce variations in measurement. An instrument can be built within tolerance limits but there can be quite an accumulation of differences between apparently identical instruments.

Table of American Double Horn Models

Manufacturer	Bore	Models	Metals	Throat Sizes
Conn	.467	3	2	2
Elkhorn	.468	1	1	1
Holton	.468	5	3	2
King	.468	2	2	2
Reynolds	.468	1	2	1
Olds	.468	2	2	1
Selmer	.468	1	1*	1
Yamaha	.469	1	1	1

*Offered in brass or silver-plated brass.

There seem to be some general characteristics of different makes. One may speak more quickly; this one has a very safe, wide scale; that one has a lovely tone but a limited dynamic range; another feels a bit stuffy with rather strong resistance; another has a well-centered tone while yet another seems to spread; and so on and so on.

These differences and similarities make it virtually impossible to distinguish between instruments when blindfolded. The Pomona horn tests of 1971 indicate rather clearly that neither performers nor listeners could accurately determine makes of horn by sound. (See the *Horn Call*, Vol. II, 1, pp. 55-57 and Vol III, 1, pp. 59-61.)

Yet another aspect of horn selection is modification. This is far more common among professionals than many people seem to realize. A student may read that Albert Strongarm of the Podunk Philharmonic plays a *Kelvinator* Model 69. A student rushes out, buys a *Kelvinator* expecting all horn problems to be instantly resolved, and finds new ones to add to all former problems. In actuality Mr. Strongarm has had his instrument of brass completely dismantled and reassembled with a red brass *Schmidt* leadpipe and 8-D bell of nickel-silver. Now what make and model is the horn? What is a *Holton 180* with a *Lawson* leadpipe with a 179 bell that has been annealed, retempered and cut into a screw bell? a 179½ or a 180¼? Our beloved honorary member of IHS, Wendell Hoss, has a Geyer Bb horn fitted with an Atkinson leadpipe and an 8-D bell, for example. The list of possible modifications could go on virtually *ad infinitum*. Braces are removed; valves refitted, plated, ported and repositioned; hand guards and holders added; bends reshaped; water keys added; tubing replaced; lacquer removed or added; plating stripped; part or all silver plated; etc., etc.

Modification is a fact of life among serious hornists. It has come about, perhaps,

because of the remarkable similarities and shared differences of American Horns. In this writer's opinion the propensity of manufacturers is to find a "best" product for the mass market; whether toothpaste, deodorant, automobile, or horn.

In actuality, we all have a penchant for maintaining some degree of individuality with personal options. The wide variety of colors, models, and add-on modifications available to customize an automobile show clearly that the black Model-T *Ford* era is long departed. Major modification is not available from manufacturers. It is not possible to purchase a *Chevrolet* with lake pipes, a *Ford* with headers and glass-packs nor a *Plymouth* with triple carbs and a blower as factory options. These are supplied by custom shops and individual craftsmanship.

Neither are major modifications available from American horn makers. A noted European solo hornist recently tried to purchase an American instrument but with a 5th stop-valve added at the factory. The company refused to do so thereby losing a sale and an opportunity for splendid publicity and some terrific propaganda.

Professional and serious hornists must have dependable equipment. They often have particular and special needs that are not being met by factory-produced instruments. These needs are being met by a handful of skilled horn artisans such as Walter Lawson, Steve Lewis, Bob Atkinson and the Robert Giardinelli shop who have specialized in the tasks of improving equipment to meet special requirements. The ideals of hand craftsmanship and personal service would appear to be antithetical to mass production in factories. At any rate, the vast majority of horns are intended for a mass market of public school students and not for serious students, teachers or artists.

A little bit of "Gettysburg Research" (quickly accumulated on the back of an envelope) revealed that personal options and choices in equipment, as a mode of doing business, is yet alive and well in Europe. Many Europeans have a flair for meeting individual needs by offering a wide range of options. New designs and models are very much in evidence. The *Paxman* of England catalog lists 35 models. Each is available in three metals with a bore of 12 mm., slightly larger than American horns, with a choice of four bell throats, (small, medium, large and extra large). Add to this the choices of four leadpipes, string or mechanical action and fixed or detachable bells and we have a grand total of 6,720 model variants available from just one manufacturer! *Gebr. Alexander* of West Germany and *Hans Hoyer* of East Germany offer similar arrays of options. *Finke* offers large bore horns of 12.2 mm.; Viennese horns from *Ankerl* have a small bore of 11 mm. and *Courtois* and *Selmer* of France offer ascending horns as well as descending instruments.

The sum total of all American-made models is essentially the F or Bb single, conventional doubles in 3 metals and 2 throats and one compensating double intended for the school market called the *Elkhorn* produced by *Getzen*. From whom can a hornist purchase an American-made deskant horn in Bb and high F; a double in F and high F; a double in Bb and high Bb; a Triple horn in F, Bb, high F; an ascending horn; a 5-valve Bb; a 5-valve double in any pair of keys with a stop-valve; a 5-valve Bb with ascending C valve; a horn with a piston change valve; with piston valves; or any form of compensating horn? The answer is, of course, from no one; with the possible exception of the

compensating *Elkhorn* mentioned above; unless it is actually manufactured in another country.

This writer doesn't wish to belabour the point, but it should be clear that different instruments have been designed to meet the requirements of different tasks. I was fortunate enough to obtain a hand-crafted *Geyer* double many years ago which has served me quite admirably. However, under no circumstances would I ever attempt *Auf dem Strom* upon it in the key of E. For that chore I use a *Geyer* 4-valve Bb horn fitted with an Atkinson leadpipe and an A-slide replacing the stop-slide. Even so, this instrument falls a bit short; a 5-valve Bb would be better for me.

As a sort of semi-professional performer in metropolitan and civic orchestras and as a teacher I haven't absolutely needed other equipment. But I have most fervently nurtured an insatiable covetousness to own about thirty additional instruments! If wishes could fill my studio with horns I should immediately add a compensating double, a 5-valve double in Bb and high F, a 5-valve Bb with A-stop and F; a 5-valve Bb with A-stop and ascending C, a *Cor Ascendant*, a Vienna horn and two hand horns in Bb and F with crooks. Then I would fill in some gaps with a pre-war *Conn* 2-D and a *King*, an aging red brass *Olds* with *Geyer* valve conformation, a *Reynolds-Pottag* and an early *Contempora*, a 1950 vintage 28-D, some elderly models of *Schmidt*, *Kruspe*, *Alexander*, *Buescher*, *Martin*, *Selmer*, *Courtois* and others as well as a host of current models.

By no means do I advocate a stable of ten horns for every horn student. (But if the idea catches on I most fervently hope to own some stock in a few horn manufacturing firms!) A student should be equipped with one excellent instrument and learn to play it well. It will be adequate for perhaps 98% of the literature but a professional may need equipment that is more than just adequate for all of the literature. Much can be done to improve and modify an instrument and is often quite rewarding in improved security, facility and tone.

At the risk of opening another can of worms, it must be suggested that a change of mouthpiece is a minor modification in equipment that can often produce a large and very gratifying change in sound and facility. Why, in the name of common reasoning, does a major horn builder persist in supply a puny, inadequate, highly resistant mouthpiece as the standard stock item with its best horn? In all probability the corporate decision was for commercial reasons; the majority of sales are to schools and someone decided that young students can't handle a good mouthpiece. Poppycock! Inadequate equipment never helped anyone. Tasks are often completed in spite of obstacles but never because of the obstacles!

Which horn should *you* play? The answer is simple: play one you like! Which one should I buy? Buy one you like and have *tried out very thoroughly* from a manufacturer and dealer with reputations and records of good standing in support of the product and its workmanship and for providing service to the buyer.

As Mr. Arne said in his *Glee* some 200 years ago in answer to his interrogative title:

Which is the properest day to drink,
Saturday, Sunday, Monday?
Each is the properest day I think,
Why should I name but one day?

Tell me but yours I'll mention my day,
Let us but fix on some day;
Tuesday, Wednesday, Thursday, Friday,
Saturday, Sunday, Monday.

So also responds this writer:

Each is the properest horn, I think,
Single, double, triple, ascending deskant,
Silver, brass, brightly new or old and worn,
Why should I Name but one horn?

This article has been adapted from a multi-media lecture of the same title in preparation by the author.

Appendix: The Advisory Council of IHS on March 1, 1978, approved the appointment of an IHS Engineering Committee. To be composed of artists, medical and scientific specialists, and horn mechanics, this Horn Improvement Committee will provide counsel and research results to manufacturers, artists, teachers, and students pertinent to design, metallurgy, medical-dental problems and other matters relative to the horn.

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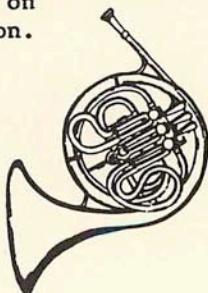
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THE MANUSCRIPT KATALOG WENSTER LITTERATUR I/1-17b

William Scharnberg

Preserved in the Universitetsbiblioteket of Lund, Sweden, is a very important manuscript in the history of the horn: *Katalog Wenster Litteratur I/1-17b*. This manuscript is a collection of eighteen scores featuring the horn, which may have been copied from originals stored in the Dresden court library between 1750 and 1770. Adding the works for solo horn in this manuscript to those listed in the most complete eighteenth-century catalogs (the Sigmaringen catalog of 1766 and the Breitkopf catalogs), it becomes apparent that this manuscript contains approximately one-third of the known horn concertos from that period.

A list of the compositions in this collection is given here for future reference:

- I/1 Concerto in E-Flat by Mr. (Johann Adolf) Scheibe
- I/2 Concerto in E-Flat (anonymous)
- I/3 Concerto in E-Flat by Mr. (Johann Joachim) Quantz
- I/4 Concerto in E-Flat (anonymous)
- I/5 Concerto in E-Flat by Mr. (Christoph) Förster
- I/6 Concerto in E Major (anonymous)
- I/7 Concerto in D Major by Mr. Graue (Graun?)
- I/8 Trio in D Major by Mr. (Karl Heinrich) Graun
- I/9 Concerto in E-Flat Major by Mr. (J. J.) Quantz
- I/10 Concerto in D Major by Mr. Knechtel
- I/11 Concerto in E-Flat Major (anonymous)
- I/12 Concerto in E-Flat Major by Mr. (Christoph) Förster
- I/13 Concerto in D Major (Anonymous) (Anton Joseph Hampel?)
- I/14 Concerto in E-Flat Major by Mr. Röllig
- I/15 Concerto in D Major by Mr. Röllig
- I/16 Concerto in D Major by Mr. (Karl Heinrich) Graun
- I/17a Concerto in E-Flat by Mr. Reinhart
- I/17b Concerto in D Major by Mr. Gehra

On the seventeen works entitled concerto and one trio in this manuscript, only one concerto, that by Christoph Förster (Wenster Litteratur I/5), is currently published (New York: G. Schirmer, edited by Barry Tuckwell, and Leipzig: VEB Friedrich Hofmeister Verlag, edited by Kurt Janetzky). Eleven concertos in the collection are scored for horn and strings, and two concertos (I/2 and 9) are scored for horn, oboe and strings. The remaining "concertos" (I/1, 4, 6 and 7) might be more correctly classified as chamber works or sonatas, combining solo horn with two or three winds and/or strings.

Performance editions of four works from this collection were presented as part of this writer's D.M.A. thesis: *Concerto in E-Flat Major* by (Christoph) Förster (1693-1745) for horn and strings (I/12); *Concerto in E-Flat* (anonymous) for horn, two oboes and basso (I/4); *Concerto in E-Flat* by (Johann Adolf) Scheibe (1708-76) for horn, flute, violin and basso (I/1); and *Trio in D Major* by (Karl Heinrich or Johann Gottlieb)

Graun (1701-59) for violin, horn and basso continuo (I/8).

These compositions were selected from the manuscript on the basis of musical significance and inventiveness. Because of the technical demands in all four works and the high tessitura of the horn solo in each of the three concertos, these editions are directed toward advanced horn players. In order to make the concerto by (Christoph) Förster more accessible, a piano reduction of the string parts was included. For the same reason, the edition of the trio by Graun contains one possible realization of the figured bass.

The Origin of the *Katalog Wenster*
Litteratur I/1-17b

How did a collection of largely unknown horn concertos by at least eight German composers of varying distinction and capability arrive in Lund, Sweden? Just as puzzling is the variety of horn parts, ranging from several extremely high *clarino* concertos of the late Baroque to some of the first *cor-basse* concertos of the emerging Classical era.

In the only thorough discussion of this manuscript,¹ Professor Mary Rasmussen presents a series of deductions about its origin based on the readily available sources from that period. Professor Rasmussen states that the manuscript

would seem to be a collection of solo horn pieces from the Dresden court library from the period c. 1720-c. 1745—years during which the music at the Dresden court was among the finest in Europe. The pieces were probably copied by a visiting hornist for his own personal use. The large number of uncorrected errors and the absence of any parts indicate that the works were probably never performed from this score. Of approximately eight composers represented here ("approximately" because the four pieces by "Graun" are not necessarily by the same Graun), at least two of them (Graun or the Grauns and Quantz) are known to have been in Dresden for many years, while Knechtel, Reinhardt, and Röllig were probably also Dresdeners. Furthermore, one of the anonymous works is almost certainly by the Dresden court hornist Anton Joseph Hampel; and one of the two concertos by Christoph Förster is still preserved in parts in the Sächsische Landesbibliothek in Dresden (Musica 2723 0/4).²

After studying the microfilm reproduction of the collection and consulting the few available sources, I reached conclusions different from those of Professor Rasmussen. First, there are several clues that suggest the manuscript was copied at least thirty years later than she surmises. Dr. Horace Fitzpatrick, in his book *The Horn and Horn-Playing and the Austro-Bohemian Tradition 1680-1830*, estimates the composition date of the concerto attributed to Anton Joseph Hampel (Wenster Litteratur I/13) to be between 1750 and 1760.³ Considering the available information about Hampel's career, this seems to be a safe assumption. Further, the biographies of horn players found in

Dr. Fitzpatrick's book may help establish the identity of three of the collection's obscure composers: Knechtel, Reinhardt and Gehra. This information may in turn shed light on the origin and approximate copying date of the manuscript.

Apparently, two brothers named Knechtel, both horn players in the Strahow monastery orchestra of Prague, disappeared from local records after 1764 when they departed on a concert tour.⁴ It is plausible that one of the brothers was the "Mr. Knechtel" who wrote *Wenster Litteratur I/10*. Can it be more than coincidence that this concerto has an extra-ordinarily high tessitura and that one of the brothers may have also played the trumpet?⁵

The composer of *Wenster Litteratur I/17a*, "Reinhardt," might be Carl Reinert (1730-9?), who is known to have been a horn player in the band of the Prince of Schwarzburg-Sondershausen in 1757; local records show that he brought with him a pair of horns made in Dresden and dated 1755. A few years later he became principal horn to the Duke of Mecklenburg at Schwein.⁶

Finally, there is a chance that "Gehra," the composer of *Wenster Litteratur I/17b*, is Johann Michael Gehring (1755-1833), a child prodigy from the Dresden vicinity who began playing the horn at about age fifteen, quickly became a virtuoso, and departed shortly thereafter from Vienna.⁷

The most important clue to the date and origin of the manuscript, however, is the name "Wenster." Eitner lists an Emanuel Wenster and states:

the library of Glasgow possesses his dissertation *de vi musicae in homines* (Lund, 1805). Gerber (second volume) lists a Christian Wenster, who in 1797 was a director of music and public teacher of theoretical and practical music in Lund, Sweden. In any case, this is the same man.⁸

Emanuel or Christian Wenster was probably a musician, trained like many musicians of his time, in a monastery; this is indicated by his Latin dissertation and Christian first name(s). Given the information that Wenster was residing in Lund by 1797, one can extrapolate 1750 as the earliest probable date that this collection could have been copied. A more likely period would be c. 1760-70, so it seems safe to estimate the copying date as some time between 1750 and 1770. This assumes that either Wenster, one of his students, or a contemporary was the copyist of the manuscript; on the basis of the manuscript's title, the Latin used by the copyist, and the location of the manuscript in Lund, there is a good chance that this is true.

In any case, the copyist's training as horn player or composer, at least at the time of copying, was not considerable. the disparity of the quality of literature and the range of solo horn tessituras in the collection certainly indicates this lack of training. The inclusion of both *cor-alto* and *cor-basse* concertos might point to the manuscript's value in teaching musical composition; because of the "high horn" or "low horn" specialization in the eighteenth century, these works were probably not intended for use by a single horn player or horn teacher. Most likely, the copyist had a great enthusiasm for musical

knowledge and, at least for a time, was very interested in literature for the horn.

As to the source(s) of the scores or parts from which this collection was copied, one can almost certainly point to the area roughly within a seventy-five mile radius of Leipzig, Germany; here each of the recognized composers spent a portion of his life. The most likely source of the manuscript is the Dresden court, where the most renowned school of horn players and teachers of the era resided. During the second half of the eighteenth century, gifted horn students were attracted to Dresden by the presence of Anton Joseph Hampel (c. 1710-71) and Karl Haudek (1721-c.1800), two internationally famous duettists and teachers. Hampel was a *cor-basse* virtuoso, famous for his codification of the hand-horn technique and certain improvements in the design of the horn. Haudek, the *cor-alto* virtuoso of the pair, was equally famous for his teaching ability.

Dresden's *Kreuzschule* was also a well-known training school for composers, and would therefore be the most logical place to study the literature for the horn by the usual eighteenth-century means of copying scores. I submit that this is what Wenster, one of his students, or a contemporary probably did as part of his musical education.

Although Dresden seems to be the most probable source of the original scores, it is certainly puzzling that the incipits of only two of the concertos in this collection appear in the eighteenth-century Breitkopf catalogs. In the 1763 catalog, the *Concerto in E-Flat* by Quantz (I/9) is listed by incipit, however in F major and with an added oboe part; in the 1781 catalog, the incipit to the other concerto by Quantz (I/3) is attributed to one G. C. Fischer. Regarding the Quantz concerto I/9, it seems logical that the F major version might be a revision of the early one in E-flat; in connection with the other concerto, there seems to be a question of plagiarism, a normal occurrence in the eighteenth-century.

It is also interesting to note that, in addition to Carl Reinert, Johann Adolf Scheibe and Christoph Förster resided, at least briefly in Sondershausen, some 130 miles northwest of Dresden.

Some day more precise information concerning this manuscript may be discovered; until that time the work of arm-chair detectives will have to suffice. Certainly the horn players of the world should feel fortunate for the opportunity to trace their geneology by such manuscripts, preserved by chance from fire and war.

Finally, although most of the works in this collection are decidedly second-rate, there is a handful that should be resurrected and proudly displayed in the world of performance.

1. Mary Rasmussen, "The Manuscript Kat. Wenster Litt. I/1-17b (Universitetsbiblioteket, Lund)— A Contribution to the History of the Baroque Horn Concerto," *Brass Quarterly* V/4 (1962), 135-52.
2. *Ibid.*, 135-36.

3. Horace Fitzpatrick, *The Horn and Horn-Playing and the Austro-Bohemian Tradition 1680-1830* (London: Oxford University Press, 1970), 87.
4. *Ibid.*, 197.
5. *Ibid.*
6. *Ibid.*, 124.
7. *Ibid.*, 205.
8. Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten der christlicher Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, 10 Vols. (Leipzig: Breitkopf & Härtel, 1900-04; reprint, Graz, Austria: Akademisch Druck-U. Verlaganstalt, 1959), X, 226 (translation by this writer).

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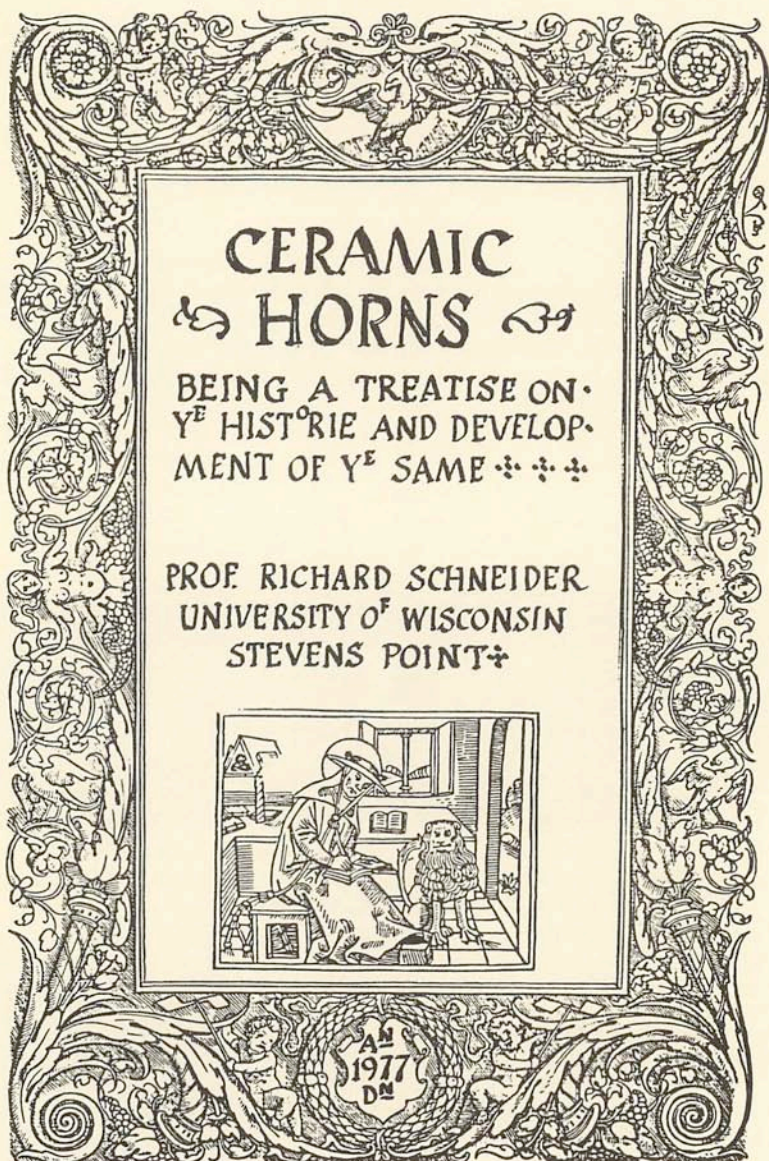
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Responsibility for this monograph must be borne by Richard Schneider who is Professor of Art and ad hoc Lecturer in Musicology at the University of Wisconsin - Stevens Point. The original research for the monograph, however, should be credited to his twin brother of the same name [they were very close] who is [affectionately] know today, if at all, by his critical writing under the pseudonym, Baron von Tuckvell.

CERAMIC HORNS

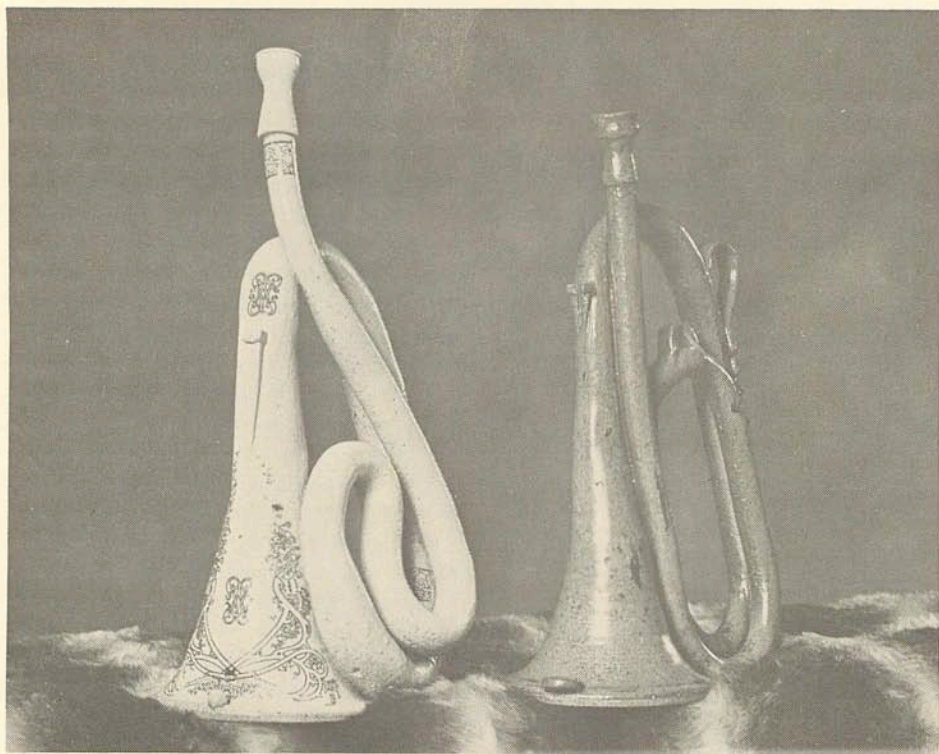
Being a Treatise

on the History and Development of the Same

Ceramic Horns [*Hornii Keramosi*] had their nativity in the 10th Century A. C. (ca. 1970).¹ Actual conception probably occurred a day or two earlier. (See below: "Green Horns", for the period of puberty.) Ceramic horns were antedated by the Fabric Horn [*Hornus Tabbius Textilis*] and the Basketry Horn [*Hornus Wickerus* or "wicked horn"]. These latter two prototypes proved to be unusually well adapted to military functions and the chase, for their respective media permitted them to be used and abused without regard for breakage. Their lack of adequate tonal qualities, however, soon led to the technological leap which produced the instrument affectionately known today as the Ceramic Horn. This considerably heavier instrument was immediately discovered to have excellent (comparatively) tonal range and *timbre*; its weight was also much appreciated by the normally unarmed battalion buglers who observed that it could double quite effectively as a close-range weapon. Some recent research suggests that the term, "kiln" (used to fire the ceramic horns to maturity), if slurred, may originate from the word, "kill", for there exists understandable potential for confusion between these terms in the manufacture of horns intended for use as offensive weapons.² Nothing need be said here regarding the obvious duplication of the word, "fire", in reference both to the metamorphosing of the clay horns in the kiln and to the imperative of the verb which became popular with the introduction of firearms into the arsenal. (The fact that ceramic horns of the period were used as weapons is attested to by the fact that many of the horns still extant today are broken. A bugler who found himself engaged in personal combat would, one suspects, provide himself with several horns inasmuch as, when used as a weapon, a ceramic horn would function for only one blow: whereas, when used purely as a signal device, a horn could survive many blows.)³ Whether the most effective use of these horns was physical (as a weapon or auditory (as a signalling instrument has not been proven.

Concomitant with the rise of the Military Horn came the invention of the Hunting Horn which was fitted with front and rear sights to aid the hunter in the chase. The first of these was somewhat (very, in fact) inaccurate and was often worthless when used with a single projectile, it being very difficult to "draw a bead" and blow the horn simultaneously with sufficient force to fire the horn accurately. (Early hunters using this weapon were often heard to remark about "blowing a chance" or some such phrase.) Some Hunting Horns were, therefore, fitted with only a front sight (such as appears on modern shotguns). These later horns were loaded with BB's which were expelled with the first blast from the horn and which, of course, demanded less accuracy than the former type. (It is interesting to note parenthetically that there are no examples of Powder Horns which, one would surmise, would logically have been used as auxiliaries to the Military and Hunting Horns. The author's research suggests that Powder Horns were, if invented at all, not very functional, because the dust from the powder (regardless of what fragrance might be used) turns out to be very messy, especially if the horn is blown into the wind.)

No fishing Horns exist today, possibly because of the difficulty in retrieving these



A pair of hunting horns. Note the front and rear sights. Right: a common, garden-variety brown-glazed horn suitable for small games. Left: a chased white "Presentation-grade" sporting horn for big games.

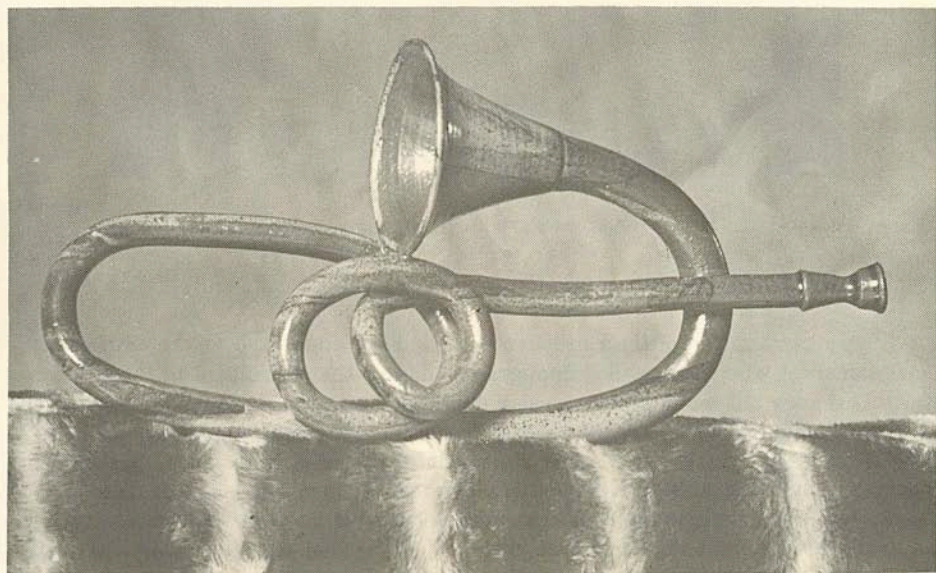
from the depths to which they sank.

One of the first models designed primarily as a musical instrument was the Green Horn. Such horns began as glazed polychromed pieces including green. Later, these immature attempts developed into the full, bright green stimulated by attempts to introduce chlorophyll as a breath-freshener. (N.B. For some stupid reasons, no ceramic horns were designed with an expectorant expeller or "spit valve". Continued use of a horn without pause for drying could, in some instances, become vile unless it would be re-fired for sanitation.) Green Horns are rather rare today and exist only in my personal collection or on special order at current list prices.

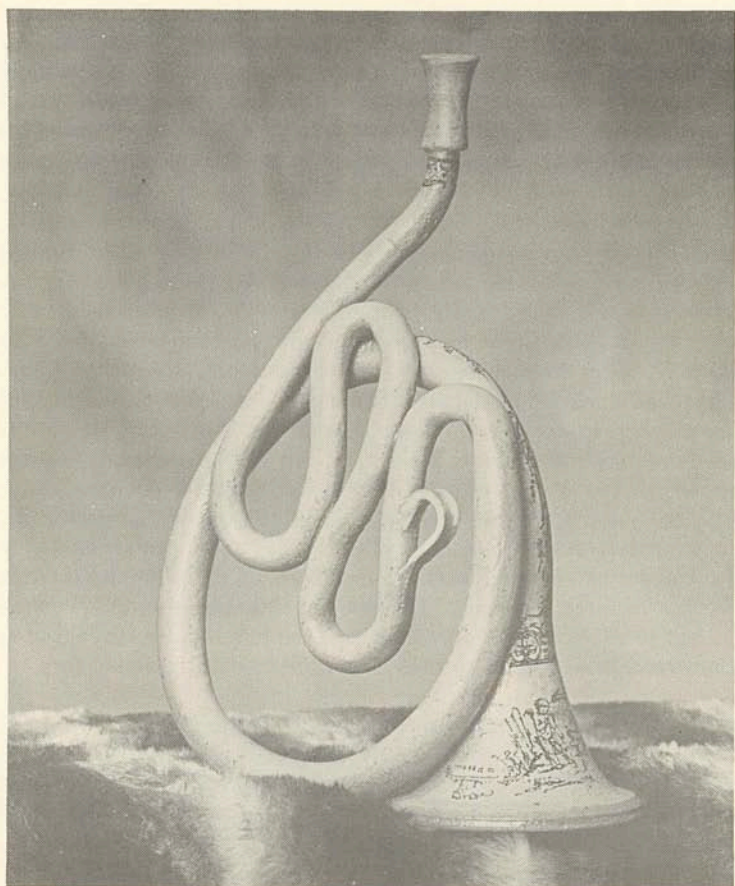
After the growth of the Green Horn through puberty (the Pubic Period) into the maturity of the grey and brown glazes, craftsmen turned to the Art Horn or *Horna del'Arte* which is still considered the classic for beauty and loveliness. In Little Italy, the *Horn d'Amore*, with its sensuous lines and sexual overtones, was patented in the 16th century. (one of the horns in the author's collection from this period may have been used by Michael A. Buonarotti in Florentine pizza parlors where the part-time interior

decorator and tombstone carver played gigs to earn extra income between jobs. Another Italian, one Joe Green, upon first viewing a particularly fine ceramic horn with an especially voluptuous "built" (as he put it), exclaimed, "*Aiee! Datsa HORN!*"; [*Italicas are mine.*] He was so enraptured by the virtuous beauty of this piece that he proceeded, under his pseudonym of Giuseppe Verdi, to write a complete opera which he titled with an abbreviation of this ejaculation; namely, "*Aida*". The timeless beauty of that horn continues proven unquestionably inasmuch as the opera has succeeded to the present day.

Meanwhile, things were happening in Germany. In Bavaria, J. S. (Jimmy Saxony, not Johann Sebastian) Bachperfected the Well-Tempered Horn which was tuned to the twelve-tone scale which, remarkably, was otherwise not discovered until the 20th century by Arnie Schönberg or somebody. Tuning the Well-Tempered Horn was uncommonly difficult because the horn had to be constructed larger than life in order to allow for shrinkage during manufacture. (Examples from this period in the author's collection are not actually well- or even-tempered. One is possibly even a bit nasty at times.) Elsewhere in Germany, Kurt Weill struggled with an opera until he was, for two cents (as he put it), about to give up. With unusual insight, Weill drastically changed the plot to include a newly created character whom he named, "Sam the Horn", based on a passing acquaintance of the same name who had some proficiency with ceramic instruments. Unfortunately, the decadent Berlin crowd didn't approve of Sam or his horn, and Weill was forced to change the name of this character to "Mack the Knife" and, finally, had to get rid of the opera for the then-inflated price of three cents.⁴ In summary, however, Weill's debt to the original inspiration remains, for the music is



An exceptionally lovely "Horn d'amore" of the Italian school. Note the sensual curves so dear to the Mediterranean artist.



A Northern-European stoneware horn. (Baron von Tuckvell collection).

definitely written for the horn, not knife. (N.B. Try playing it on a knife. Sounds lousy.)

A curious variation of the European ceramic horn emigrated to the 19th century American West when the cowboy immigrants adapted the instrument to their peculiar needs. It seems that many ranchers used a high-pitched ceramic signalling horn which produced a sound which could be readily discerned above the percussive (Ed. note, "Ugh".) noise of a cattle drive. Only a small intelligence is required to perceive the importance of being able to differentiate between a horn and a herd. Today, it is difficult indeed to imagine the typical cowboy astride his horse without also imagining the ever-present signalling horn tied to his saddle. (Tied with a chord; what else?) Although this Saddle Horn, as it came to be called, is as extinct as the cattle drives which gave it form, vestiges of the horn remain and are commemorated as an integral part of the contemporary Western saddle. (Although the name persists, the modern Saddle Horn has only minimal relation in shape to its antecedent, and none of the original's tonal qualities.) It is interesting to observe, in passing, that the romance of

the Saddle Horn nonetheless continues into the present day; witness the nostalgic Western folk songs which abound with the lore of the "long horn".

It is universally accepted that the culmination of the art of the ceramic horn was achieved in the fine presentation-grade stoneware horns (ones with granite-like grey glaze, dummy) which were embellished with plagiarized designs fired onto the glaze surface. The perfectly lovely ones in my collection were picked up in the Hofbräuhaus in Munich in a moment of weakness. Other *stein* or stoneware horns were left lying in the *Lowbrowhaus* in the same city. Nowhere else in the world has the craft of ceramic horns been developed to the degree as in Germany except, perhaps, in the United States, but, even then, it required the superb finesse of a son of a German Immigrant.⁵

Ceramic horns were normally made in three or more sections: the bell [*Klinger*], the tube or windpipe [*Schlauch*], and the mouthpiece [*Mousepiece* (Germans can't pronounce "th")]. The bell and mouthpiece were made or "thrown" on the potters wheel much as one would make a bell and mouthpiece, respectively. The tube was also made on the potters wheel, much as one would make a hollow doughnut (if one would want a hollow clay doughnut). When all parts were air-dried partially, the latter was cut apart and the bell and mouthpiece were attached at the open ends. For a greater length of horn and a concomitant deeper, richer tone, additional tubes could be added to make a longer windpipe. Later, tubes were made in oval forms as well as circles with a *Spritzmaschine*: an extruder which caused the clay to be forced (typically Germanic) through a die so that the clay was expelled as a hollow cylinder of any desired length. (This process is the same as making *rigatoni* south of the border, if you know what I mean. If not, forget it.)

After the invention and prostitution of the glass harmonica (a blatant attempt to carry this ridiculous instrument to an absurd length), the ceramic horn declined in popularity to the present where, today, there is no competency whatsoever, either in the skill of a craftsman clever enough to shape this delightful instrument, nor in the virtuosity of a musician capable of handling it. (It has been said that virtuosity with the ceramic horn is similar to making love; you gotta practice a lot alone.)⁶ It is hoped, in conclusion, that sometime soon, perhaps, someone of the quality and status of von Tailor will again take up the challenge of this divine tool so that once more the sound of this hollowed (sic) instrument may be heard in the land. "*Lautet es schön von fern und nah!*"⁷

¹ First named by an anonymous Renaissance genius today known only as the "Master HK" and so identified by his mark.

²....., Ed., "A Suggestion for Relating Terminology Pertaining to Kiln-firing Ceramic Weapons", *Journal of Military Terminology*, Vol. 1, No. 007, 1977.

³ Lee, Gen. R. E., "Field Findings of Ceramic Horns of the Battle Hymn Site", *Proceedings of the Société Nouveau Riche*, Autum, 1869.

⁴Göring, H., "*Das keramische Horn im Alterthum im Bremerstadtmusikanten Kunst-historische Museum des Deutsches Volkes*", *Letzte Verlag*, Berlin, 1933.

⁵von Tailor, Richardt Carl.

⁶Footnote.

⁷Insufficient evidence for a footnote is available.

⁸von Tuckvell, Baron, Personal communication, N.D.

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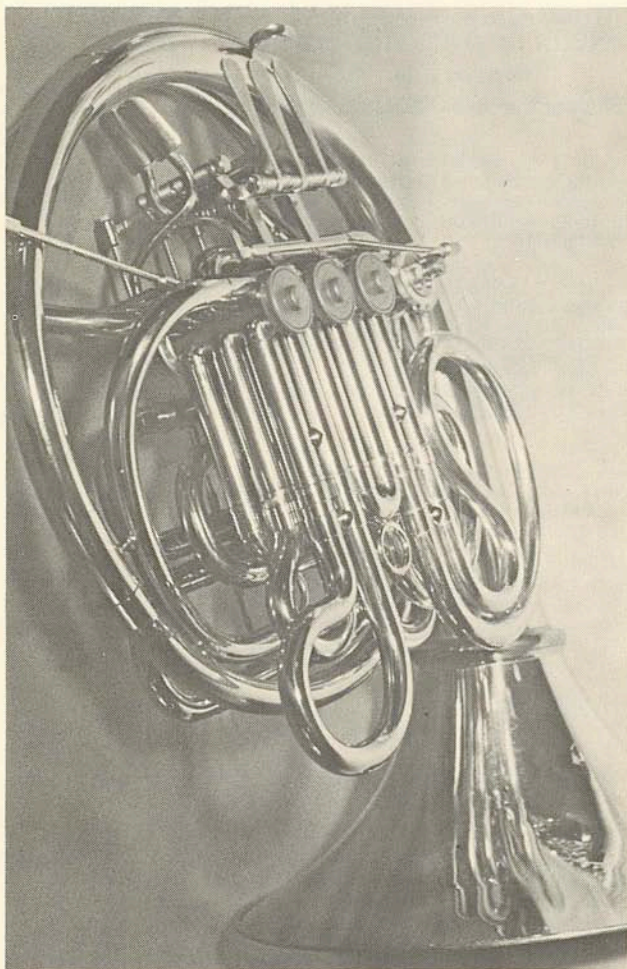
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