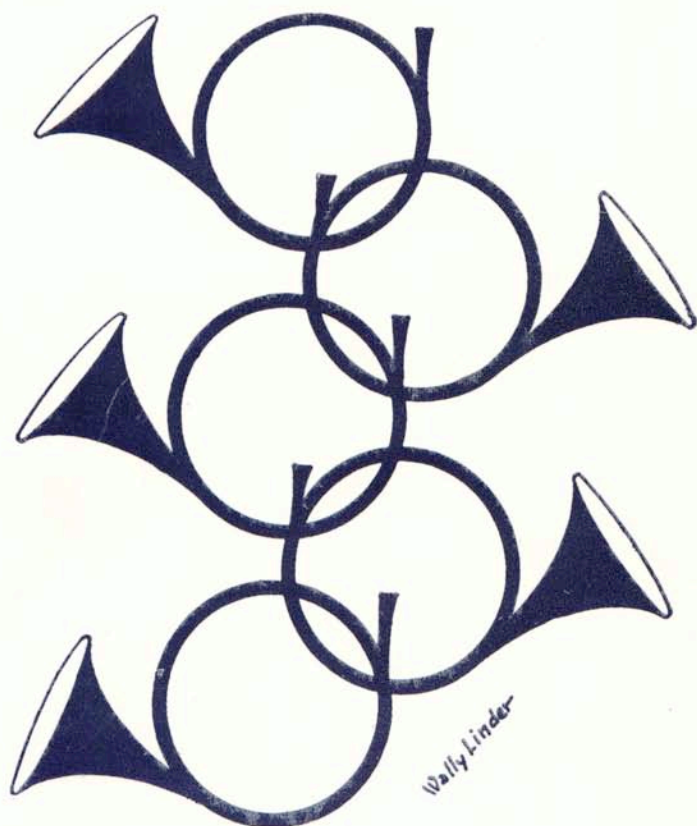


The Horn Call



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La Société Internationale des Cornistes

Sociedad Internacional de Trompas

November, 1978

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October, 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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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.

LESERBRIEFE

Anmerkung der Redaktion: Wir sehen gerne Stellungnahmen und Beiträge unserer Leser zu Themen unseres Interessenkreises. Es wird vorgeschlagen, dass Briefe unter 300 Worten bleiben; wir behalten uns notwendigerweise das Recht vor, Leserbriefe gekürzt zu veröffentlichen. Alle Briefe müssen Namen und Adresse des Absenders tragen.

Wir interessieren uns auch für unserer Aufgabe entsprechende Fotos. Auch der Name des Photographen wird gedruckt. Auf Wunsch erhält man eingesandte Fotos 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 prenom usuel et adresse de l'auteur.

Les Photographies des sujets appropriés sont également susceptibles d'être publiées. Le nom ou 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.

LETTERS TO THE EDITOR

CORrespondence from Cornistes

Thank you for your letter accompanying the T-shirt invoice. I thoroughly enjoyed meeting you and the IHS officers and guest artists at the recent IHS workshop. I am hoping to return next year with the rest of my horn club. I only regret that I never got to see the MSU campus other than the music building and Landon Hall (not even the pool); but I couldn't bear to miss any of the workshop activities.

I promised to write to you about Washington's radio program salute to the IHS workshop. We hornists in the Washington, D.C. area are most grateful to Howard Lesser of station WGMS (the "good music station") for dedicating twenty minutes of his Sunday, June 18 *After Hours* program in honor of the IHS Tenth Annual Horn Workshop. Howard announced the salute to the workshop at the beginning of the program including

details of the IHS. He later played over twenty minutes of horn ensemble selections—mostly from recordings of the Los Angeles Horn Club. Can any other town match that kind of promotion for the horn?

Nannette Melnick
814 Forest Glen Road
Silver Springs, MD 20901

As I understand it, the IHS year ends June 30, upon which is payable another \$10.00. As I wish to continue my membership, I include a money order for \$10.00. I have really enjoyed this past year of membership and enjoy reading the semi-annual HORN CALL. It is nice to know how others are doing and what they are playing. I find many of the articles very informative.

Kendra Davison
1889 Skylark Pl.
Victoria, B.C. V8N 2X2

Editor's Note: The "Afterbeats" section of this issue features a compilation of rather pragmatic suggestions regarding stage decorum for horns. Our correspondent representing the Albany Horns has been the pert and vivacious Helen Ghiradella. She permitted a nameless correspondent to preview the article in question. Said correspondent's response is presented for the further edification of our readers:

Your instructions for the placement of horns and their human appendages will doubtless go down—far—down in the history of Western Musical History. I particularly like the CCSSS (College Chapel Staggered, etc.). The only problem which the document fails to completely deal with is the disposition of exudates from horns, which, if I recall correctly, is a fairly substantial one. It occurs to the members of the Musical

Committee of the Foundation that all those ladies who are sitting so discreetly may still get lapfuls of God-only-knows-what from adjacent hornists who haven't been able to reach the "suitable receptacles" at "strategic points." However, the only solution we could come up with was to clothe the ladies in some sort of plastic garb and simply use their laps as convenient "basins" for their own and adjacent exudates, thus saving floor space and approximating the efficiency of tents and tarpaulins as collectors of heavy downpours—ah, the brain grows light and fanciful at the thought—but I must get on to more serious things...

Do pass along any further publications of the Albany Contingent. It sounds as if it were a commune of some type. Is it?

Dear Herr Pizka:

Thank you for your very revealing letter. You say "ideals are not wanted; tough hardened player material is wanted", etc.

You see, IHS members are convinced that ideals *are* wanted; that their best reason for playing our beautiful instrument is that they *love* it! Such people are called *amateurs*; this is a term of affection, not approbation!

It is true: Some young horn players who aspire to a professional career are *not* realistic about the extreme demands upon the body, the lip, the nerves, the knowledge of repertoire and the ability to read at sight.

Many who play the horn out of affection for it find excellent expressions of their affection through solo and chamber music literature.

Some of us regard enjoyment of your schedule (as described by you) as a sort of perversion.

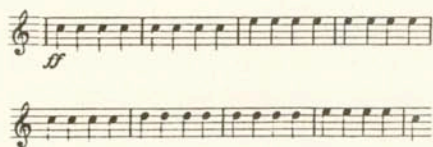
Perhaps someone else can communicate with you on the IHS choice of the famous Siegfried Call for our "Horn Call".

It appears that you need to explore "our" world as much as we need to understand yours. Some of us are sure that the need for enthusiasts is greater than the need for professional players, of whom there appear to be too many. Ideally, the *professional* should also be an enthusiast! NICHT WAHR?

Marvin C. Howe
Prof. of Music
Eastern Michigan University
Ypsilanti, MI 48197

Being in agreement with Herr Pizka's comments (THC May 1978) regarding the inappropriateness of the *Siegfried Call* as the motto for this magazine, since it represents so little of the daily performance of most players, I hereby propose the following well-known and demanding passage from the *Overture* to Carl Maria von Weber's *Der Freischutz*, beginning the 13th bar following rehearsal letter "M".

in G



This passage more truly represents our day-to-day role. Practiced five hundred times, without break, before breakfast, and another one thousand times before each concert performance, it will

certainly cure most performers of any misdirected tendencies towards "idealism".

J. C. Leuba, founder
Die Weltschule des Hornblastens
Ober-unter-zwischen Nebelung am Pazifik

Thank you very much for publishing my letter in the HORN CALL. I am now writing with very important news for all horn players. Later this year a new edition of horn music will appear: *The Stiegler-Freiberg-Memorial-Edition*. This will be an edition of unknown or lost horn music from what is believed to be the largest horn music collection ever assembled. Most of the music was collected by the late Prof. Karl Stiegler, Vienna Philharmonic between 1899-1932, and his nephew, Prof. Gottfried von Freiberg, Vienna Philharmonic from 1928 to 1962, (my teacher), and now in my possession as editor of the series. The first issues will include chamber music for horn and strings; duets and trios of the 18th and 19th centuries; Studies and etudes with piano; music for horn choir and hunting horns; concertos; solo works with orchestra and sonatas.

At the end of this year a new production of Vienna F Horns will be offered here in Munich. The instrument will be as good as the instrument I am using for solo work and in the orchestra. You are right! I changed back to the Vienna F Horn after 12 years on the double horn including my Selmer double with ascending third valve. I changed back on the occasion of my deceased teacher's 70th birthday. Since changing in April from the broad rim, shallow cup and a narrow bore to the very small rim, straight conical cup and bore of 4.7 mm on a simple F Horn I have played the Strauss 2nd. Concerto three times and the Britten Serenade twice—each on unbelievable success. It is clear that the

sound of an F Horn is the only real Horn sound. Technique is a matter of learning.

HORN PLAYERS AROUND THE WORLD, FOLLOW ME! Change back to the F horn! It's possible. Can you guarantee a high *b* entrance with the Bb horn? No! Can you guarantee it with a high F horn? (What a frustrating sound during classic and romantic symphonies!) No! With the F horn you can reach a very high standard of security, too!!! Shouldn't we all change back to the original horn sound? We are the musicians, we make the music, the expression in a concert is ours. Have you heard a wrong note from a conductor's baton? Don't let conductors torture your nerves during rehearsals. Play relaxed saving your energy for the concert. Tell the conductors it is not possible to prevent a crack (I said *one crack only*) by doing a passage many times during a rehearsal. Just sing on the F horn as a Tenor or Baritone and even in Wagner, Strauss, Bruckner and Mahler *FF* you will have a noble sound.

I close with my best wishes to you,

Hans Pizka
8011 Kirchheim
Weidenweg 12
West Germany

I read in the May 1978 issue of the HORN CALL of a difficulty in locating the Dennis Brain film "A Beethoven Sonata." The film is available in this country (at least it was two years ago) from McGraw-Hill. It is film No. 408673. At that time there was a \$15.00 charge for the rental and a \$2.00 Service Charge. Write to *Contemporary/McGraw Films, Film Rental Libraries*, at one of the following regional offices:

Western Region
1714 Stockton, St.
San Francisco, CA 94133

Midwest Region
828 Custer Ave.
Evanston, IL 60202

Eastern Region
Princeton Road
Hightstown, NJ 08520

When I rented the film it was sent from the New Jersey address.

David Wick
1829 Ridgewood Terrace SE
Cedar Rapids, Iowa 52403

I am currently pursuing a Master of Music degree in applied horn at the University of Miami, located in Coral Gables, Florida. One of the requirements of this degree is a recital, along with a research paper on the selected recital pieces. I will be performing the following works on October 13, 1978:

Britten: Serenade for Tenor, Horn and Strings

Schoeck: Concerto in d, op. 65

Bozza: En Foret, op. 40

It is my idea to incorporate the opinions, criticisms, and previous performance experiences of noted horn critics, enthusiasts, and players into the research paper. Any information concerning the history, analysis, or aspects of performance and pedagogy of these works would be greatly appreciated.

Your comments would be strictly for my information. They would not be used for publishing purposes.

Thank you for your kindness.

Suzanne D. Fox
223 Calabria Ave., Apt. 11
Coral Gables, FL 33134

Just a quick note to say "Hi." Thank you for the rewrite copy which is good. I had to make some revisions due to changes (and hirings) in the orchestra. And please thank Leslie for doing the rewrite of my rambling letter. She did a good job and caught the spirit I wanted to communicate.

We are having a lot of fun in the orchestra. The business of only "high" or "low" horn contracts (and the same sort of idea whenever possible in *all* the wind sections) has created a much more relaxed, easy-going and cooperative atmosphere. The constant rotation seems to have cut down jealousy, frustration and pressure so that nobody feels put down. It's nice and working well.

We are starting a horn club here. Four of us are rehearsing quartets (rotating the parts, again) and hope to schedule a concert by the end of the year as well as a session with all the horn students we can get to come to a clinic session.

Please notice my new address. a couple of shows came up this year that provided the means for a down payment toward buying a house—so I did. Hoping all is well with you.

Yours truly,
Kathy Boggs Havens

Sorry to be late again with my dues but I was on holiday trying to restore my endurance after a hard year's work and developing the Fourth annual Scandinavian Horn Workshop. Despite me and another fellow hornplayer as amateur organizers I think it went all right. As always I learned a lot for personal use. That is also the reason that I failed in my

intention to not play the horn for a fortnight. Already my first day off I was inspired by Peter Damm's and Ifor James's fantastic playing to try to make my own playing better. So now I am playing every day! Yes, I *am* crazy...but happy!

I can not tell you how touched I was receiving the message that my father (*Wilhelm Lanzky-Otto*) was included among the new honorary members; and he himself is very happy and proud. Even if I am his son I must say he is worth it. He changed the whole approach of horn playing when he came to Sweden in 1951. Thanks to him the standard is pretty high in our small country. His 70th birthday is January 30, 1979, and for the occasion I am producing a record in memory of what he has done. It consists of the only known piece from his best years as a horn player, namely the Saint-Saens *Morceau de Concert*, which you have already heard at the workshops, plus a beautifully played *Rondo* for piano by Beethoven, both from the archives at Iceland Broadcasting. Besides, we will together record Mozart's *Konsert-rondo* in his own edition which is far better than Kling's. (Unfortunately, only with piano; I can not afford to hire a whole orchestra!) Also, a famous Swedish singer, Erik Saeden, will record some songs he wrote when he was 21. It costs a little, but I believe it is worthwhile. We seem to forget the old good musicians much too quickly when they retire, especially those who never recorded anything. You will hear more of this recording later.

Thanks for the display copies of the HORN CALL; I hope we get new members this way. Frøydis and I pushed everybody hard to join. I will keep these copies for display at the next Scandinavian Workshop in Jyveskyla, Finland next summer. I will ask you to send some

new application forms as they are all gone.
That means good things, I hope.

Have a good summer, and be sure
that I am grateful to all of you who are
working so tremendously hard with IHS.

Yours ever,
Ib Lanzky-Otto
Selmedalsvägen 2, 5 tr.
S-126 55 Hägersten
Sverige (Sweden)

We have had Hermann Baumann in
Australia for the last five weeks and he
has created a fresh interest in Horn
playing. His recitals were perfection and
his master classes and demonstrations
have been extremely valuable in this
country where we have little contact with
other horn players except on records.
These classes were also very entertaining.

Here we are at the end of winter.
There is still snow around on the hills but
the blossoms of spring are beginning to
burst forth.

Kind Regards,
Len Fischer
Canberra School of Music
PO Box 804
Canberra City, A.C.T. 2601
Australia

I am renewing my membership in the
IHS after carelessly neglecting to send in
my dues last year. I've certainly missed
the *Horn Call*! While looking at it in the
library last night I observed that it's
getting better and better!

June Jones
3352 Tulane
Iowa City, IA

I was sorry to miss the Workshop for
the first time since 1971, but we were in
Japan visiting son Prescott, his wife, and
our only granddaughter, Elizabeth.
Carolene joined me in the Cooke *Noc-
turnes* and I played the Persichetti
Parable VII and gave a short talk to
members of the Tokyo Horn Club; Chiyo
Matsubara-San translating. Chiyo gave a
lovely reception following the affair and
we were also invited to a party for the
Philadelphia horns later. Chiyo is a most
generous man and his parties are grand.

We also spent a day at Mamamatsu in
the Yamaha "laboratory factory." They
are bringing out four new models of horn:
a "Geyer," a "Schmidt," a "Kruspe" and a
revision of their own double horn. The
prototypes we played were splendid!

I'll look forward to seeing you at next
year's Workshop.

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

I have spoken with several friends in
the Boston area and we are toying with
the idea of forming a Horn Club here. I
have read with pleasure all of the *Horn
Calls*, *Newsletters*, etc. which I have
received. I wish I could have attended the
Michigan workshop but my school year (I
am a music teacher) did not end until June
23. However, I heard from friends that it
was a great conference and everyone
enjoyed it. Perhaps I can attend next
year's workshop.

Harriet Fierman
77 Kirkland St.
Cambridge, MA 02138

The following is an excerpt from a note sent to Morris Secon. all over the world, it seems, we hornists are the same.

Well, in one week we start our long desired 5 weeks vacation (plus one week free for practicing). After 5 weeks mitout der Valthorn it is always difficult to know and remember in which end you shall place the lips. It is a nightmare; so this summer I shall try to play just a little, a few minutes every day. I have made the same decision the last ten summers and after five weeks: always the same; the mouthpiece feels as if it should fit into a tuba! But this time I shall.....etc., etc.

Thomas Khellden
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In many ways it may be safely concluded that the International Horn Society is coming to maturity. There have been ten international workshops, each a landmark in its own way. Interest and plans for future workshops are intensifying as satellite workshops are developing. Ib Lanzky-Otto reports that the Scandinavian Horn Workshop had 95 hornists in attendance last July. An excellent report from Dusan Busanac concerning the first Yugoslavian Horn Seminar may be found elsewhere in this issue of the *Horn Call*. There were several mini-workshops in the U.S.A. during 1978. Two major workshops are in the offing for 1980: one in June at the University of Texas, Wayne Barrington, host; and an August 23-30 workshop in Trossingen, West Germany, with Michael Hoeltzel as host. It seems to be a safe assumption that regional and area workshops will continue to develop in support of the large international convocations.

Communication among us is improving. We now have seven publications scheduled annually. More regional and area representatives are helping to spread the word and supply news to the editorial staff. Several people are providing substantial assistance in securing translations to enhance the international aspects of the Society. We are confident that we shall be publishing more articles in multiple languages than ever before.

The number of individual members is increasing steadily along with the number of library subscribers. It must be pointed out, however, that there are yet hundreds of music school libraries that are not yet subscribers to the *Horn Call*. We suggest that well-placed requests to school and public libraries would be helpful in broadening the readership of our journal. Please note that all library correspondence should be directed to the Editor.

In short, IHS is coming of age. We no longer must be primarily concerned with survival because of our growing stability. The officers, the Advisory Council, and a host of helping hands are able to devote their attention to service. The results are daily more obvious. Read President Hill's report on "The IHS and Its Progress." I think you will be pleased and impressed, as am I, with the "State of the Society."

I would be an ingrate, indeed, if I were to fail to express my appreciation and thanks to Elaine Seifert for her charming detailed report concerning the Xth. Annual International Horn Workshop. I was certainly pleased when she volunteered to write the report; and absolutely delighted when the manuscript arrived in the mail and found she has a remarkable gift for apt expression. *Voilà! Or Eureka!*, or whatever, as the case may be. Consider yourself "discovered," Ms. Seifert! We shall expect further contributions from you.

On April 23, 1978, an Honorary Doctor of Music degree was conferred upon Philip F. Farkas by Eastern Michigan University, Ypsilanti, Michigan. The citation enumerated his years of teaching, of performance, of equipment designing, and his

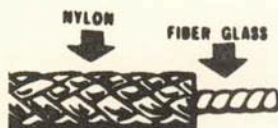
Are you looking for a superior type of cord to use on your horn valves? I highly recommend the use of *Radio-TV Dial Cable*, produced by GC Electronics, Inc. of Rockford, Illinois. This product has a fiber glass core that does not stretch, is very strong, unaffected by moisture, impervious to oils and acids, and covered with a braided nylon sheath which provides flexibility and abrasion resistance. I have been using this string for over 16 years and have never had a string break in service. I once left a set on a horn for over six years to see if one would finally break. None did, but I became apprehensive toward the end and put on fresh strings.

During the opening general session of the Xth. Workshop, host Douglas Campbell announced that a letter had been received for delivery to participant Ivan F. Horne. A hornist in the audience turned to his neighbor and was heard to say, "Oh, I get it! I've an F Horn. That is clever!" It was no gag; we really do have a member of IHS whose parents had the astounding foresight and serendipity to name their infant hornist-to-be Ivan F. Horne. What a marvellously appropriate cognomen!

Dr. Philip F. Farkas, recipient of honorary degree.



contributions to the horn by writing and publishing a number of important works. The *Horn Call*, on behalf of all the IHS, extends our most sincere congratulations to Dr. Farkas. A more appropriate recipient could hardly be suggested. Dr. Farkas is a gentleman, scholar, outstanding musician and master teacher, and a beautiful human being. Forgive us, Phil, if we allow our pride to show in vicariously sharing this signal honor bestowed upon one of our number. As Marvin Howe suggested, this may well be the first honorary doctorate ever bestowed upon an orchestral musician.



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If you have been thinking about writing an article for the *Horn Call*, we encourage you to do so. Any aspect of horn playing, teaching, or research would be appropriate to share with the IHS. We are in constant need of manuscripts to maintain a full spectrum of informative materials. Manuscripts submitted are to be typewritten and double-spaced if at all possible. Musical examples, diagrams, charts and illustrations are to be in black ink on white paper. Photographs should be glossy black and white with sharp detail and good contrast. Colored photos can be reproduced but much detail is usually lost in the printing process. Publication deadlines for the HORN CALL are August 15 and February 15.

Brief news items, announcements, etc. will normally be published in a Newsletter. Newsletters are published in the months of August, December, February and June.

David Reiswig, co-principal horn of the Kansas City Philharmonic Orchestra, won the \$600.00 first prize in the 1978 Heldenleben International Horn Competition held in Cleveland, Ohio, May 26-29, 1978. Cheryl Ziha, fourth place winner in 1977, was awarded the \$300.00 second place award.

Winner of the hand horn division was Corbin Wagner who received a hand crafted replica of an 18th century *Cor Solo Hand Horn* built by hornmaker George McCracken. The instrument was presented to Mr. Wagner during the Xth Annual IHWorkshop at East. Lansing. Both Mr. Reiswig and Mr. Wagner performed in recital during the workshop.

Information concerning the 1979 Heldenleben Competition, scheduled for May 25-28, 1979, may be obtained by writing to Elliott Higgins, Executive Director, 12932 Clifton Blvd., Lakewood, OH 44107 USA.

The Selmer Company, in cooperation with University Microfilms International, is now offering a unique educational service to music educators and students. Called Music Research Clearing House, it is a personalized bibliographic service available to anyone doing research in the field of music. Music Research Clearing House gives students and researchers immediate access to thousands of doctoral dissertations held by UMI, and provides, free of charge, custom bibliographic searches of this collection on any topic related to music.

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Scattered through this volume may be found several photographs from the Xth. Workshop at Michigan State University. All such that bear the notation: "Xth. Workshop Photograph" and many more are available from the official Workshop Photographer. Anyone desiring photographs taken during the week should contact the photographer directly. Write to: Justin L. Kestenbaum

226 Collingwood
East Lansing, MI 48823



Worm's eye view of Alphorn Quartet. [Xth Workshop Photograph]

IMPORTANT ANNOUNCEMENT:

IHS WORKSHOP SCHOLARSHIPS

Over the past few years, contributions have been made to the IHS Scholarship Fund in the names of Max Pottag, Carl Geyer and John Barrows. At the 1979 Workshop in Los Angeles the Society will award scholarships for the first time to four hornists from the western United States and Canada, and northern Mexico.

Auditions for 1979 are open to hornists living and/or studying formally in the states of Washington, Oregon, California, Alaska, Hawaii, Idaho, Nevada, Arizona, Utah, Wyoming, Colorado and New Mexico, Baja California, Sonora, Chihuahua, Durango and Sinaloa, and the provinces of British Columbia, Alberta and the Yukon. Applicants must not have reached their twenty-third birthday before June 30, 1979.

All applicants will audition by tape. Members of this year's screening committee are Neill Sanders (Western Michigan University) and Connie Klausmeier (Kalamazoo College) of Kalamazoo, Michigan. Ten finalists will be chosen to perform in recital at the Workshop. The four winners will be selected by the audience, and each winner will receive a certificate and full reimbursement for Workshop tuition, room, and board. All tapes must be received by the screening committee *no later* than March 1, 1979. All participants will be informed of the preliminary results no later than April 1, 1979.

Tapes are to be no longer than fifteen minutes in length (7½ ips, reel-to-reel, one side only), and must be unedited. Music may be of the applicant's choice from the standard repertoire. The finalists should plan to bring their own accompanists (if necessary) to the Workshop. However, if a finalist cannot bring an accompanist, he/she *must* choose to perform a first movement from the following works: Telemann Concerto in D, Mozart Concerto No. 4, Rosetti Concerto No. 2 in Eb, Strauss Concerto No. 1, or the Hindemith Sonata 1939 (first or third movements). Geographic Boundaries will be designated for future scholarship applicants near the next workshop's general area.

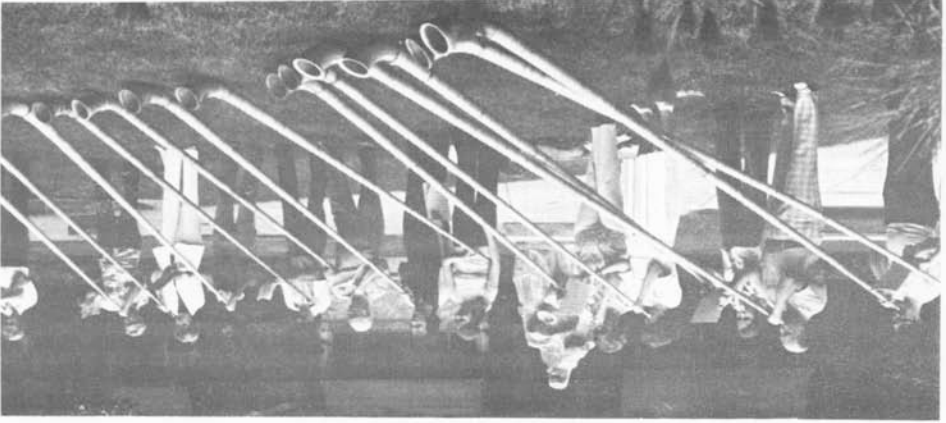
More details will be available in future Newsletters and in a brochure. Good luck!!

Connie Klausmeier
1755 Valleywood Ct. #4
Kalamazoo, MI 49002

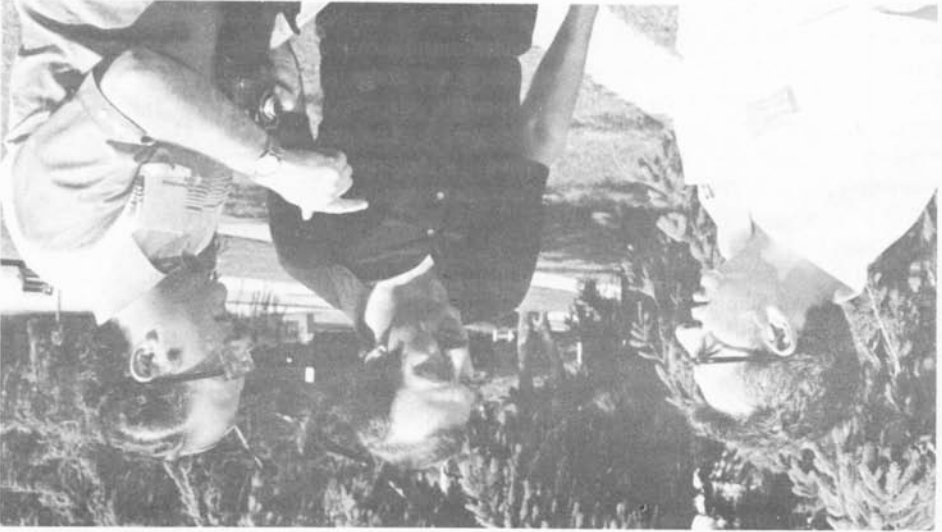
Furman University will be the site of the Second Annual Southeast Horn Workshop. This event has been scheduled for March 30-April 1, 1979. For more information contact either Dr. Philip Paul, 105 Edora Dr., Boone, NC 28607 or Dr. Gayle Chesebro, Furman University, Greenville, SC 29613.

Morris Secon continues to acquire sales items of special interest to hornists. They include note pads and envelopes imprinted with the IHS logo, books at reduced prices and decorator items. Proceeds all go into the memorial scholarship funds. An advertisement and order form will be published in the near future. In the meantime, if you can't wait, write to Morris. (Address on page one of the *Horn Call*.)

The Alphorn Auxiliary of IHS playing Marvin McCoy's "Short Piece for Long Horns".
[Photo by Leland Bartholomew]



*Editor Paul Mansur chats with Michael Hoeltzel and Peter Damm during an inter-
mission. [Photo by Leland Bartholomew]*



We have learned, just at press time, of the death of Joseph Singer, a great retired
hornist from the New York Philharmonic-Symphony. A tribute and eulogy to Mr.
Singer will appear in the next issue of the *Horn Call*.



The great German player and teacher, Hermann Baumann was an artist-in-residence at The Victorian College of the Arts in August this year. This College, which is Melbourne's main institution for training performers has a continuous stream of distinguished visiting master musicians from many parts of the world. These have recently included Valery Klimov (David Oistrakh's successor at the Moscow Conservatoire), Barry Tuckwell, Vlado Perlemuter, Lucy van Dael, Anner Bylsma and James Fulkerson. In 1979 Edward Tarr will spend 2½ months at the College and Baumann and Bylsma will return for further periods.

Professor Baumann's stay at this College this year was for only 2 weeks but it was packed full with valuable classes and other memorable occasions. Many leading professional horn players took advantage of his visit to have individual lessons and to participate in the 2 public masterclasses. Professor Baumann's teaching also included a public lecture on his special techniques and 6 hours of horn classes with College students. The College students were joined by other young horn players in Melbourne to form an ensemble of 14 horns which Professor Baumann rehearsed on 3 occasions in preparation for the major concert of his visit. This was a concert in the very beautiful Great Hall of the National Gallery of Victoria in Melbourne. Hermann Baumann opened the concert with Bernard Kröhl's 'Laudatio' for solo horn. Then the Professor directed the horn ensemble in 'Padouama' by Johann Hermann Schein and some quartets for horns by Nikolaus Tchemepnine. He was then joined by Gerald English (tenor) and The Victorian College of the Arts Orchestra under John Hopkins for a performance of Britten's Serenade. After the interval Professor Baumann played Mozart's Horn Concerto No. 3 in E flat K.447 and as an encore, he repeated the slow movement on a hand horn made in Bohemia about 200 years ago.

All in all a thrilling and most stimulating visit and we all eagerly await his return in 1979.

Hermann Baumann's visit was made possible by the generous assistance of Goethe Institute, Melbourne, and a grant from the Music Board of the Australia Council.



Phil Farkas designed the perfect horn for Mozart, Brahms, and Wagner.



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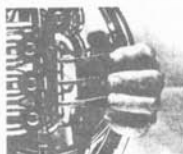
"And we've made this curve as shallow as possible. If it were sharper, water would accumulate there sooner than necessary."

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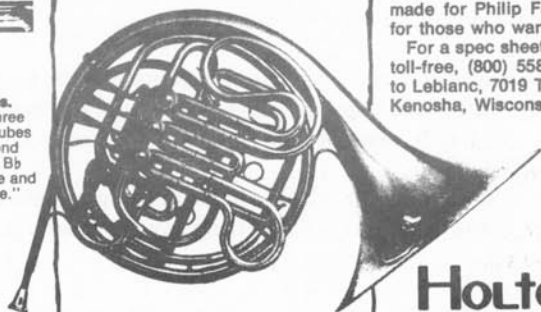


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HOLTON

WHAT I WOULD LIKE TO TELL MY FRIENDS ABOUT WORKSHOP X.

[Dedicated to Suzanne Riggio and Jim Winter]

by Elaine Seffert

I had been to East Lansing in 1975 for the "Fandango" so I looked forward to seeing people and places I had known before. It was easy to find the right building—just follow the sound of the Horn! Even on Sunday afternoon there were excerpts and duets coming from the open windows.

Having found our home away from home, the contingent from London wandered over to the Kellogg Center in hopes of a meal—it was by this time 6:30. No luck. We were directed to "A good Pizza place across the street." I knew right away the place was o.k. because when we entered, there was Philip Farkas paying his bill! After a short greeting, we managed to finish pizza and some dark and light American beer just in time to get to the cash-bar reception back at Kellogg. It was like running into another orchestra on tour. People were all milling around, not knowing anyone when all of a sudden they would spot someone they knew, then another and another.

We were treated then to a very fine concert by the Richards Quintet in which our host, Doug Campbell, plays. I must admit that some of the notes went by me as I thought about how he could have arranged all this and practiced too!

After the concert, quartets, and Canadian beer (brought from home and kept in a waste basket of cold water). What more could one ask?

The campus of Michigan State has beautiful grounds. Spaciously laid out, it has mature trees and landscaping around each building which includes signs telling the names of the trees and shrubs. The buildings with which we came in contact were well maintained and the dormitory common areas were beautifully wood-pannelled, carpeted and decorated. The dining area was particularly pleasant, combining the space for three to four hundred with the warmth and ease of a family dining room. And what a joy meals were! The food was delicious and plentiful, and the salad bar, ice cream and drinks (non-alcoholic that is) that were available in the eating area itself made mealtime a treat and a time for relaxation and friendly conversation.

It would be impossible to keep the comments here down to ten pages if I were to take the events of the week one at a time, so perhaps just some highlights which stuck in my mind would help to complete the picture of Workshop X.

We were reassured by Mr. Farkas in his opening remarks that the Workshop idea was conceived over a drink—as is duly fitting any group who puts cup to mouth as often as we do! (Sorry.)

I felt myself trying desperately not to slouch after watching Alexander Murray mold a human body into the upright position. How many others were all of a sudden noticing their back muscles? One piece of advice still rings in my ears: "always lead with

The most powerful moment came in Nick Perini's "War of the Worlds" which depicted just that — with screaming and gnashing of teeth. Those who never were

Morris Secon and Peter Damm shared the role of Soprano in the Villa-Lobos "Bachianas Brasileiras" originally for Soprano and eight cellos, and interchanged phrases of the melody (which remained in the stratosphere.) Morrie, having sung the super highs so beautifully left Peter Damm to play only the usually high notes. But Hett Damm was saving the best for last, and so the piece ended with the most beautiful soft octave slur up to high E (♪) that I have ever heard. It was an exemplary performance for both players.

When the T.V. lights were turned off, the stage was left in red, white and blue (good grief). However there was no front lighting and the performer's face was in semi-darkness. So it was when Frank Lloyd played. The bright lights went off and he appeared to our unfocused eyes in shades of purple and white. We had been warned of his prowess for fast fingers, and were doubly impressed when the lighting added a new dimension to his performance. His horn was held at an angle such that the finger levers picked up white and red light when not in use, and red and blue light when depressed. This created an extraordinary computer-like light show to add to his fantastic technique. It was as if he had come from 2001 to show us a glimpse of the future.

As this article has been, so far, a list of observations, I would like to continue with more about performances.

I must comment about the physical situation of this workshop. We were all housed (more or less) in one building—hooray! and all of the scheduled activities took place in one building, also hooray! And the buildings were very close to each other, (my feet are eternally grateful) HOORAY! But who could have foreseen the combination of crowd, heat, humidity and T.V. lights that existed throughout the week? The people who performed under these conditions must be congratulated for having given us truly fine performances in those conditions. Lesser artists would have refused to play or fainted dead away.

Arnold Jacobs created a small stir when he advised those of us with relatively small lung capacities to take in all the air possible even if you must heave your chest out and shoulders back. Michael Hoeftzel thought this to be a bit distracting. The only solution seems to be to try everything and see what works best, always keeping in mind another phrase related by Mr. Farkas—"Moderation in all areas seems to produce the best results."

"mistakes are a blessing
(you can't learn without them.)"

Neill Sanders made a comment which I may commit to stitchery and hang outside my studio...

your head". Unfortunately mine always seems to head straight for the nearest brick wall!

involved with war found themselves laughing at first, but the undeniable horror of any armed conflict was soon apparent to all and a bit unsettling too.

Lowell Greer has taken to writing "Fo's." That is, music fo' someone. The name of the person then becomes part of the title. He played three "Fo's" fo' us: "Formira" (a friend) "Fib" (Ib L-O.) and "Foelliot" (which could have been "Figginis!"). They're great and we all secretly wish he'd write one fo' us someday.

Did you ever see \$3000 going around on a Merry-Go-Round? I did at the Capitol Airport. There were several cases of luggage separation this year, and one involved a special trip to the airport to finally recover a Horn in a flat case and a suitcase with bells in it! There they were, all alone, going round and round on the luggage belt, looking like two lost suitcases waiting for someone to walk off with - - - - - Gulpi!

The Alphonse were back, and Marvin McCoy wrote a piece that was played by sixteen of them out-of-doors. A wonderful sound—if only Michigan had mountains!



Serving maid bears forth a pint of Guinness just before Meir Rimmon, Roland Pandolfi, Neil Sanders and Alan Civil perform the "Concertstück", Michael Hoeltzel conducting.

[Xth Workshop Photograph]

We had a fashion show. Four performers who had not much else to do were asked to help with the stage clearing, a ruse to get Alan Civil, Peter Damm, Francis Orval and Frøydis Wekre on the stage. T-shirts were given to them befitting the people and the occasion. They stood in a line facing the back of the stage and were draped each with his/her own shirt. They read: SUPERMAN (for Alan Civil), JO KUHL (for Peter Damm), THE AMAZING (for Francis Orval), and WONDER WOMAN (guess who?). Frøydis was the first to model hers, then they all took a turn at it. To tell you the truth, as models, they make great Horn players - pure H A M!

On and on it goes, with an abundance of good serious playing. I've never seen Alan Civil so serious as he was for the performance of the *Konzertstücke*. The first E almost knocked Michael Hoeltzel off the podium (on purpose, of course). And then when they were all done and after many bows and a few sips of Guinness Beer, they did the last movement again!!!

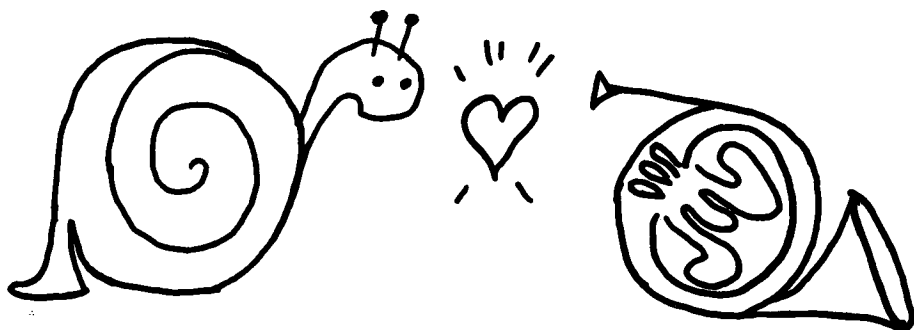
Another performance to remember was the Frank Lloyd, Dick Merewether Duo, who rendered themes with variations for us. It was at once an astonishing blend of super technique and er - er - well, bar room piano straight from the pub. Lloyd was overcome at one point and literally wound up on the floor. Do all exhibitors have such hidden talents?

The Finale of the Friday concert was a rendition of several sections of "Der Freischütz". The range of the Horn parts was from pedal D written to high D. Lowell Greer must be applauded for staying on his chair throughout the heat and high C#s. The total impression escapes me because I was busy trying to screech out high A after high A in the Chorus part.

The comment of the week came, as usual, from Alan Civil at his Friday early morning (after late Thursday night meeting) lecture.

"Please excuse my sunglasses, but if I take them off, I'd probably bleed to death."

After the final concerto, there was a small gathering for some liquid refreshment (Canadian at that!) at which time Monsieurs Merewether and Civil began to draw on the chalk board. Several very interesting examples of caricatures and cartoons came of this, but one that struck me went something like this (with apologies to Alan Civil).



Then there was -

The piece which was made up of the National Anthems of the countries represented by the Clinicians.

The performance of "Choros 4" (Villa-Lobos) which swung to its end lead by THE AMAZING and swinging Francis Orval.

The Reicha Trio that went so fast that the solos were played half tempo and came out just about right!

Frank Lloyd's very fine Weber "Concertino", live in 85° heat in that same computer-like half light.

The superlative piano playing of Byron Hanson, especially the interlude in "Hunter's Moon", which we presume he was reading for only the first or second time.

Michael Hoeltzel acting as translator for Peter Damm and likening themselves to Moses and Aaron.

Doug Hill's "Soliloquies" for Horn - actually a quintet with the soloist playing all the parts in turn - another fine piece.

The Duvernoy "Second Nocturne" for Horn and Harp. Played by Georges Barboteu and Mrs. Campbell - a special treat of an amateur Harpist like me!

Another new piece of classic Jazz by Richard Boyell for Dale Clevenger, played very tastefully by Horn, Piano, Bass and Drummer.

The Strauss "Andante" played beautifully by Peter Damm with the relief of cooling rain falling just outside the open door.

The frolicking "Variations on Haydn's Surprise Symphony Theme" by Graziani, played with relish by Meir Rimón.

Rebecca Root, André Van Driessche, Roland Pandolfi, Eugene Wade, Louis Stout, Henryk Kalinski, Corbin Wagner, Alan Civil, Michael Hoeltzel, Dale Clevenger, Neill Sanders, Georges Barboteu, Morris Secon, Meir Rimón, Frøydis Ree Wekre, Peter Damm, Doug Hill, Francis Orval, Frank Lloyd, David Liptak, Byron Hanson, Elliott Higgins, Lowell Greer, and Friends. Wow! So many and all so good!

As Peter Damm put it in excellent English - "Here in East Lansing it seems as if we are all one family" and indeed as Workshop X joins the ranks of those past, I can say that we all felt a little closer to each other because of the efforts of Doug Campbell and the people who were at Michigan State for a week last June.



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WAS ICH MEINEN FREUNDEN ÜBER WORKSHOP X ERZÄHLEN

Suzanne Riggio und Jim Winter Gewidmet

von Elaine Seiffert

1975 war ich in East Lansing gewesen, zum "Fandango", also habe ich mich darauf gefreut, Bekannte wieder am Ort zu treffen. Das richtige Gebäude zu finden fiel uns leicht — nur dem Hörnerschall nach! Auch nachmittags am Sonntag wehten Exzerpte und Duette aus den offenen Fenstern her.

Nachdem wir zunächst unsere Herberge gefunden hatten, spazierte das Londoner Kontingent hinüber zum Kellogg Center, auf einen Bissen hoffend — es war schon 6:30 Uhr — vergebens. Man wies uns auf "eine gute Pizzeria gegenüber". Ich erkannte gleich, dass das Lokal in Ordnung war: als wir eintraten stand Philip Farkas an der Kasse. Nach kurzer Begrüssung schafften wir es gerade noch, unsre Pizza und amerikanisches Bier (helles und dunkles) zu verzehren, bevor wir zurück zum Empfang (mit "cash bar") in Kellogg mussten. Es war als ob wir plötzlich auf Tournee ein zweites Orchester zufällig getroffen hätten. Man ging in der Menge umher, ohne Bekannte zu erblicken, plötzlich erkannte man dann einen, einen zweiten, einen dritten.

Wir haben dann ein sehr schönes Konzert genossen, gespielt vom Richards-Quintett, dem unser Gastgeber Doug Campbell gehört. Ich muss zugeben, dass einiges von der Musik mir entgangen ist, während ich darüber nachdachte, wie er nur alles organisieren und zugleich Zeit zum Üben finden konnte!

Nach dem Konzert: Quartette und Bier aus Kanada (von daheim gebracht und in einem mit Wasser gefüllten Papierkorb gehalten). Was könnte man mehr wünschen?

Der Campus der Michigan State Uni ist sehr schön und breit angelegt, mit reinen Bäumen; um jedes Gebäude steht etwas Grünes, sogar Schilder gibt es, die den Namen des Baumes bzw. der Buschpflanzung angeben. Die von uns besuchten Gebäuden waren gut gepflegt, die Säle im "dormitory" waren schön eingerichtet, mit Teppichboden und Tüfelung. Der Speisesaal war besonders angenehm, gross genug für drei bis vierhundert Personen, doch zugleich so gemütlich wie ein Familienesszimmer. Und erst die Mahlzeiten! Die Gerichte, in Überfluss Vorhanden, waren herrlich; der Salat am Büffett, das Eis sowie die (alkoholfreien) Getränke, welche auch zu haben waren, machten das Essen zum Fest, zu einer Zeit der Entspannung und der Geselligkeit.

Es wäre schier unmöglich, meine Bemerkungen auf zehn Seiten zu beschränken, wenn ich die Ereignisse der Woche eins nach dem anderen mitteilte, also bleibe ich bei den Hauptzügen, die mir im Gedächtnis geblieben sind. Diese können ein ziemlich vollständiges Bild der X. Workshop geben.

Herr Farkas versicherte uns in seiner Eröffnungsrede, die Idee einer Workshop wurde bei einem Drink konzipiert, was nur rechtens ist, da sich unsere Gruppe leicht eine "Korngesellschaft" nennen könnte! (Tut mir leid.)

Ich war mir bewusst, dass ich mich verteuelt bemühte, eine weniger schlafe Haltung zu nehmen, nachdem ich zugeschaut hatte, wie Alexander Murray einen menschlichen Körper in eine aufrechte Positur knetete. Wieviel Andere wurden plötzlich ihrer Rückenmuskeln bewusst? Ein Ratschlag bleibt mir im Sinn: immer vorne mit dem Kopf. Leider will der meine immer auf die nächste Mauer los!

Neill Sanders sagte:

Fehler sind ein Segen,
nur dadurch lernt man.

(Eine Bemerkung, die ich vielleicht in Stickwerk vor meine Tür aufhänge.)

Arnold Jacobs hat mit seinem Rat einiges Asehen erregt, wer von uns über nur geringeres Lungenvolumen verfügt, der solle soviel Luft wie möglich einatmen, auch wenn man die Brust nach vorne und die Schultern zurück werfen müsste. Michael Hoeltzel meinte, das wäre wohl etwas störend. Als Ausweg bleibt wohl nur, alles zu versuchen, und mal sehen, was geht. Dabei einen weiteren Spruch von Herrn Farkas im Sinne behalten: "Mass in allem bringt wohl den besten Erfolg."

Ich muss etwas am Äusseren der Workshop sagen. Wir waren alle in nur einem Gebäude untergebracht, zum Glück! Alle Veranstaltungen fanden in einem Gebäude statt, zum Glück noch einmal! Dazu standen die Gebäude einander sehr nahe (es danken die Fusse) zum Glück ein drittes mal! Wer hätte aber die Mengen, die Hitze, Feuchtigkeit und die Fernsehlampen vorausgeahnt, die die ganze Woche lang blieben? Die unter solchen Umständen Spielenden sind für wahrhaft schöne Leistungen zu gratulieren. Geringere Künstler hätten zu spielen verweigert, oder wären in Ohnmacht gefallen.

Da dieser Artikel bisher eine Reihe Bemerkungen liefert, möchte ich nun fortfahren mit etwas zu den Darbietungen.

Als man Die Fernsehlampen ausschaltete, blieb die Bühne in rot-weiss-blauer Beleuchtung (au weia). Von vorne aber gab es keine Beleuchtung, also stand der Spieler im Halbdunkel. So war's, als Frank Lloyd spielte. Die helle Beleuchtung verschwand, und da erschien er unsern noch nicht wieder eingestellten Augen in Tönen von purpurrot und weiss. Wir waren im voraus vor seiner tollen Fingerfertigkeit gewarnt worden, waren also doppelt beeindruckt, da die Beleuchtung seinem Spiel eine neue Dimension verlieh. Das Horn hielt er in einem solchen Winkel, dass die Druckerplatten weisses und rotes Licht widerspiegeln, wenn sie nicht betätigt waren, und rotes und blaues Licht, wenn gedrückt. Das gab seiner fantastischen Technik die Aura eines computer-gesteuerten "light show". Es war, als ob er vom Jahre 2001 gereist wäre, um uns einen Blick in die Zukunft zu verschaffen.

Morris Secon und Peter Damnn teilten die Sopranrolle in den "Bachianas Brasilieras" von Villa-Lobos, ursprünglich für Sopran und acht Celli; abwechselnd gaben sie die stratosphärische Melodie wieder. Da Morrie die Superhohen so schön vortrug, blieben Peter Damm nur die gewöhnlichen hohen Töne. Herr Damm aber hielt

Morris Seccon and Meir Rimmon agree with Frydhis Ree Welre that "Horn is a four letter word." [Xth Workshop Photograph]



The "Amazing" Francis Orval with his Selmer Cor Ascendant and Douglas Hill, IHS President [Xth Workshop Photograph]



mit seinem Besten bis zuletzt zurück: das Stück brachte er zum Ende mit der schönsten Legato-Oktave auf hohes e, das ich je hörte. Es war von beiden ein musterhaftes Spiel. Den kräftigsten Augenblick bot Nick Perrini mit seinem "Krieg der Welten" - Stück, das genau diesen darstellen wollte — mit Heulen und Zähneknirschen. Wer nie den Krieg Kennen gelernt hatte, konnte zunächst lachen, aber das nicht zu verleugnende Grauen eines jeden bewaffneten Konfliktes wurde bald allen offenbar, ja auch beunruhigend.

Lowell Greer komponiert seit einiger Zeit sogenannte "Fo'a", d.i. Musik für (=for, mundartlich: fo) jemanden. Der Name dessen, dem das Stück gewidmet ist, wird dann dem Titel einverleibt. Drei dieser Stücke spielte er uns vor: "Romira" (einer Bekannten), "Fib" (Ib L.-O.) und "Roelliot" (hätte auch "Figins" sein können). Es sind prima Stücke, wir alle möchten wohl, dass er einmal eins "fo" uns komponiert.

Habt Ihr je \$3000 auf einem Karussell herumfahren sehen? Mir war's am Capitol Flughafen passiert. Es gab diesmal mehrere Fälle von Gepäcktrennung: ein Fall verlangte Sonderfahrt zurück zum Flughafen, um ein in einem flachen Koffer hergerichtetes Horn, sowie einen Koffer mit Schalltrichtern zu holen. Da standen sie mutterseseelenallein auf dem laufenden Band, als ob sie nur darauf warteten, von wer weiss wem abgeholt zu werden. Ach!

Die Alphonner waren wieder da: Marvin McCoy hatte ein Stück komponiert, das von sechzehn Alphonnern im Freien gespielt wurde. Herrlich — wenn es nur in Michigan Berge gäbe!

Eine Modeschau hatten wir auch. Vier augenblicklich nicht beschäftigten Hornisten: Alan Civil, Peter Damm, Francis Orval und Frødis Werke wurden gebeten, bei der Bühnenarbeit mitzuhelfen, eine List, sie auf die Bühne zu locken. Man überreichte ihnen je ein T-shirt mit einer dem Träger und den Umständen passenden Beschriftung. Sie standen in der Reihe, der Bühne zugewandt, und wurden mit dem Hemd drapiert. Darauf war zu lesen, für Alan Civil: Superman, für Peter Damm: Jo Kuhl, für Francis Orval: The Amazing, und für — wen sonst — Wonder Woman. Frødis zog als erste ihr T-shirt an, dann die anderen, der Reihe nach. Ehrlich gesagt sind sie als Mannequins grossartige Hornisten — lauter Schmierkomödianten!

Weiter Geht's, mit einer Fülle guten Musizierens. Alan Civil habe ich nie so ernsthaft gesehen, als bei der Aufführung des Konzertsstücks. Das erste e schaffte Michael Hoeftzel beinahe vom Podium (mit Absicht, versteht sich). Dann, am Ende, nach vielen Vergewungen und einigen Schüchlen Guinness, spielten sie den dritten Satz noch einmal!

Noch eine denkwürdige Leistung war das Duo Frank Lloyd und Dick Merewether, die uns Themen mit Variationen vorspielten. Es war zugleich staunenswerte Virtuosität, mit äh — na, Kneipengeklimper vereint. Lloyd wars einmal zuviel; er befand sich buchstäblich am Boden. Ob alle Teilnehmer solche verborgene Begabungen besitzen?

Das Finale des Freitagskonzerts war eine Aufführung einiger Freischütz-Exzerpte. Der Tonumfang der Hornpartie reichte vom D des tiefsten Registers bis zum hohen d hinauf. Da Lowell Greer trotz der Hitze und der hohen cis sateiftest blieb, muss ihm grossen Beifall gezollt werden. Der Gesamteindruck ist mir entgangen, weil ich bemüht war, hohes a um hohes a im Chorpart herauszukreischen.

Die Worte der Woche sind wieder von Alan Civil gesprochen, in seiner Vorlesung Freitag morgens (nach später Sitzung am Donnerstag):

Sie müssen mich entschuldigen, dass ich Sonnenbrille trage, aber wenn ich sie ablegte, müsste ich wohl verbluten.

Nach dem Schlusskonzert gab es eine kleine Versammlung zum Erholungs-Schöppchen (und zwar kanadisch auch). Dabei gingen die Herren Merewether und Civil an die Tafel. Es wurden einige äusserst merkwürdige Karikaturen bezeichnet, die für mich imponierendste aber sah etwa so aus (frei nach Alan Civil).

Dan gab es —

Das aus den Nationalhymnen der Teilnehmer-Länder zusammengesetztes Stück. Die Aufführung des "Choros 4" (Villa-Lobos), die mit Schwung vom "Amazing" und auch "Swinging" Francis Orval geleitet wurde.

Das Reicha-trio, so rasch gespielt, dass die Soli, im Halbezeitmass, ungefähr in Ordnung waren.

Das von Frank Lloyd sehr schön gespielte Weber-Concertino, "Live" mit 29 Grad Hitze unter jenem computer-Halbdunkel.

Das hervorragende Klavierspiel Byron Hansons, besonders im Interlude zu "Hunter's Moon", das er wohl nur zum ersten- oder zweitenmal zu Gesicht bekam.

Michael Hoeltzel, der für Peter Damm dolmetschte, und sich und ihn als Moses und Aron bezeichnete.

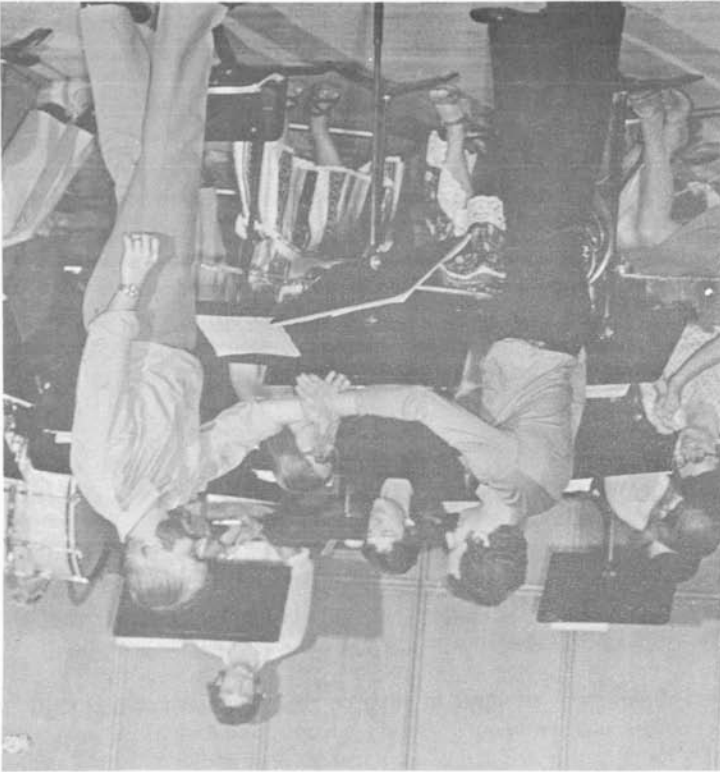
Die "Soliloquies" für Horn, von Doug Hill — eigentlich ein Quintett, wobei der Solist alle Parte hintereinander spielte — auch ein schönes Stück.

Das "Zweite Notturmo" von Duvernoy, für Horn und Harfe. Von Georges Barboten und Frau Campbell gespielt — ein besonderes Ergötzen für eine Amateur-Harfenistin wie mich!

Noch ein neues Klassik-Jazzstück von Richard Boyell, Dale Clevenger gewidmet, sehr geschmackvoll von Horn, Klavier, Bassgeige und Schlagzeug vorgetragen.

Das Andante von Strauss spielte Peter Damm sehr schön, zusammen mit der Erholenden Wirkung des kühlen Regens vor der geöffneten Saaltür.

André van Driessche of Belgium [Alexander compensating double with ascending 3rd valve] shakes hands with conductor Dale Clevenger, Chicago. [Xth Workshop Photograph]



Wie es Peter Damm in ausgearbeitetem Englisch formuliert: "Here in East Lansing, it seems as if we are all one family." Und in der Tat, nach dem Abschluss der X. Workshop kann ich sagen, wir alle fühlen uns einander etwas nähergebracht, dank den Bemühungen Doug Campbells und aller, die eine Woche lang letzten Juni an der Michigan State dabei waren.

Rebecca Root, André Van Driessche, Roland Pandolfi, Eugene Wade, Louis Stout, Henryk Kalinski, Corbin Wagner, Alan Civil, Michael Hoeftzel, Dale Clevenger, Neill Sanders, Georges Barbotteu, Morris Secor, Meir Rimmon, Frødis Ree Wekre, Peter Damm, Doug Hill, Francis Orval, Frank Lloyd, David Liptak, Byron Hanson, Elliott Higgins, Lowell Greer, und Freunde. Toll! So eine Menge, und alle so vortrefflich!

Die lustigen "Variationen" über ein Thema der Paukenschlag-Symphonie" von Graziani, mit Genuss von Meir Ramon gespielt.

CE QUE JE VOUDRAIS RACONTER A MES AMIS A PROPOS DU XEME COLLOQUE [pour Suzanne Riggio and Jim Winter]

by Elaine Seiffert

Comme j'avais déjà participé au "Randango" d'East Lansing en 1975, c'est avec un plaisir certain que je m'apprétais à retrouver des amis et des lieux que je connaissais déjà. Une fois sur place, le son du Cor m'a dirigé jusqu'au bâtiment où nous allions nous réunir.

Une fois installée, notre groupe partit à la recherche d'un restaurant. Malheureusement la cafétéria du Kellogg Center était déjà fermée. On nous indiqua alors une pizzeria "pas trop loin". J'ai su tout de suite que nous y mangerions bien car, en entrant, j'ai vu Philip Farkas régler son addition. Après de rapides salutations, nous avons juste eu le temps de finir une pizza et de boire de la bière américaine (brune et blonde) avant de retourner au Kellogg Center pour participer à la réception (avec bar payant). J'ai eu l'impression de rencontrer un autre orchestre en tournée. Les gens déambulaient, un peu au hasard. D'un seul coup ils reconnaissaient quelqu'un dans la foule, et puis quelqu'un d'autre...

Un merveilleux concert nous a alors été offert par le Richards Quintet dont est membre notre hôte, Doug Campbell. Je dois bien admettre que je n'ai pas pleinement profité de ce concert car je ne pouvais m'empêcher de me demander comment Doug Campbell avait pu à la fois répéter ce concert et préparer ce Colloque.

Après le concert, d'autres rafraîchissements (et en particulier une bière canadienne conservée au frais dans une poubelle remplie de glace) furent servis. Quoi d'autre demander!

Le campus de Michigan State est magnifique et spacieux. Chaque bâtiment est entouré d'arbres adultes. On se serait cru dans un "Jardin des Plantes" tant il y avait d'étiquettes indiquant le nom de chaque arbre et de chaque buisson. Les bâtiments dans lesquels nous avons pénétré étaient très bien entretenus et les communs du dortoir, outre ses belles boissières, étaient recouverts de moquette. La salle à manger était particulièrement plaisante; bien qu'ayant une capacité de trois à quatre cents places, on s'y sentait tout aussi à l'aise que dans une salle à manger familiale. Et nous avons fort bien mangé! La nourriture était délicieuse et copieuse. Avec le buffet, les glaces et les boissons, chaque repas devenait un plaisir. C'était le moment idéal pour une relaxation totale ou pour des retrouvailles.

Pendant son discours d'ouverture du colloque, M. Farkas nous a rappelé que l'idée d'un tel Colloque avait été conçue autour d'une bonne bouteille - cela n'est-il point propre à un groupe qui porte si souvent la coupe aux lèvres!!!

J'ai essayé - désespérément - de ne pas marcher des épaules après avoir vu Alexander Murray mouler un corps humain selon une ligne verticale parfaite. Qui n'a pas pris alors conscience de ses dorsaux? Il me semble encore l'entendre dire: "Dirigez-

vous toujours abec votre tête". Malheureusement la mienne semble toujours vouloir faire connaissance du mur le plus proche!

Neil Sanders est l'auteur d'une petite phrase que je pense broder et placer sur la porte de mon studio:

"Commettre des erreurs, c'est une bénédiction
(que peut-on apprendre sans elles?)

Arnold Jacobs nous surprit quelque peu lorsqu'il conseilla à ceux d'entre nous dont la capacité thoracique pouvait être insuffisante d'inspirer à fond en soulevant la poitrine et en rejetant les épaules. Michael Hoeltzel trouva cela un peu gênant. La meilleure solution semble être de tout essayer et de voir ce qui marche le mieux, sans oublier la réflexion de M. Farkas: "En général, la modération produit toujours les meilleurs résultats".

Il faut aussi parler des conditions dans lesquelles le Colloque se déroula.

Nous étions presque tous logés dans le même bâtiment. Toutes nos activités eurent lieu dans un autre bâtiment très proche du premier (d'où la gratuité éternelle des mes pieds). Mais qui aurait pu prévoir la combinaison de la foule, de la chaleur, de l'humidité et des projecteurs de télévision tout au long de la semaine? En de telles circonstances, ceux qui jouèrent doivent être complimenter pour la qualité de leurs exécutions. De nombreux artistes auraient refusé de jouer ou auraient perdu connaissance.

Cet article n'a été jusqu'à présent qu'une suite d'observations. Je voudrais le continuer par une série de remarques sur les interprétations marquant du Colloque.

Lorsque les projecteurs de télévision furent éteints, la scène fut éclairée en bleu, en blanc et en rouge. Malheureusement le visage de l'artiste était dans la pénombre car la rampe n'était pas allumée, comme dans le cas de Frank Lloyd. Sans la rampe, il nous apparut dans des tons de violet et de blanc. Nous avions été avertis de l'agilité de ses doigts mais c'est l'éclairage limité qui donna une dimension nouvelle à son interprétation. Il tenait son cor de telle sorte que les pistons étaient blancs et rouges quand ils n'étaient pas utilisés, rouges et bleus dans le cas contraire. Cela a ajouté à sa technique fantastique un spectacle lumineux qui avait la précision d'un ordinateur. On avait l'impression qu'il était venu de l'espace interstellaire pour nous donner un aperçu du futur.

Morris Secor et Peter Damm partageaient le Soprano dans les "Bachianas Brasileiras" pour Soprano et 8 violoncelles de Villa-Lobos. Ils échangeaient les phrases de la mélodie. Morris laissa à Peter le soin de jouer les hautes notes après s'être occupé des très hautes. Mais M. Damm gardait le plat de résistance pour la fin. Le morceau se termina sur la meilleure liaison d'octave jusqu'à un haut *mi* que j'ai jamais entendu. La performance de ces deux artistes fut exemplaire.

Le moment le plus poignant vint dans "War of the worlds" de Nick Perini qui décrit la guerre - avec cris et grincements de dents. Ceux qui n'en ont jamais connu les

affaires commencèrent par rir; mais bientôt l'horreur indéniable de tout conflit devint

N'avez-vous jamais vu 3000 dollars tourner en rond sur un tapis mécanique? Cela m'est arrivé à l'aéroport d'East Lansing. Cette année, il y a eu plusieurs cas de bagages égarés, notamment celui d'un cor dans un étui plat et d'une valise pleine de cloches qui nécessita un retour à l'aéroport! Et tout cela tournait en rond... attendant d'être "recupere"!!

Les Alphorns étaient de retour parmi nous. Marvin McCoy a écrit un morceau que seize d'entre eux jouèrent en plein air. Quelle sonorité merveilleuse! Ah si seulement le Michigan avait des montagnes!

Nous avons même eu une exposition de mode. On demanda à quatre interprètes, qui n'avaient pas grand chose d'autre à faire, de devenir accessoiristes. C'était une ruse pour faire monter Alan Civil, Peter Damm, Francis Orval et Frøyd's Wekre en scène. Des T-shirts qui semblaient dignes de l'occasion, et de leurs personnes, leur furent donnés. Sur scène, ils formèrent une ligne, le dos au public, et l'on put lire: SUPERMAN (sur le dos d'Alan Civil), JO KÜHL (sur celui de Peter Damm), THE AMAZING (sur celui de Francis Orval) et WONDER WOMAN (sur celui de devinez qui). Frøyd's fut la première à présenter le sien, bientôt suivie en cela par les trois autres. À dire vrai, ce sont tous de grands cornistes mais aussi de vrais cabots!

Tout au long du Colloque, beaucoup d'excellente musique a été jouée. Je n'ai jamais vu Alan Civil aussi sérieux que durant l'interprétation du *Konzertstück*. Le plus haut m'a fait presque tomber Michael Hoeltzel hors de scène (exprès, bien entendu). Quand ils eurent terminé, salué le public à plusieurs reprises et bu un peu de Guinness, il rejoignèrent le dernier mouvement.

Le duo Frank Lloyd-Dick Merewether fut lui aussi remarquable à cause de ses variations thématiques. C'était à la fois un étonnant mélange de technique de très haute qualité et, il faut bien le dire, de musique de cabaret. Lloyd fut pris d'un fou rire et se retrouva, littéralement, allongé sur le sol. Y en a-t-il d'autres parmi nous avec des dons cachés?

Le finale du concert du vendredi fut l'interprétation de plusieurs extraits du *Freischütz*. L'étendue des parties pour cors allait du ré fondamental écrit au haut m. Lowell Greer doit être complimenter pour être resté en place malgré la chaleur et les *dièses*. Mon impression générale de ce concert est un peu vague car j'étais occupée à produire haut la après haut la dans le chœur.

C'est une fois encore à Alan Civil que l'on doit le commentaire de la semaine. Il a en effet affirmé pendant sa conférence trop matinale du vendredi (qui faisait suite à la réunion trop tardive du jeudi soir):

Veuillez excuser mes lunettes de soleil. Si je les enlève, je risque de saigner jusqu'à ce que mort s'en suive".

Après le dernier concert, quelques rafraîchissements canadiens furent servis, au



Georges Barboteu of Paris, standing, demonstrates a point for Guido Corti of Bologna, Italy during a master class. Jim Johnson, M.S.U. Translator, observes. [Xth Workshop Photograph]

cours d'une petite réunion. C'est alors que Messieurs Merewether et Civil commencèrent à dessiner sur un tableau noir. Un de leurs dessins a plus particulièrement retenu mon attention. J'ai essayé de le reproduire ci-dessous.

Le dixième Colloque aura été aussi:

- Le Morceau composé des hymnes nationaux de tous les pays représentés.
- La magnifique interprétation de "Choros 4" (Villa-Lobos) sous la direction de l'étonnant Francis Orval.
- Le Reicha Trio qui joua ses solos à un tempo régulier alors que l'accompagnement était joué deux fois plus vite.
- Le très beau "Concertino" de Weber joué par Frank Lloyd par une température de 29 degrés C avec l'éclairage électronique mentionné ci-dessus.
- Le magnifique accompagnement au piano de Byron Hanson, notamment l'interlude de "Hunter's Moon" qu'il ne devait pas avoir lu plus de deux fois auparavant.

HORN-MUSIC EDITED BY FRIEDRICH GABLER

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-Les "Soliloques" pour Cor de Doug Hill. C'était en fait un quintet dans lequel le soliste joua, tour à tour, chaque partie. Une autre pièce de haute qualité!

-Le "Second Nocturne" pour Cor et Harpe de Duvernoy. Il fut joué par Georges Barbotou et Mme Campbell. Un plaisir insigne pour l'amatrice de Harpe que je suis.

-Un autre nouveau morceau de jazz classique composé par Richard Boyle pour Dale Clevenger. Il fut joué avec beaucoup de goût par un quartet composé d'un cor, d'un piano, d'une contrebasse et d'une batterie.

-L'"Andante" de Strauss magnifiquement interprété par Peter Damm (alors qu'une pluie rafraîchissante tombait au dehors).

-Les espègles "Variations on Haydn's Surprise Symphony Theme" de Graziani qui furent jouées avec beaucoup de charme par Meir Rimmon.

Rebecca Root, Andre Van Driessche, Roland Pandolfi, Eugene Wade, Louis Sout, Henryk Kalinski, Corbin Wagner, Alan Civil, Michael Hoeltzel, Dale Clevenger, Neill Sanders, Georges Barbotou, Morris Secor, Meir Rimmon, Frýdis Ree Wekre, Peter Damm, Doug Hill, Francis Orval, Frank Lloyd, David Lipitak, Byron Hanson, Elliott Higgins, Lowell Greer, et tant d'autres amis, si nombreux et tous si merveilleux.

Come le remarquait Peter Damm: "Ici, à East Lansing, j'ai l'impression que nous formons une grande famille". En effet, alors qu le Xème Colloque rejoignait les rangs de nos réunions passées, je puis dire que nous nous sentions tous plus proches les uns des autres grâce aux efforts de Doug Campbell et de ceux qui sont venus passer une semaine de juin à Michigan State.

by Peter Damm

I made my first acquaintance with the horn concerti of W. A. Mozart as a young horn student in 1952. At that time I was unaware of their problems and difficulties. With the innocence of a beginner, I dared to approach, by way of K 447 (No. III) and K 412 (No. I), the concerti which were technically more demanding. I imagined that everything was expressed in the notes, to be supplemented by the professor's indications and explanations. Where was the difficulty? The only difficulty lay in the quick notes and the high notes — that's what I thought at the time.

While experimenting, I arrived years later at a point where I had to "surrender" to Mozart, since I recognized how difficult it was to perform his music. I had an aim but did not know yet how to get there. Here began a long period of growth and thought about the problems of an interpretation that would be stylistically faithful. One of these problems was, and still is, the articulation of the solo parts of the horn concerti. In what follows I have made the attempt to summarize my findings regarding articulation and regarding the addition of articulation. They are the result of many years of searching for an approach to Mozart. But my remarks on what articulation has to be added to the scores do not pretend to be the final solution; they merely wish to stimulate thinking about the available texts of the horn concerti.

It is the task of the performer clearly to display the composer's ideas as far as they can be recognized in the notes. No personal interpretation, but a demonstration of the "inner life" (Hans Swarowsky) of the work. Being a performer means being an intermediary between the creator of a composition and the listener. Out of this feeling of responsibility towards the composer we will recreate the text as carefully as possible, that is, interpret it. It is evident that the true performer will not only want to reproduce the precise text of the score, but endeavor to delve more deeply into the content of the work. Otherwise his performance will be dry and expressionless.

As is well known, the most widely used editions of Mozart's horn concerti are those published by Breitkopf and Haertel (Leipzig) and edited by Henri Kling (1842-1918). From the editorial point of view of today, these publications are not beyond reproach, because Kling did not set off his editorial work against the original text. Moreover, at some places we find that the music has been changed. Kling's editions are so-called practical editions, prepared in keeping with the sense of style of his time. Other editions were done by Ferd. David and Carl Reinecke. Those of more recent date are by W. Salomon and Slivinski/Golnick. All these editions, without exception, are based on the old *Complete Mozart Edition* of 1881 or on the first Mozart issues of the publishing company Andre in Offenbach (1801, 1802). In addition, several publishers reprinted Kling's editions in revised versions.

The first time I had doubts about the reliability of the Kling editions was when I intensively studied concerto K 495. In the link leading to the recapitulation in move-

ment I, there are two measures which are completely un-Mozartean; being too romantic, they do not fit into the style of the work.



Musical Example 1

These and a few other modifications are not by Mozart nor probably by Kling. My research points to the name of a composer but firm proof is still missing.

My doubts of the reliability of Kling's editions were strengthened through the study of the score.

To quote Robert Schumann, "the original manuscript is the authority which is the first to be consulted."

Autographs of horn concerti are unobtainable or no longer existent. There remain as further sources the old *Complete Mozart Edition*, the first printed editions, facsimiles of a few autograph pages and a small number of manuscript copies.

Through a comparison of the facsimile pages of the autograph with the first printed editions of a work, it became apparent that the latter editions not only contained a considerable number of printing errors, but also changes and additions by the publisher Andre, thus diminishing their value as source material.

Kling's practical editions have advantages as well as disadvantages. It is to his merit with these editions to have made the horn concerti available to a wider audience. That his editions have served generations of horn players as the starting point of their study of Mozart proves their value. However, for the one who seeks the authentic text, they have disadvantages. In them the deviations from the autograph are not recognizable. We find deliberately changed articulations, indications not used by Mozart such as *espressivo*, *con espressione*, *dolce*, and *poco ritenuto e dim.*, as well as alterations in the music itself (for example, K 417: movement I, measure 33; Rondo, measure 26).

What creates problems for the soloist is the sparseness of indicated articulation in the solo parts of the autographs. On this writes Ernst Rudorff in the Appendix of the old *Complete Mozart Edition* (Series XII): "The principal part contains hardly any interpretive indications; it is assumed that the performer has sufficient judgment and taste to find the right solution himself."

In Mozart's time the performer indeed had sufficient "judgment and taste." His training included not only one-sided technical skills, but a comprehensive education based on musical theory. Still today the detailed treatises of Quantz (1752), C.P.E. Bach (1735), L. Mozart (1756), and, later, Tuerk (1789) represent an important source for questions of stylistic interpretation. All these works offered a knowledge which enabled the instrumentalist meaningfully to apply articulations according to the character of the composition and to attain a good performance.

Roland Horvath, a member of the Wiener Philharmoniker, considers the absence of articulation and dynamics in the solo parts of the horn concerti as evidence that the soloist of Mozart's time "was well acquainted with Mozart's style and thus knew exactly how to interpret his work (*Wiener Figaro*, June, 1974).

How can we proceed in our time when we are confronted with an unmarked part? What can we do?

A good way of becoming acquainted with Mozart's style is constant listening. One cannot listen enough to good performances, good signers, good instrumentalists and learn from them.

To add missing articulation calls for a great deal of artistic tact, feeling of style, knowledge of the rules and technical possibilities of the original instrument, in our case, of the natural horn and its stopping technique (hand horn). The same is true of dynamic nuances where Mozart has written, at best, "p" or "f".

Articulations must not be added if they are contrary to the character of the text nor should they make the interpretation vague and indistinct. This demand for precision especially applies to rapid passages and scales.

Mozart's contemporary, Christian Friedrich Daniel Schubarth (1739-1791) attributes great importance to musical interpretation in his *Ideas on the Aesthetics of Music*. One of its characteristics is "distinctness." By this Schubarth understands phrasing as well as articulation; he writes "one must bring out clearly every musical comma, every single note, and train oneself in tonguing the tones (for nothing is clearer than a staccato passage), and never mumble" (*Verlag Reclam jun.*, Leipzig, 1977, p. 281). Leopold Mozart advises in chapter XII, paragraphs 7 and 11 of his *Gruendliche Violinschule* (facsimile edition, Leipzig, 1968) under the heading "Of the correct reading of notes and, in general, of good interpretation": "Before beginning to play a piece it is well to look at it and think about it. One must discover the character, the tempo and the sort of motion which the piece demands." (paragraph 7); "If there are no markings in the score, one has to know how to apply legato and staccato, *Schleifen und Stossen*, tastefully and at the right place" (paragraph 11)

How to Add Articulation

A comparison of my recordings of the horn concerti with the Kling edition will demonstrate some differences with regard to articulation.

Before adding any articulation one must thoroughly study the score of the work in question. Of the horn concerti there are pocket scores in the Eulenberg Edition as well as large scores of Breitkopf and Haertel (Leipzig). The latter are identical with the text of the old *Complete Mozart Edition*. Only the score of concerto K 495 (No. IV) exists in a revised edition.

The first step is comparing the solo part with that in the score. Here the markings



For other passages we will obtain articulation by observing the articulation of the accompanying parts or of the melodic relation (*des melodischen Ablaufs*) between orchestra and solo:

Musical Examples 2a and 2b

are very sparse. Mozart was more careful in adding articulations to the orchestral parts as proved by a comparison with corresponding measures in *facsimile*. We will, therefore, add articulations first to solo passages that are analogous to orchestral passages while keeping in mind the instrumental peculiarities:

An added articulation must never disrupt the musical coherence of a phrase. Articulation meaningfully applied, with its expressiveness ("How I say it") supports the phrasing ("What I say") and clarifies the structure of a phrase, be it a complete theme or a part of one or only a motive.

Musical Example 4

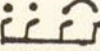


At this point, I would like to mention the second theme of movement I of the *Sonata in E-flat*, Op. 28, by Franz Danzi as an example of a literal, but erroneous, interpretation. The theme was notated without legato slur since this was taken for granted. In the modern printed edition no slur has been added but, according to the lyrical character of the theme, the legato performance is called for:

It is evident that one must not disregard the character of the entire movement or that of the theme which is to be articulated.

Musical Examples 3a, 3b, 3c



Not all staccati are of equal duration. In scale passages as well as in articulations of two slurred and two detached notes () the tones must not be tongued hard

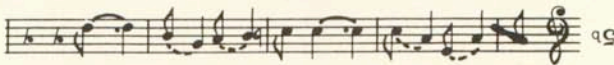
Staccato dots or strokes/wedges appear comparatively rarely in the autographs of the solo parts of the concerti. However, where there are strokes/wedges they do not have the same meaning as the dots. Unfortunately, the old *Complete Mozart Edition*, all strokes were changed to dots. All other editions fashioned after this one, therefore, use dots only.

Musical Example 5c



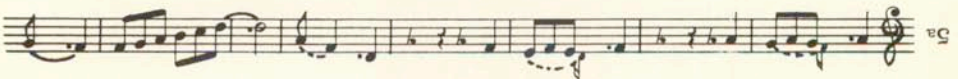
I also want to point to the section in minor (section C) in the Rondo of the concerto K 417, where the derided Leutgeb (translator: a horn player of limited talents for whom Mozart originally wrote his concerti) endeavors to be especially expressive, which always arouses the laughter of the orchestra. This passage *must* be played legato; only in this way will the irony be noticeable. Kling's tongued articulation eliminates this effect:

Musical Example 5b



I want to point particularly to the passage that is reminiscent of the theme of the Romanze in the Rondo of the concerto K 447, which obviously has to be played legato:

Musical Example 5a



In the Rondo movements of the horn concerti, the interludes (sections B, C...) must be marked according to the articulation of the orchestra as well as according to their function as contrasts to the (main) Rondo theme:

and in the Romanze of the same concerto;

Musical Example 9a



Movement I of K 447:

A frequent mistake is playing staccato too briefly, as in the development section of

In the Romanzen the tongued notes are to be played more non-legato, that is, the tones are to be tongued very gently, well sustained but also clearly separated from each other. This manner of articulation I would like to compare with the grouping of words in singing. No one will sing the words or syllables in a disjointed way; instead they will be grouped meaningfully even if no legato is indicated.

Musical Example 8



Motives of signal and hunt character must not be tongued too gently and broadly. As examples I will mention only the "hunting calls" in the Rondo K 447, all of which must be tongued. The autograph of all parts shows no legato slurs.

Musical Examples 7a and 7b



Rondo K 514:

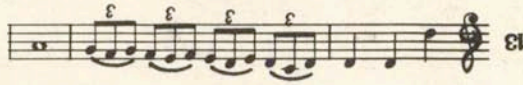
In the autographs of the Rondo themes, we find articulations of two slurred notes and one with a stroke (staccato). Such notes as the latter must be played a little shorter, a little *detaches*. Examples of this we find in the Rondo of K 417 and in the D major

Musical Example 6



or angularly, but should sound gentle and loose—I might say, daintily (*duftig*).

Musical Example 13



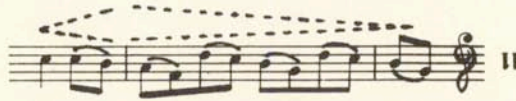
Large intervals played legato intensify the unity of the phrase, round it off:

Musical Example 12



A distinct "change of bow" (Bogenwechsel) — I am borrowing this term from the technique of the strings where it is used to effect a slight separation of the tone — can be heard in the following example. The slurred notes will be played in a somewhat detached manner (*etwas abgezogen*):

Musical Example 11



Also the second theme of Movement I of K 447 one hears often divided into small motives (*Gruppen*) without the coherence of the phrase being preserved.

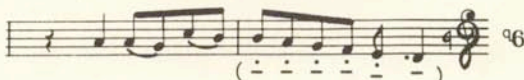
Musical Example 10



Legato slurs in the classical period were taken over from the performance practice of the string instruments. For this reason we hardly find any legato slurs that go beyond the barline. Legato must be executed very smoothly and gently (*sehr dicht und weich*), while the division of the phrases has to be given careful attention. The following example should not be destroyed by a disjointed legato. Only in connection with a portato will the tongued quarter noted form a rounded phrase:

All unmarked passages and tongued passages call for extremely subtle nuances in the attack.

Musical Example 9b





Horizontal lines (tenuto) do not appear as articulation marks in the horn concerti. My commentaries on articulation in Mozart's horn concerti had the purpose of stimulating a debate and a critique of the available editions of the horn concerti. To those who wish to find out more about this and other topics regarding performance practice and interpretation, I warmly recommend the book *Mozart Interpretation* by Paul and Eva Badura-Skoda (Wanamura Verlag, Vienna) as a very important tool. It offers the student extremely valuable hints and solutions to many questions.

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Since the release of my recording of horn ensembles I have had a number of requests for a copy of the arrangement of Komm Süßer Tod of Bach which was included. As I said on the jacket, in its present form it is not really performable, for four horns are used in some places, while 6 are used in others. At rehearsal mark 3, mutes are used, and at 4, the horns are not open. This is not an error by another arranger who doesn't understand the difference between muted and stopped! The fact is, that in recording there was a several-second gap left during which my mute was put in and taken out. The gap was later spliced out, so it sounds like an instant transformation between muted and open.

I have now made an 8-voiced arrangement which is performable. It leaves out the pedal B natural, and distributes the first part between voices so as to not overtax one player. I will send Xerox copies to interested folk for \$5.

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Horns in F

KOMM, SÜSSER TOD

J.S. BACH

Arr. B.E. Hardin

1

2

3A

3B

4A

4B

p

mf

mf

p

pp

Cresc.

Cresc.

Cresc.

Cresc.

1

First system of the musical score, featuring five staves. The music is in 6/8 time and the key signature has three sharps (F#, C#, G#). The notation includes various dynamics and articulations: *dim.* (diminuendo), *cresc.* (crescendo), *fu* (fortissimo), and *du* (dun). The first staff has a *dim.* marking. The second staff has a *dim.* marking. The third staff has a *dim.* marking. The fourth staff has a *dim.* marking. The fifth staff has a *dim.* marking. The system concludes with a repeat sign.

Second system of the musical score, featuring five staves. The music continues in 6/8 time and the key signature has three sharps. The notation includes various dynamics and articulations: *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), and *ff* (fortissimo). The system concludes with a repeat sign.

Third system of the musical score, featuring five staves. The music continues in 6/8 time and the key signature has three sharps. The notation includes various dynamics and articulations: *dim.* (diminuendo), *fu* (fortissimo), *fu* (fortissimo), *fu* (fortissimo), and *fu* (fortissimo). The system concludes with a repeat sign.



Musical score system 5, measures 1-4. The system consists of five staves. The first four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses) and the fifth staff is for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked *ff* (fortissimo) for the strings and *p* (piano) for the piano. The measures show a melodic line in the strings and a rhythmic accompaniment in the piano.

Musical score system 3, measures 5-8. The system consists of five staves. The first four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses) and the fifth staff is for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked *ff* (fortissimo) for the strings and *p* (piano) for the piano. The measures show a melodic line in the strings and a rhythmic accompaniment in the piano.

FIRST SEMINAR OF HORN PLAYERS IN YUGOSLAVIA

by Prof. Dusan Busančić

The first seminar of horn players took place in Belgrade during the period from the 27th of March to the 3rd of April 1978. The seminar was held at the Faculty of Music Arts (Academy of Music), its lecturer and conductor was the well known horn player Prof. Hermann Baumann from Essen.

Accompanied with an extensive lecture, the program of the seminar covered general problems concerning horn playing with demonstrations including also short time intervals set aside for questioning. In addition to the lectures on historical development of the horn, introducing repertoires from all epochs, and the studying of concerts, Prof. Baumann also gave a master's course for all participants, separate lectures for the horn class and lectures with groups of musicians (ensembles).

At the end of the seminar a final concert was given where, beside Prof. Baumann, the participants took part as well. At the concert the following pieces were performed:

Schein - Suite No. 22 (ensemble)

Handel - Sonata for Horn and Organ (Baumann)

Telemann - Concerto in D major for two horns (participants)

Schubert - Auf dem Strom (participants)

Beethoven - Sonata op. 17 (Baumann)



Prof. Baumann with a group of participants in the seminar, Belgrade, April 1978.

Handel - Water Music (ensemble)
 Tscherepine - Pieces for Four Horns (ensemble)
 Glazunov - Elegy (Baumann)

I would like to point out that Prof. Baumann was the lecturer, conductor and soloist too - with the piano accompaniment of Mrs. Nada Kecman-Bogosavljević. Organs were played by Prof. Andrija Galun and Miss Svetlana Bojčević, soprano, also assisted.

While the seminar was in course, Prof. Baumann performed the concerto No. 4 by Mozart on the natural horn and on the valve horn before a full concert hall accompanied by the Symphony Orchestra of Radio-Television Belgrade. This concert was also broadcast on television for the organization *Jeunesses Musicales*.

Prof. Baumann's stay in Belgrade, his lectures and the first seminar of horn players comprised a great event for our musical life and was highly regarded by musicians and music institutions. This seminar will be, for all the participants, an unforgettable experience and every next meeting with Prof. Baumann in Yugoslavia will be cordially greeted.



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THE TENTH DREAM

by Elaine Seiffert

"It is all a dream," said Peter Damm softly.

What do you say when your neighbors ask "How was your workshop?"

What do you say when musicians ask about it? . . .

It was fine... good... stimulating... fantastic...!

How can any of us describe the mixing of everyday occurrences with the auditory experiences that take place for one week in June?

The grounds of Michigan State are so lovely and the cafeteria so warm and friendly, yet spacious and airy with people all sharing one thing in common — talking of the way they see things.

You listen to live playing that is usually heard on recordings only and you walk out into the beautiful fresh air and see ducks and rabbits and flowers. From one to the other and you want it to go on forever.

Ten workshops have come and gone. I have seen only five. Each different and each with its own special flavor. This one left me with a strong sense of family. Perhaps because we stayed in one building, perhaps because we overflowed into the aisles, or perhaps the heat and humidity were common denominators for us as well.

Looking back at the five I have attended, it seems that the whole feeling for the week somehow reflects the person or persons responsible for it. Some were highly organized where every minute was planned and we were prodded to get in on time. Some were semi-organized where they tried to have everything run like clockwork, but if it didn't that was all right too. Some were very relaxed with plenty of time for everything and some were in between these. I guess my perfect workshop would include the choices of things at Muncie (and the swimming, pizza and barbecue), the playing of Indiana and Muncie, the relaxation and beauty of Magog and Michigan, the Auditorium and beer afterwards of Hartford, and the one-family feeling from Michigan.

Dreams come to an end, of course, and my colleagues have no way of knowing what really happened during that week in June, and I can't tell them....

Its a secret.



"C'est comme un rêve" dit Peter Damm d'une voix douce.

Que répondre lorsque vos voisins vous disent: "Eh bien ce colloque, comment ça s'est passé?"

Que répondre lorsque des musiciens vous posent la même question?

C'était bien... chouette... stimulant... fantastique... Qui peut décrire ce mélange d'évènements quotidiens et de sensations auditives pendant cette semaine de juin.

Le campus de Michigan State est si beau... La cafétéria était si chaude et engageante, tout en étant spacieuse et aérée, et pleine des gens qui avaient tous un point en commun: leur commune façon de voir les choses.

C'est un concert plutôt que de la musique enregistrée. C'est ensuite une promenade... les plates-bandes fleuries, et les canards, et les lapins... que l'air était pur. Concerts et promenades, on voudrait que cela dure toujours.

Des dix colloques que nous avons eus jusqu'à présent, je n'en ai vu que cinq. Chacun était différent et chacun avait son atmosphère particulière. Notre dernier colloque m'a laissé le sentiment profond d'appartenir à une grande famille. Est-ce parce que nous étions tous logés dans le même bâtiment, ou parce que l'auditorium était constamment archicomble, ou bien parce que nous avons tous partagé la même chaleur et la même humidité?

Lorsque je pense aux cinq colloques auxquels j'ai participé, j'ai l'impression qu'ils ont tous reflété la personnalité de celui ou de ceux qui les organisèrent. Certains furent très organisés: chaque minute était planifiée et l'on nous poussa à nous tenir à l'horaire. D'autres furent moins stricts: on essaya seulement de faire respecter l'horaire prévu. D'autres encore furent détendus: il y eut suffisamment de temps pour tout. D'autres se situèrent entre ceux déjà cités. A mon avis, le parfait colloque serait celui qui combinerait les choix de choses de Muncie (ainsi que la natation, les pizzas et le barbecue), les récitals de l'Indiana et de Muncie, l'atmosphère détendue de Magog et du Michigan, l'auditorium (et la bière qui suivit) d'Hartford et le sentiment d'unité familiale du Michigan.

Les rêves se terminent, bien sûr, et mes collègues ne peuvent pas savoir ce qui s'est vraiment passé pendant cette semaine de juin, et je ne peux pas le leur dire.

c'est un secret



DER ZEHNTE TRAUM

Elaine Seiffert

"It is all a dream", sagte Peter Damm leise.

Was sagt man, wenn die nachbarn fragen: wie war's bei der Tagung?

Was sagt man, wenn andere Musiker darüber Fragen stellen?

Schön war es... gut... aufregend... fantastisch.... Wie wäre es uns nur möglich, das Zusammentreffen des Alltags mit den Hörerlebnissen zu beschreiben, die eine Woche lang in Juni stattfinden?

Der Campus der Michigan State University ist so schön, die "Mensa" so gemütlich, doch zugleich geraumig und luftig, und jeder hat mit allen anderen etwas gemeinsam — man redet von seinen Anschauungen.

Man hört "live" gespielt, was man gewöhnlich nur auf Schallplatten hört, man geht spazieren und sieht Enten, Hasen, Blumen. So geht es weiter, man möchte, es könnte ewig dauern.

Zehn Tagungen sind vorbeigestrichen. Nur fünf davon habe ich besucht. Jede einmal anders, mit der ihr eigenen Färbung. Diese letzte gab mir ein starkes "Familiengefühl". Vielleicht darum, weil wir in nur einem Gebäude untergebracht wurden. Vielleicht weil unsere Menge bis in die Gänge strömte, oder auch weil uns auch die Wärme und die Feuchtigkeit Hauptnenner waren.

Im Rückblick auf die fünf von mir besuchten "workshops" scheint es, als ob die jeweilige Atmosphäre irgendwie den Geist des Veranstalters widerspiegelt. Einige liefen wie am Schnürchen, jede Minute war im voraus programmiert, wir waren gedrängt, rechtzeitig dabeizusein. Einige waren weniger organisiert — wenn alles nicht eben glatt ablief, dann war's auch OK. Einige waren sehr entspannt, mit viel Zeit zu allem; andere fielen dann dazwischen. Für mich hätte wohl die Traum-Workshop die Auswahl wie in Muncie (auch Schwimmen, Pizza, Barbecue), das Musizieren wie in Muncie und Indiana, die Entspannung und die Schönheit wie in Magog und Michigan, den Saal und das Bier wie in Hartford, und das Familiengefühl wie in Michigan.

Träume müssen doch aufhören; meine Kollegen können unmöglich ahnen, was in der Juniwoche eigentlich passiert ist, und ich kann es ihnen nicht sagen....

Es ist ein Geheimnis.





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Our Society is reaching out in many directions and getting a firm grip on numerous exciting projects. There seems to be an upsurge of active participatory interest, also (which is, of course, the best way to have a worthwhile society).

The East Lansing Workshop was a terrific success for all in attendance. Our sincerest congratulations to Doug Campbell, Marc Van Wormer, and their entire staff. The Advisory Council also gave selflessly of their time, well into the morning hours, with four extremely productive meetings.

Let me briefly discuss some of the important new developments and changes. The *election for the Advisory Council* resulted in the following five: Alan Civil, Morris Secor, Dale Clevenger, Nancy Fako, and a new member - Francis Orval. Frýdis Ree Wekre decided not to run again this year, but will remain active in the West/East Project (explained later.) *Officers were elected* by the A.C. for the year 1978-79 with two changes. Paul Anderson is our new Secretary (and remains as our Computer Coordinator, also), and Michael Hoeltzel is our new Vice President. Morris Secor and I were re-elected to our posts as Treasurer and President respectively.

The highest honor which can be granted by the Society is the status of *Honorary Member*. The following have been so named: Phillip Farkas - United States, Holger Fransman - Finland, Herb Holtz - United States, Kurt Janetzky - East Germany, Wilhelm Lanzky-Otto - Sweden, Ingbert Michelsen - Denmark, William Robinson - United States, and Lucien Thevet - France.

Future workshop sites have also been officially decided. The 1979 Workshop will be at the University of Southern California in Los Angeles with Victor Vener as Host. In 1980 there will be two sessions: the early one (June 16-20) at the University of Texas in Austin with Wayne Bartington as Host, and the late summer session (probably mid to late August) in Trossingen, West Germany with Michael Hoeltzel hosting this event. Paul Anderson, our new Secretary, has devoted an incredible amount of energy and time toward the development of a comprehensive set of *Workshop Guidelines* in booklet form for the hosts of these and future workshops. Hosting such an event is a massive job with a multitude of unforeseen problems and considerations.

If you feel that the factory-made horn you play could use some basic improvements or modifications, and you would also like to understand more about certain acoustical characteristics of the instrument then Walter Lawson's new *Instrument Improvement Committee* might help. Such research will be done through experimentation, testing, and questionnaires.

A Composition Competition is also in the planning stages. Our *Composition Commissioning Project* has caused the beginnings of three new works by Ernst Krenek, Warren Benson, and Howard Hanson. We now wish to allow an opportunity for the

younger, lesser-known composers to write for our instrument, gain some international exposure, and compete for a rather substantial amount of prize money. Elliott Higgins is heading this project.

Another new and exciting opportunity for the membership is our *Workshop Performance Scholarships*. (Look elsewhere in this Journal for details.) This new Competition has been made possible through many generous contributions to the Max Pottag, Carl Geyer, and John Barrows Funds. Monies are also being added to this project from the profits acquired through the new *Sales Items* selected and sold through Morris Secon.

The *IHS Archives*, located in the Alexander Bracken Library at Ball State University in Muncie, Indiana has grown "by leaps and bounds" this past year thanks to Robert Marsh, Professor of Horn and Head of the Department of Applied Studies there. The list of acquisitions is enormous and varied. With interesting and pertinent contributions from all over the horn-world this could easily become the center for research. Any information from and/or contributions to this fine new resource facility should be addressed to:

I.H.S. Archives
c/o Music Librarian
Alexander Bracken Library
Ball State University
Muncie, IN 47306
U.S.A.

We are also in the process of formulating a *Horn Club Chartering* procedure. This far-reaching project will be designed to recognize the efforts of such clubs and encourage such activities, provide an official sanction (through a chartering process), and, hopefully, open lines of communication between clubs regarding literature exchanges, group activities, and joint projects (i.e. mini-workshops, etc.). The various chapters and individuals may be listed each year in one of our publications. This project will be headed by Louis Stout and Carl Daehler, both at the University of Michigan at Ann Arbor. This idea is a result of many suggestions which we received from the membership at our General Meeting in East Lansing last June.

Perhaps our most important direction for growth is toward a more *international exchange of ideas* and information. We discussed this at great length with our European A.C. members and guests and am sure you will soon see signs of a greater foreign involvement (i.e. more translations in the *Horn Call* and eventually workshops throughout the world.) At present we have volunteers who, under the title "Regional Coordinator," are beginning to open lines of contact in their regions.

Our R.C.'s (as of July 1978) are:

Len Fischer - Australia/New Zealand
Bob Grishkoff - Africa
Alan Street - S.E. Asia

Stephen Seiffert - Canada
André Van Driessche - Western Europe
Frøydis Ree Wekre - Eastern Europe/Western Asia
Edward Brown - Latin America

Frøydis Ree Wekre has, over the last two years, established a *West/East Project*. It has developed into a sponsorship program which works as follows:

Frøydis supplies us with the names of interested horn players from Eastern Europe and Western Asia. Anonymous sponsorships are supplied by you, the members, at the rate of \$5.00 per new non-voting member. These new West/East members will then be sent the *Horn Call* and other selected mailings for one year.

Thus, if you wish to sponsor such a member (or two) send \$5.00 per sponsorship to Morris Secon and label it specifically for the West/East Project. Also, for those who, at present, have two IHS memberships at one address you can allocate one of those \$10.00 dues payments to two W E sponsorships. In turn you will receive only one set of mailings, but will retain all voting rights and the listing of both names in the annual directory.

The *Horn Call* and the *Newsletters* are our most important achievements and we must thank Paul Mansur, our Editor, for his hundreds of hours of dedication to these fine publications. Paul is a man of the highest ideals, intelligence, and standards. Our *Horn Call* continues to grow in quality and will continue as we watch his many plans reach their fruition.

As you can see much is happening toward the realization of our many goals. It takes people who are interested to keep it interesting. It takes money through memberships and tax-deductable contributions (earmarked, if you wish, for the specific project(s) which most interest(s) you) to keep us functioning. But most of all, it takes a belief in the need to communicate and learn from each other. If we can keep all of this going and growing in the right directions the IHS will continue as an important focal point for the world's horn enthusiasts.



Unsere Horngesellschaft weitet sich in mannigfacher Weise aus und nimmt zahlreiche interessante Projekte in Angriff. Es zeigt sich ein wachsendes Interesse an aktiver Mitarbeit, was ohnehin die beste Voraussetzung für eine wirksame IHS ist.

Der Workshop in East Lansing war ein grosser Erfolg für alle Beteiligten. Unsere herzliche Gratulation an Douglas Campbell, Mark van Wormer und deren gesamten Mitarbeiterstab! - Auch die Vorstandsmitglieder der IHS "tagten" in vier produktiven Nachtsitzungen jeweils bis in die frühen Morgenstunden.

Lassen Sie mich Ihnen kurz einige der neuen Entwicklungen und Veränderungen mitteilen: Die Wahl der Vorstandsmitglieder bestätigte die folgenden vier Namen: Alan Civil, Morris Secor, Dale Clevenger, Nancy Fako und erbrachte ein neues Vorstandsmittglied: Francis Orval. Frøyd's Werke beschloss, dieses Jahr auszuscheiden. Sie wird aber weiterhin in dem West - Ost - Projekt aktiv bleiben. (Erklärungen dazu später.) Die "Officers" wurden vom Vereinsvorstand für das Jahr 1978/79 mit zwei Veränderungen wiedergewählt: Paul Anderson ist unser neuer Sekretär (und bleibt auch unser Computer-Koordinator), und Michael Hoeltzel ist unser neuer Vizepräsident. Morris Secor und ich wurden als Schatzmeister, bez. w. als Präsident wiedergewählt.

Die höchste Ehre, die die IHS zu vergeben hat, ist die Ehrenmitgliedschaft. Hier die bisherigen Ernennungen:

Robinson, USA and Lucien Thevet, Frankreich.

Deutschland, Wilhelm Lanzky-Otto, Schweden, Ingbert Michelson, Danemark, William Philip Farkas, USA, Holger Fransman, Finnland, Herb Holtz, USA, Kurt Janetzky,

Zukünftige Austragungsorte für Workshops wurden offiziell beschlossen: Der Workshop 1979 wird an der University of Southern California in Los Angeles - mit Victor Vener als Gastgeber - abgehalten werden. Im Jahre 1980 wird es zwei Workshops geben, nämlich den ersten (vom 16. bis 20. Juni) an der University of Texas in Austin, mit Wayne Barrington als Gastgeber und den zweiten im Spätsommer (23.-30.8.) in Trossingen, Bundesrepublik Deutschland, an der Bundesakademie für musikalische Jugendbildung, mit Michael Hoeltzel als Veranstalter. Paul Anderson, unser neuer Sekretär, steckte eine Menge Zeit und Energie in die Vorbereitung eines umfassenden Kataloges mit *Richtlinien für Workshops* in Form einer Broschüre für die Gastgeber und Veranstalter dieser und künftiger Workshops. Eine solche Veranstaltung auszurichten bedeutet sehr viel Arbeit, die von allen möglichen Abwägungen und vorhergesehenen Problemen begleitet ist.

Sollten Sie finden, dass Ihr Horn einige Verbesserungen oder Veränderungen erfahren sollte, und wenn Sie ausserdem mehr über bestimmte akustische Eigenschaften des Horns erfahren würden, dann kann Ihnen Walter Lawsons neues "Komitee zur Verbesserung von Instrumenten" möglicherweise helfen. Forschungen dieser Art sollen durch Experimentieren, Tests und anhand von Fragebogen durchge-

führt werden.

Ein *Kompositionswettbewerb* ist ebenfalls geplant. Unser *Projekt für Kompositionsaufträge* regte bereits die Komponisten Ernst Krenek, Warren Benson und Howard Hanson zu neuen Kompositionen an. Es ist nun unser Wunsch, jungen und noch weniger bekannten Komponisten die Gelegenheit zu geben, für unser Instrument zu schreiben. Ausserdem wollen wir mehr internationale Verbreitung und wollen möglichst hohe Geldpreise aussetzen. Elliot Higgins steht diesem Projekt vor.

Eine weitere neue und interessante Einrichtung für unsere Mitglieder sind unsere *Workshop-Teilnahme-Stipendien*. (Mehr darüber an anderer Stelle dieses Heftes.) Dieser neue Wettbewerb wurde durch viele grosszügige Spenden in die Max Pottak-, Carl Geyer- und John Barrows-Fonds ermöglicht. Auch Gelder aus dem Erlös von *Bazar-Verkäufen*, vom Morris Secon ausgewählt und auch verkauft, tragen dazu bei.

Das *IHS- Archiv*, untergebracht in der Alexander Bracken Library an der Ball State University in Muncie, Indiana, wuchs im letzten Jahr sprunghaft dank der Arbeit von Robert Marsh, daselbst Professor für Horn und Leiter der Abteilung für Instrumentalhauptfächer. Die Liste der Anschaffungen ist gross und vielfältig. Mit interessanten und sachdienlichen Beiträgen aus der gesamten Hornwelt könnte dies durchaus zum Hornforschungszentrum werden. Informationen oder/und Zuwendungen an diese neue, für uns sehr willkommene Einrichtung, sollten gerichtet werden an:

I.H.S. Archives
c/o Music Librarian
Alexander Bracken Library
Ball State University
Muncie, IN 47306
U.S.A.

Wir sind zur Zeit auch im Begriff, Hornclubs innerhalb der IHS mitzugründen. Dieses weitreichende Vorhaben hat den Zweck, Bestrebungen dieser Art einerseits bekanntzumachen, andererseits dazu anzuregen und sie ferner offiziell zu befürworten. Dies alles soll möglichst dazu beitragen, dass Clubs untereinander Literatur austauschen und auch sonst miteinander Kontakt pflegen (z.B. mit Mini-Workshops usw.)

Die verschiedenen Gruppen werden dann jedes Jahr in einer unserer Veröffentlichungen bekanntgemacht. Diesem Projekt stehen Louis Sout und Carl Daehler vor, beide von der University of Michigan in Ann Arbor. Diese Idee geht auf verschiedenste Anregungen zurück, die wir im Juni bei unserer Generalversammlung in East Lansing aus dem Kreise unserer Mitglieder erhielten.

Unser wichtigstes Bestreben für eine Ausbreitung sollte in einem internationalen Ideenaustausch und in mehr Information liegen. Wir diskutierten darüber lange und ausführlich mit unseren europäischen A.C.-Mitgliedern und Gästen. Ich bin sicher, Sie werden schon bald Anzeichen einer stärkeren ausländischen Beteiligung sehen (z.B. mehr Übersetzungen im Horn Call, und eventuell Hornworkshops auf weite Teile der

Welt ausgedehnt.) - Im Moment haben wir freie Mitarbeiter, die unter dem Namen "Regional Coordinator" damit beginnen, Kontakte in ihren Ländern zu knüpfen.

Unsere R.C.s. (Stand Juli 1978) sind:

- Len Fisher, Australien/Neuseeland
- Bob Grishkoff, Afrika
- Alan Street, Südostasien
- Stephen Seiffert, Kanada
- André van Driessche, Westeuropa
- Frøydis Ree Wekre, Osteuropa/Westasien
- Edward Brown, Lateinamerika

Frøydis Wekre hat während der letzten beiden Jahre ein *West-Ost-Projekt* begonnen. Es entwickelte sich zu einem Patenschaftsprogramm, das folgendermassen funktioniert: Frøydis Wekre nennt uns die Namen interessierter Hornisten aus Osteuropa und Westasien. Anonyme Patenschaften werden von Ihnen als den Mitglieder mit einem Beitrag von \$5.00 für solch neue, nicht stimmberechtigte Mitglieder, übernommen. Diese neuen West-Ost-Mitglieder bekommen dann den Horn Call und andere ausgewählte Post für die Dauer Eines Jahres zugeschickt.

Falls Sie die Patenschaft für ein solches Mitglied übernehmen wollen (es können auch zwei sein!), dann senden Sie bitte \$5.00 pro Patenschaft an Morris Secon mit dem Hinweis, dass dieses Geld für das West-Ost-Projekt bestimmt ist. Auch solche Mitglieder, die momentan zwei IHS - Mitgliedschaften auf eine Adresse laufen haben, können eine Beitragszahlung von \$10.00 der West-Ost Patenschaft zukommen lassen. Daraufhin bekommt ein solches Mitglied nur je eine Postsendung, erhält aber alle Stimmrechte und es werden auch weiterhin beide Namen im jährlichen Adressbuch aufgeführt sein.

Wir sind Paul Mansur, dem Herausgeber des Horn Call und der Mitteilungsblätter für die grosse Mühe und für die hundertten von Stunden, die er an diese Arbeit hängt, sehr, sehr dankbar. Dr. Paul Mansur ist-nebenbei bemerkt - ein grundgescheiter Mann voll von Hohen Idealen. Unser Horn Call isst in stetem Wachstum begriffen, und wir verfolgen diese Entwicklung mit grosser Genugtuung.

Sie sehen, dass vieles im Werden begriffen ist und dass viele unserer Ziele näherrücken. Dafür braucht es einerseits Leute, die an dieser Arbeit Interesse haben, es braucht andererseits aber auch den Strom der Mitgliedsbeiträge und der Zuwendungen und Spenden (die bekanntlich steuerlich absetzbar sind, wofür auf Verlangen Bestätigungen ausgestellt werden!), und ganz besonders bedarf es aber der Überzeugung von uns allen, dass wir Kontakte pflegen und von einander lernen sollen. Wenn wir all dies bewahren und sich auf gute Weise entwickeln lassen, wird die IHS weiterhin das sein, was sie sein will: Ein Sammelpunkt für die Hornbegeisterten dieser Welt.



Par Douglas Hill - Président

Notre Société se tourne vers de nombreuses directions et a l'étude de nombreux projets passionnants. Il semble qu'il y ait également un intérêt grandissant dans la participation active (ce qui est la meilleure façon d'avoir une société viable.)

Le Colloque d'East Lansing a remporté un vif succès auprès de ceux qui y participèrent. Nos sincères félicitations à Doug Campbell, Marc Van Wormer, ainsi qu'à toute leur équipe. L'Assemblée Consultative nous a donné de son temps, et ce de façon désintéressée, jusque tard dans la nuit, avec quatre réunions très fructueuses.

Laissez moi brièvement vous tenir au courant des nouvelles et des changements survenus. L'élection de l'Assemblée Consultative a donné les résultats suivants: Alan Civil, Morris Secor, Dale Clevenger, Nancy Fako, et un nouveau membre - Francis Orval. Frýdis Rée Wekre a décidé de ne pas se représenter cette année mais elle s'occupera du Projet Ouest-Est (évoqué plus loin). L'A.C. a procédé à l'élection des membres du bureau pour 1978-79 en apportant deux changements. Paul Anderson est notre nouveau Secrétaire (il demeure également notre Coordonnateur pour Ordinateurs) et Michael Hoeitzel devient notre nouveau Vice-Président. Morris Secor et moi-même avons été reconduits dans nos fonctions respectives de Trésorier et de Président.

La plus haute distinction honorifique pouvant être décernée par la Société est celle de Membre Honoraire. Elle a été décernée aux personnes suivantes: Philip Parkas - U.S.A., Holger Fransman - Finlande, Herb Holtz - U.S.A., Kurt Janetzky - Allemagne de l'Est, Wilhelm Lansky-Otto - Suède, Ingbert Michelson - Danemark, William Robinson - U.S.A. et Lucien Thevet - France.

On a décidé officiellement de l'emplacement des prochains Colloques. Celui de 1979 se tiendra à l'Université de Southern California à Los Angeles et aura Victor Vener comme responsable. En 1980 il y aura deux sessions: la première (du 16 au 20 juin) se tiendra à l'Université du Texas à Austin dont Wayne Harrington sera le responsable, et la session de fin d'été (sans doute de la mi-Août jusqu'à la fin du mois) se tiendra à Trossingen, Allemagne de l'Ouest sous la responsabilité de Michael Hoeitzel. Paul Anderson notre nouveau secrétaire, a consacré une énergie et un temps incroyables à mettre sur pied un recueil intitulé *Workshop Guidelines* (Directives pour Colloques) sous la forme d'un petit livre à l'intention des responsables de ces Colloques et de ceux à venir. L'organisation d'une telle manifestation est une énorme entreprise impliquant une foule de problèmes et de questions imprévisibles.

S'il vous semble que le cor fabriqué en usine que vous utilisez, nécessite quelques modifications ou améliorations fondamentales, et si vous aimeriez avoir une meilleure compréhension de certaines caractéristiques acoustiques de l'instrument, je vous conseille alors de vous reporter à l'ouvrage à paraître de Walter Lawson intitulé *Improvement Committee* qui pourra vous venir en aide. Cette recherche sera entreprise grâce à des expérimentations, des contrôles et des questionnaires.

Un Concours de Composition est également à l'étude. Notre Projet de Commission d'Oeuvres est à l'origine de 3 nouvelles oeuvres par Ernst Krenek, Warren Benson, et Howard Hanson. Nous aimerions maintenant offrir l'occasion à des compositeurs plus jeunes et moins connus d'écrire pour notre instrument, d'acquérir ainsi, un peu d'expérience internationale, et de s'inscrire à des concours dotés de prix financièrement intéressants. Elliott Higgins est à la tête de ce projet.

Notre *Workshop Performance Scholarships* (bourses primant des récitals pendant un colloque), est une autre innovation intéressante et passionnante. (cf plus loin pour plus amples détails). Ce nouveau concours a été mis sur pied grâce à de nombreuses contributions généreuses faites aux Fondations Max Pottag, Carl Geyer, et John Barrows. Il a été possible d'y ajouter d'autres versements provenant de bénéfices recus de la vente des nouveaux Sales Items (Articles en vente) sélectionnés et vendus par l'intermédiaire de Morris Secon.

Les Archives de La SIC entreposées à La Bracken Library à Ball State University à Muncie, Indiana, ont doublé de volume au cours de cette année grâce à Robert Marsh, Professeur de Cor et Chef du Département d'Etudes Appliquées. La liste des acquisitions est énorme et variée. Grâce à des contributions intéressantes et pertinentes de tous les spécialistes mondiaux du cor, on pourrait en faire aisément un centre de recherche. Toute information et contribution à propos et pour ces nouvelles installations de recherche devront être adressées à:

IHS Archives
c/o Music Librarian
Alexander Bracken Library
Ball State University
Muncie, IN 47306
U.S.A.

Nous sommes également en train de mettre sur pied une procédure pour établir une *Charte du Club des Cornistes*. Ce projet à long terme sera conçu pour reconnaître les efforts des clubs et encourager leurs activités, offrir une sanction officielle (grâce à la charte), et, espérons-le, permettre d'établir des contacts interclubs sous forme d'échanges de documentations, d'activités de groupes, de projets en commun (par ex. mini Colloques etc.). Les différentes sections et les différents noms pourront figurer sur la liste publiée chaque année dans une de nos publications. Ce projet sera dirigé par Louis Stout et Carl Daehler tous les deux à l'Université du Michigan à Ann Arbor. Cette idée est le résultat de nombreuses suggestions faites par nos adhérents lors de notre Réunion Générale à East Lansing en Juin dernier.

La meilleure façon d'assurer notre expansion est peut être en dirigeant nos efforts vers un échange international croissant d'idées et d'informations. Nous en avons longuement parlé avec nos adhérents et invités européens et je suis persuadé que bientôt nous verrons les signes d'une participation étrangère accrue (par ex. davantage de traductions dans le *Horn Call* et finalement des Colloques dans le monde entier). A l'heure actuelle, nous avons des volontaires, qui au titre de Coordinateur Régional, ont commencé à établir des contacts dans leurs régions.

Nos C.R. à dater de Juillet 1978 sont:

Len Fischer - Australie/Nlle Zelande

Bob Grishkoff - Afrique

Alan Street - Asie du Sud Est

Stephen Seiffert - Canada

Andre Van Driessche - Europe occidentale

Frøydis Ree Wekre - Europe de l'Est et Asie occidentale

Edward Brown - Amerique Latine

Au cours de ces deux dernières années, Frøydis Ree Wekre a mis sur pied un Projet Est/Ouest qui est devenu un programme de parrainage fonctionnant de la manière suivante:

Frøydis nous fournit les noms des cornistes intéressés venant de l'Europe de l'Est et de l'Asie occidentale. Vous nous fournissez des parrainages anonymes, vous les membres, à raison de 5 dollars par nouveau membre non votant. Ces nouveaux membres Est/Ouest recevront alors le *Horn Call* et d'autres publications sélectionnés pour une durée d'un an.

Ainsi, si vous désirez parrainer un tel membre (ou deux) envoyez 5 dollars pour chaque parrainage à Morris Secon en indiquant que c'est pour le Projet Est/Ouest. Egalement ceux qui actuellement possèdent deux cartes de membres à la SIC à la même adresse peuvent repartir l'un des paiements de 10 dollars entre deux parrainages Est/Ouest. Vous recevrez en retour la documentation pour une seule personne mais vous conserverez vos droits de vote et vos deux noms figureront dans l'annuaire des adresses.

Le *Horn Call* et *The Newsletters* (le Bulletins d'Information,) constituent nos réalisations les plus remarquables et nous devons remercier Paul Mansur, notre Editeur, pour ces centaines d'heures de dévouement consacrées à ces publications excellentes. Paul est un homme alliant de grandes qualités humaines à de grandes qualités intellectuelles, qui vont de pair avec sa fonction. La qualité de notre *Horn Call* ne fait que s'améliorer et se développer avec la réalisation de ses nombreux projets.

Comme vous pouvez le constater nous faisons tout notre possible pour arriver à la réalisation de nos nombreux projets. Pour maintenir l'intérêt, nous avons besoin de personnes intéressées. Nous avons aussi besoin de vos cotisations ou de vos dons (qui peuvent être assignés au projet de votre choix). Mais avant tout, il faut croire au besoin de communiquer et d'apprendre des uns des autres. Si nous pouvons poursuivre notre effort et avancer dans la bonne direction, la SIC demeurera un centre important pour les passionnés du cor dans le monde entier.



Selmer 77

Last year we called it the double horn of tomorrow. More and more hornists are discovering that it is the double horn of today. Tempus fugit!

77 Selmer Double Horn in F and B $\flat$

BORE: .468" (11.89 mm).

BELL DIAMETER: 12½" (31.75 cm).

BODY: brass, with solid nickel silver tuning slides and slide receivers, pull rings, braces, and finger hook.

VALVES: String action rotary type, with tapered solid brass rotors, Neoprene rotor stop bumpers, solid nickel silver finger levers and valve caps,

stainless steel hinge screws and needle springs, cast nickel silver thumb lever.

FINISH: Multiple-coat air dried lacquer.

MOUTHPIECE RECEIVER: Standard #1 Morse taper.

MOUTHPIECE: Bach #7.

Specifications are subject to change without notice or obligation.



THE **Selmer** COMPANY

Box 310 / Elkhart, Indiana 46515

THE SELMER DOUBLE HORN, NO.77
A Review and On-the-job Analysis of a New Horn

Gary Gardner

Every new issue of the Horn Call brings hornists up-to-date with reviews of new compositions for the horn, new recordings of horn, and new books about the horn, but there has never been a review of an absolutely new horn. The reason is obvious: A completely new horn is a rarity! Now that there is a new horn on the market, there can be a review of it in the Horn Call.

After years of producing some of the world's finest trumpets and trombones, the Vincent Bach Company, a division of the larger Selmer Company in Elkhart, Indiana, has directed their talents into the creation of a new double horn. The finished product has become one of the world's finest orchestral horns available.

A completely new Double F/Bb horn is a rarity, which makes Selmer's No. 77 a welcome addition to the models already available. Perhaps realizing that they were entering a market of well-established competition, the Selmer Company was very careful to make an instrument that is already superior to a number of the competitor's models. I have been informed by representatives of the Selmer Company that years of painstaking experimentation with various prototypes of the horn took place before the ideal design of the Selmer No. 77 horn was finalized.

Being manufactured in the Vincent Bach factory, the Selmer horn receives the same attention to quality details of construction as the Bach trumpets and trombones. At the present time there are two models from which to choose, as is true of the trumpets: the brass model and the silverplated brass model. Both are very attractive and match exactly the respective finishes of the Bach trumpets. The brass model has solid nickel silver tuning slides and slide receivers, pull rings, braces, and finger hook. The silver model is exactly the same except for being complete silver-plated.

On closer examination, the hornist, who has become frustrated from fumbling around trying to empty water from the small Bb valve slides, (which are usually hidden underneath the larger F valve slides), will be delighted to discover that all three Bb valve slides project beyond the longer F valve slides and are really easy to reach. This small change in the general design of an F/Bb double horn may be enough in itself to warrant the addition of the Selmer No. 77 horn to the present market, especially for those of us who have had some panic moments when trying to replace the Bb slides in a hurry. The first Bb valve slide has an easy to reach ring extending to the side of the overlapping first F slide. The third Bb valve slide is altered slightly from the Traditional shape—that being the usual miniature of the third F valve slide—into a longer slide that can be reached much more easily than the conventional design. However, the most interesting of the improved Bb valve slides is the second one. As it is not possible in any way to make the second Bb slide longer than the corresponding F slide, Selmer has come up with a double pull ring—two rings soldered end to end making the second Bb valve slide readily accessible. Now the only problem encountered with the improved design of the horn is the fact that there are no rings or small sleeves on the end of the

slide receivers to aid in returning the slides after emptying the water. The addition of these rings would certainly perfect an otherwise superior system of design.

Since the double F/Bb horn has been around for three-quarters of a century it may well be assumed that any new designs of this tried-and-true model by conscientious manufacturers could and should only be improvements over some of the existing models. Most horn makers agree that the elimination of sharp bends in the tubing seems to help produce a free blowing horn. Playing certain well-made hand horns and primitive hunting horns will reinforce this theory. Selmer has designed their horn as closely as possible to this ideal. The horn is, of course, no larger than other double horns and yet there is so much "daylight" between the tubing you can practically see through it. With the exception of the valve column there are no sharp curves anywhere in the tubing. The result is a very free-blowing horn with intonation that is as perfect as possible.

To meet the requirements of most American orchestral hornists almost all the horns made in the U.S. are large bore models. The Selmer No. 77 is no exception and may even be larger than most, producing a very big and dark sound. As in other large bore models a fairly large quantity of air needs to be used to obtain the best results. This horn is no "pea-shooter", but I just cannot overemphasize how freely it blows. I tried it with the two mouthpieces I generally use and it seems that the deeper the cup, the nicer the sound becomes. My deep Giardinelli C4 cup mouthpiece was a perfect match for the horn and after closely comparing the Selmer No. 77 with my other horns and the equipment of my colleagues, I am convinced Selmer has produced perhaps the world's largest-sounding horn. It is also considerably heavier than most other standard double horns which adds to its dark sound, if you can manage the extra air required to cope with the large bore.

In all I was able to try six different No. 77 horns. Two were brass models from different local distributors and the other four—two brass and two silver-plated—were presented to me for trial at the Bach factory in Elkhart. I was amazed at the consistency in quality with each different horn I tried. The silver-plated horns may have a slightly darker sound, although I might just have presumed they would, and I finally chose a brass model to use for further testing as I felt it played a little more freely.

After working with the horn for nearly two months I have become more impressed with how evenly the F and Bb sides of the horn are matched. The intonation on both sides is flawless and there are no bad notes. The only major criticism I have has nothing to do with the actual horn itself; and that it is its carrying case. It is entirely too big and bulky and does not provide the protection one would expect from a case that heavy. I just do not understand why case makers do not position the handle on most horn cases so that the weight of the horn and case are evenly balanced while carrying it instead of just where it "looks good".

With more and more virtuoso hornists moving toward Bb/high F horns I am not so certain that the Selmer No. 77 horn is "the ultimate horn of the future" as advertised, but I am convinced that it more than adequately fulfills the requirements of today's orchestral hornists. I tried it, liked it, and am buying one for myself. You may consider

doing the same, because today's "ultimate horn" sells for a little less than similar models of other leading companies.



ABOUT THE AUTHOR

Gary Gardner is principal hornist of the Jackson [Mississippi] Symphony Orchestra and is a member of the Jackson Symphony Woodwind Quintet. Before assuming this position in Jackson, he was principal hornist of the Savannah [Georgia] Symphony Orchestra for five seasons and served for one and one-half years as the principal hornist of the Orquesta Sinfonica Del Noroeste De Guadalajara, Mexico. During the 1971-72 season he was principal hornist of the Twin-Cities Symphony Orchestra of St. Joseph/Benton Harbor, Michigan, and in 1977 was selected as a prize winner for the Rome Festival Orchestra Concerto Competition.



Gary Gardner with Selmer Model 77 Horn.

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By examining the qualities of natural horn and Brahms' melodic material one finds the main ideas he works with in this movement. The light-dark qualities of open-stopped horn, used in obtaining the melodic notes is reflected in the line contour and relationship to the harmony. Also, this is found generally in the sectionalism of the movement and dualism of themes; and, importantly, by the fact of both the violin and piano following the horn orientation, reflecting these qualities in their own timbre. Sense of open-closed is found in the violin by the rise and fall of line, and the piano by arpeggiated submergence and emergence. Tension-release is found in the violin also as chords and the piano line as triple versus double rhythmic motives. Contrast in texture, rhythmic complexity and melodic development reflects intensities of dramatic intention. Dramaticism is displayed by interest in color shades, not juxtapositions, with reliance on single note, single time event importance.

This element of the work can be found in use of the unique combination of instruments and their tie to melodic content. Brahms' opening theme complements the dark, lamenting instrumental timbre of the Waldhorn. This horn was natural (without valves), but chromatic pitches are found 'between' the natural harmonic tones of the fixed length tube by stopping (closing the bell off with the hand). This was established well before Brahms' time and, in fact, use of valves was being established in answer to a desire for more uniform quality and evenness of sound throughout the horn range. Brahms has been known, though, as retaining use of natural horn throughout his composing career, despite progress and wider acceptance in use of the valve. Close examination of the melodic structure may indicate why, at least in this work, he decided to do so.

An interesting aspect of the Brahms Horn Trio, op. 40 was discovered in the first movement, which creates a new insight to the work. If the movement is analysed at all levels, harmonic, rhythmic, melodic and compared with use of the natural horn, unique conclusions arise. The work was composed in Baden-Baden in 1865 for the rarely used ensemble of violin, horn and piano. It was first heard in Karlsruhe, December 1865. What concerns us is the first movement, which is in rondo form and characterised by two contrasting themes. One is stable and sombre in 2/4; the other is a 9/8 fragmented ascending-descending line. Sections are divided fairly evenly, with E flat major predominating as key. Theme A's recurrence creates the rondo form, with development only in the dramatic end. Bars 77 through 132 present the second theme and its development; by its length, key shifts, and motivic usage, it stands distinctly apart. Other sections employ to a smaller degree both recurrence of ideas and development. However, these observations do not reflect the problematic aspect in precise definition of the structure; essentially because of the dramatic element.

by Mark Thompson

Dark-Light effect of opening theme

bar 8

Concert
Pitch

The musical notation for bar 8 shows a melody on a treble clef staff. Notes are marked with 'o' (open) or 't' (stopped). Below the staff, harmonic symbols are indicated: V7, D, D, D, I⁶, I, and (D/C) V. The notes are: F4 (o), G4 (o), A4 (o), B4 (o), C5 (t), B4 (t), A4 (t), G4 (t), F4 (t), E4 (t), D4 (t), C4 (t).

o = open note on natural horn

t = stopped note on natural horn

D = non-chord tone, dissonant

Harmonics = Eb Horn

Actual
Pitch

The musical notation shows the range of solo for the Eb Horn. The staff is a bass clef with notes numbered 1 through 16. A bracket underlines notes 6 through 9, labeled 'range of solo'. The notes are: 1 (F2), 2 (G2), 3 (A2), 4 (B2), 5 (C3), 6 (D3), 7 (E3), 8 (F3), 9 (G3), 10 (A3), 11 (B3), 12 (C4), 13 (D4), 14 (E4), 15 (F4), 16 (G4).

In examining just this chart, which is only a skeleton, one can find some of the following. The melody is repetitive in rhythmic and tonal patterns. The first half (3 & 1/2 bars) focuses on the tonic note with dominant harmony and the second half (4 & 1/2 bars) focuses on the dominant note with tonic harmony. Display of single notes on open F in the first part and stopped C in the second part as prominent solo tones is created by having harmony only on the second beats. All dissonant notes are stopped notes because of the underlying harmony and choice of Eb major as key; dissonant tension is used first on second beats and then shifts to first beats. This creates a contrast of antecedent and consequent and first and second beat. The antecedent phrase is generally open in sound with beats in the bar being light-dark; consequent phrase is generally dark with alternate beats of dark-light. Also to notice is the range of only a fifth, with the prominent (horn call sounding) opening fifth leap and closing fourth to fifth leap. All this creates a static, narrow, but focusing and note-conscious theme, which is a vehicle for dramatic qualities of the Waldhorn. Similarly, other presentations of the theme offer the same dynamic relationship between use of timbre and compositional uses of sound. This purely intellectual exercise can reveal important aspects to be digested and reexamined for affirmation and use in performance of this work.



DAS NATURHORN BEI BRAHMS [Brahms And The Light]

Mark Thompson

Ein interessanter Aspekt, der einen neuen Einblick in das Brahms'sche Horntrio op. 40 verschafft, wurde im ersten Satz dieses Werkes entdeckt. Wenn man den Satz nach allen Richtungen, nämlich harmonisch, rhythmisch und melodisch, analysiert und dabei den Gebrauch des Naturhorns berücksichtigt, kommt man zu einzigartigen Schlussfolgerungen.

Das Werk wurde 1865 für die selten benutzte Zusammenstellung von Violine, Horn und Klavier in Baden-Baden komponiert; die Uraufführung fand im Dezember 1865 in Karlsruhe statt. Uns beschäftigt der erste Satz, der in Rondoform gehalten und von zwei gegensätzlichen Themen charakterisiert ist. Ein Thema ist fließend und schwerfällig im 2/4-Takt, Während das andere aus einer gebrochenen auf- und absteigenden Linie im 9/8-Takt besteht. Die einzelnen Abschnitte sind ziemlich gleichmäßig aufgeteilt; Es-Dur ist die vorherrschende Tonart. Die Weidkerkehr des ersten Themas, das lediglich am dramatischen Ende des Satzes eine Durchführung erfährt, schafft die Rondoform. Die Takte 77 - 132 beinhalten das züerte Thema und seine Durchführung. Durch Länge, Tonartwechsel und motivische Verwendung setzt es sich deutlich ab. Andere Abschnitte verwenden in kleinerem Umfang die Widerkehr der Themen oder der Durchführung. Diese Beobachtungen spiegeln jedoch nicht den problematischen Aspekt, den Aufbau genau zu erklären, wider; und zwar besonders wegen des dramatischen Elements.

Dieses Element des Werkes findet man in der Verwendung der einzigartigen Verbindung der Instrumente und deren Bindung an den melodischen Gehalt. Brahms' Einleitungsthema kommt dem dunklen, wehmütigen Klang des Waldhorns entgegen. Es war ein Naturhorn vorgesehen, bei dem man chromatische Schritte jedoch "zwischen" den Naturtönen, die aus einer festgelegten Länge der Röhre resultieren, durch Stopfen finden kann, indem man den Schalltrichter mit der Hand schließt. Dieses war schon lange vor Brahms' Zeit in Gebrauch, bis endlich Ventile als Antwort auf einen Wunsch nach gleichbleibender Klangqualität des gesamten Tonumfanges eingeführt wurden. Brahms ist jedoch dafür bekannt, dass er trotz der Fortschritte und verbreiteten Verwendung des Ventilhorns sein ganzes Leben hindurch am Gebrauch des Naturhorns festhielt. Eine nähere Untersuchung des melodischen Aufbaus dieses Werkes zeigt, warum er sich dazu entschloss.

Wenn man die Eigenschaften des Naturhorns und des Brahms'schen melodischen Materials untersucht, so findet man die Hauptideen, mit denen er arbeitet, in diesem Satz. Die Hell - Dunkel - Eigenschaften des offenen Horns und des gestopften, das zur Erlangung der Zwischentöne verwendet wird, spiegeln sich in der Linienführung und Beziehung zur Harmonie wider. Sie finden sich auch in der Aufteilung des Satzes und dem Dualismus der Themen; vor allem imitieren jedoch Violine und Klavier, die dem Horn folgen, diese Eigenschaften mit ihren eigenen Klangmöglichkeiten. Der Unterschied von offenen und gestopften Tönen beim Horn wird bei Violine und Klavier

durch aufsteigende und fallende Linien bzw. Arpeggien vermittelt. Spannung und deren Nachlassen werden bei der Violine durch Akkorde, beim Klavier durch im 2er gegen 3er-Rhythmus gehaltene Motive erzeugt. Gegensätze in Aufbau, rhythmischer Verwicklung und melodischer Entfaltung zeigen die Intensität der dramatischen Absicht. Dramatik wird durch Farbschattierungen erzeugt, wobei man sich auf eine einzelne Note stützt.

Bei der Untersuchung gerade dieses Teils findet man Folgendes:

Die Melodie kehrt in Rhythmus- und Tonmustern wieder. Die ersten 3 1/2 Takte drehen sich um den Grundton mit dominantischer Harmonie, die nächsten 4 1/2 Takte um die Quinte mit Harmonie auf der Tonika. Das Hervorheben des offenen F im ersten und des gestopften C im zweiten Teil als führende Solotonie wird dadurch geschaffen, dass die Harmonie nur auf den zweiten Schalg kommt. Alle dissonanten Noten sind wegen der darunterliegenden Harmonie und der Wahl von Es-Dur als Haupttonart gestopft; dissonante Spannung wird zuerst auf den zweiten Schlägen verwendet und verschleibt sich dann auf die ersten Schläge. Das schafft einen Kontrast zwischen vorangegangenen und folgendem und erstem und zweitem Schlag. Die vorangehende Phrase ist im allgemeinen hell im Klang mit Hell-dunkel-Schlägen, die darauffolgende Phrase dunkel mit abwechselnden Dunkel-Hell-Schlägen. Bemerkenswert ist auch der Umfang von nur einer Quinte, in dem der Quintsprung offen und der Sprung von der Quarte zu Quinte destopft ist. All dieses schafft ein statisches, enges, jedoch notenbewusstes Thema, das die dramatischen eigenschaften des Waldhorns verdeutlicht. Genauso zeigen andere Darstellungen des Themas die gleiche dynamische Beziehung zwischen dem Timbre und der kompositorischen Verwendung des Klangs.

Diese rein intellektuelle Untersuchung kann wichtige Aspekte aufdecken, die jedoch vor ihrer Verwendung in einer Aufführung des Werkes überdacht und nachgeprüft werden müssen.

Translation: Ilse Beuke and Michael Hoeftzel



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Un aspect intéressant du Trio de Brahms pour Cor op. 40 a été découvert dans le premier mouvement, donnant à l'oeuvre un nouvel aperçu. Si on analyse le mouvement à tous les niveaux, du point de vue harmonique, rythmique, mélodique, et si l'on compare l'usage fait du cor naturel, il en résulte des conclusions uniques. L'oeuvre fut composée à Baden Baden en 1865 pour un ensemble peu utilisé de violon, cor et piano. Elle fut jouée pour la première fois à Karlsruhe en décembre 1865. Le premier mouvement est celui qui nous intéresse; il est sous la forme de rondo et est caractérisé par deux thèmes en contraste. L'un est stable et sombre en 2/4; l'autre est une ligne 9/8 tragiquement ascendante et descendante. Des sections sont divisées de façon assez égale avec un Mi bémol major prédominant en tant que clé. La récurrence du thème A crée la forme en rondo, avec un développement à la fin dramatique. Les mesures 77 à 132 présentent le deuxième thème et son développement; de par sa longueur, ses changements de clé, son emploi des motifs, il se distingue des autres. D'autres sections utilisent, à un degré moindre, la récurrence des idées et du développement. Pourtant ces observations ne reflètent pas l'aspect problématique pour une définition précise de la structure. Cela est dû essentiellement à l'élément dramatique.

On trouve cet élément de l'oeuvre utilisé dans la combinaison unique des instruments et de leur lien avec le contenu mélodique. Le thème d'ouverture de Brahms est le complément du timbre sombre de complainte du cor d'harmonie. Ce cor était naturel (sans pistons), mais on trouve les hauteurs chromatiques "entre" les tons naturels harmoniques du tuyau à longueur fixe en bouchant le pavillon de la main. Ceci fut établi bien avant l'époque de Brahms et en fait, l'utilisation des pistons a été établie pour répondre à la demande d'une qualité plus uniforme et d'une égalité de son dans tout le registre musical du cor. Pourtant Brahms est connu pour avoir conservé l'usage du cor naturel durant toute sa carrière de compositeur, en dépit de l'amélioration et de l'accueil de plus en plus favorable fait à l'utilisation du piston. Un examen minutieux de la structure mélodique peut nous fournir quelques indications sur son choix.

En examinant les qualités du cor naturel et du matériel mélodique chez Brahms, on trouve les idées principales avec lesquelles il travaille dans ce mouvement. Les qualités claires-sombres du cor ouvert-bouché utilisées pour obtenir les notes mélodiques, se retrouvent dans le profil général et dans les rapports avec l'harmonie. On trouve également ceci dans le sectionalisme du mouvement et le dualisme des thèmes; et surtout parce que le violon et le piano suivent tous les deux l'orientation du cor, reflétant ces qualités dans leur propre timbre. Le violon donne cette impression d'ouvert-clos par la montée et la descente de la ligne et pour le piano par la plongée et l'immersion en arpegge. Dans la partie de violon, l'effet de tension-relâche est créé par des accords et dans celle de piano par l'opposition de motifs rythmiques ternaires et binaires. Le contraste de la texture, de complexité rythmique et du développement mélodique reflète les intensités de l'intention dramatique. L'aspect dramatique est révélé par l'accent mis sur les nuances de couleur, non par les juxtapositions, reposant sur la note unique, ou des événements importants uniques.

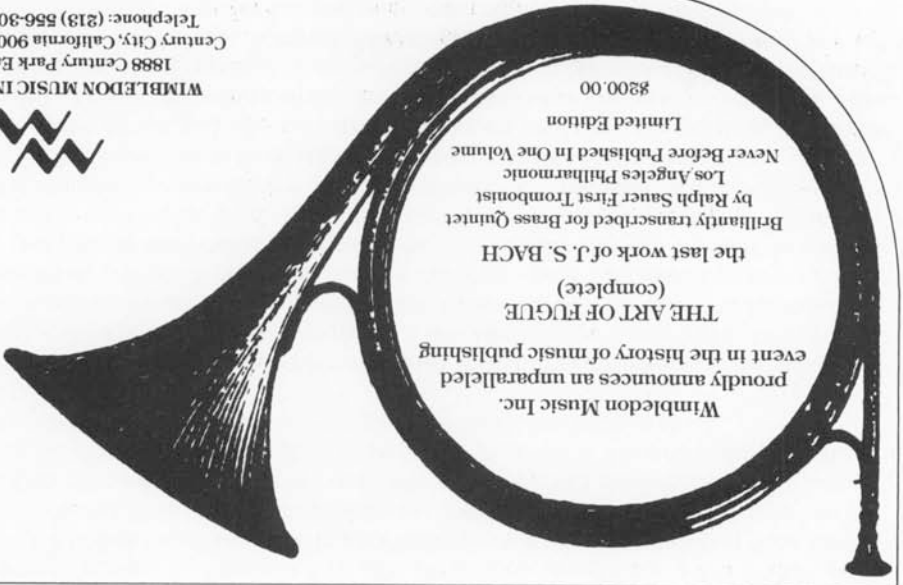
L'examen d'un tel tableau, qui n'est qu'une esquisse, permet les remarques suivantes: La mélodie est répétitive dans les motifs rythmiques et tonaux. Dans la première partie (3 mesures et $\frac{1}{2}$), l'accent est mis sur la note tonique avec une harmonie dominante et dans la deuxième partie (4 mesures et $\frac{1}{2}$), l'accent est mis sur la note dominante avec harmonie tonique. La présence de notes uniques pour Fa ouvert dans la première partie et Do bouché dans la deuxième partie en tant que notes solos saillantes, est créée en ayant l'harmonie seulement sur les deuxième temps. Toutes les notes dissonantes sont des notes closes en raison de l'harmonie sous-jacente et du choix du Mi bémol majeur comme clé; on utilise une tension dissonante d'abord sur les deuxième temps et ensuite une mutation s'opère aux premiers temps. Un contraste de l'antécédent et du résultant se crée ainsi, qu'un premier et un deuxième temps. La phrase antécédente est généralement ouverte du point de vue son avec les temps de mesure clairs-sombres; la période conséquente est généralement sombre avec des alternations de temps sobres-clairs. On remarque également le registre limité à la quinte, avec l'ouverture saillante (résonance des sonorités du cor; passage de bouchant le 4^e au 5^e passage. De tout ceci il en découle un thème statique, étroit, convergent, concentré sur l'importance des notes, un véhicule pour les qualités dramatiques du Cor d'harmonie. Pareillement d'autres présentations du thème proposent la même relation dynamique entre l'usage du timbre et les emplois compositionnels du son. Cet exercice purement intellectuel peut révéler des aspects importants qui doivent être assimilés et être réexaminés pour confirmation et usage dans l'exécution de cette oeuvre.



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RECORDINGS

Christopher Leuba
Contributing Editor

Paul Mansur advises me that the horn player for VOX SVBX 5307 (music played by the Dorian Wind Quintet) is Barry Benjamin.

A new recording by the Tidewater Brass Quintet (Golden Crest CRS 4174) was submitted for review. I responded most positively to the performance of the *Ewald Quintet in e flat minor*, one of the few compositions we have for brass quintet in the Romantic period. The group performs the Ewald with rhythmic liveliness, a vital "feel" of the pulse, never pressing the listener into a feeling of being hurried. The 5/4 section of the middle movement is particularly light in feeling, a delight to hear.

The horn (Martin Hackleman, 1st Horn of the Vancouver Symphony) is recorded in a much more satisfactory manner than in a previous recording of this group; yet, I feel that the "studio" environment is inappropriate for brass ensemble recording. Daily, I hear performances by the Canadian Brass, recorded "live" in larger acoustical environments by the Canadian Broadcasting Corporation, which provide a more satisfying rendition of the brass sound.

New works on this recording are the Alec Wilder *Quintet No. 6* and the six movement *Sequences* by Chicago born George Andrix, a skillful essay in brass possibilities.

Both the Burtin Hardin record listed in this issue (LPS 1000) and his recording listed in the previous issue, are available from Dr. Hardin directly, \$5.95 per

record, c/o Department of Music, Eastern Illinois University, Charleston, IL 61920.

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C. Le Jeune, Revey Venir du
Printans (arr. Rosenthal)
J. S. Bach, Fantasia in C
Mendez, La Virgin de la Macarena
(arr. Eaton)
J. S. Bach, Fugue in g minor
A. Holborne, Muy Linda; Galliard
Wm. McCauley, Miniature Overture
G. Gabrieli, Conzona Prima a Cinque
S. Scheidt, Canzon Aechiopian
S. Joplin, Pleasant Moments; The
Favorite

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Henry Purcell, Sonata
J. Pachelbel, Kanon
Wm. McCauley, Staggering
J. Schein, Madrigal
M. Forsyth, Golyardes' Grounde
Thomas Weelkes, In Pride of May
Johann Fux, Aria; Gigue
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by Douglas Hill

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ensemble. The most popular items are the six volumes of four "Fripperies" each. These delightful, cleverly written, and quite varied quartets are rapidly becoming a most consistent form of recreation for hornists all over the world. Ranging from blues to rock, swing, be-bop, barber-shop quartet, marches, bossa nova, and jazz waltzes, these pieces, composed by Shaw, are a terrific way for hornists to become adept at many commercial styles of playing.

The rest of the catalogue is varied in content, balancing original conservative contemporary works with transcriptions of Bach (from trios to octets), Mozart (two trios and a quartet), and others. By September of 1978 there are to be 39 items in their collection. Among the newest addition is a most enjoyable trio; "La Chasse," by John Barrows and the first of what I hope will be a series of publications from the extensive Memorial Collection of the Max P. Pottag Library.

Two very unique newer items are the "Overture to the Magic Flute" by Mozart, transcribed (quite well) by H. Dutschke and edited by Ralph Lockwood for four horns, and a set of 9 "Bipperies: Duets-Frippersy Style," by Lowell Shaw. It is quite amazing how well the Mozart succeeds, considering its proportions. The "Bipperies" are, as expected, fun, very playable, and solidly written.

All of these publications are produced with excellent manuscript, full scores, and are remarkably inexpensive (from \$2.00 to \$3.00 for all but four of the larger pieces; \$4.00, \$5.00 (2), and \$6.00.)

Incidentally, *The Hornists' Nest* has also produced two excellently prepared recordings including many of the Bach transcriptions and numerous "Fripperies."

*Wind Music * Inc.* began a number of years ago in Bloomington, Indiana and has since moved to Rochester, New York with Milan Yancich, Professor of horn at the Eastman School of Music and a member of the Rochester Philharmonic, handling the editorial decisions, printing and distribution. Of the seventeen titles, all but two are devoted to horn and more than half are pedagogical in nature. These include: Milan Yancich's *Method for French Horn* Vols. I and II (an excellent graded set of beginning etudes which also work well for college techniques classes), and his *A Practical Guide to French Horn Playing* (one of the most effective modern method /technique books available with the added support of optional recorded demonstrations), Philip Farkas's *The Art of Brass Playing* (a most important extension of the embouchure and breathing discussions in his unparalleled book *The Art of French Horn Playing*), and his *A Photographic Study of 40 Virtuoso Horn Players' Embouchures* (a most unique comparison of 120 well reproduced photographs accompanied by personal statistics, providing an interesting, and, if interpreted carefully, a significant teaching aid to the basics of embouchure formation), and William Robinson's *An Illustrated Method for French Horn Playing* and *Advanced Illustrated Method for French Horn Playing* (a very usable and exceptionally well organized progressive explanation of the basics.)

Other important titles include the reproduction of Josef Schantl's *Grand Theoretical and Practical Method for the Valve Horn* (a thorough intermediate level study of scales, intervals, patterns, and keys including extensive work in the mid-low and low registers), Felix deGrave's *Etudes for Modern Valve Horn* (a fine companion with the Schantl, providing melodic work for the advancing intermediate, again utilizing the lower regis-

ters), and, perhaps most significantly, a reproduction of the *Kling Horn-Schule*. The *Kling Method for the Natural and the Ventil Horn* (in German, English, and French) has stood as the major guide for scores of years and deserves to be read and studied by the modern mature students. It is quite complete in its content and of the greatest historical significance.

Their catalogue also includes the first horn parts to orchestral works by Brahms and Tchaikowsky, duets by J. Blanc and H. Kohler (all reprints), a set of brass sextet transcriptions and a new collection of solo with piano transcriptions arranged and edited by Yanchich. The latter includes primarily song repertoire (poems included!) which contribute some significant new single movement works for church concerts, recital fillers or song groupings, and, of the more technical pieces (i. e. "Rondo-Gavotte" by Thomas, "Mazurka" by Muzio (the only one originally for horn), and "The Flight of the Bumble Bee" by Rimsky-Korsakov), some flashy encores.

Their entire collection is clearly printed, very securely bound, and reasonably priced.

Mark McGovern, also a hornist, owns the *A Moll Dur Publishing House*. Since this company, to my knowledge, has much of the music collected over the years by the Los Angeles Horn Club as its standing source of potential publications and since its present rate of production has caused eleven titles now available with seventeen more in preparation, all within a couple of years, it seems quite appropriate to accept the name: "A Major Minor Publishing House." Their repertoire is primarily for multiple horns with a few exceptions and includes such composers and transcribers as; Wendell Hoss and Mark Wessell ("Etude" for horn and piano),

William Presser ("7 Duets," "Horn Trio"), Albert Ingalls ("Divertimento for 3 Horns," "Suite for 4 Horns"), Rudolf Mayer ("Andante" for four horns, "Festmusik for 8 Horns"), Ronald LoPresti ("Fantasy for Horn Quintet"), Roger Johnson ("Suite for 6 Horns" as heard on "New Music for Horns" Angel S-36036 with the L.A. Horn Club), Verne Reynolds ("Es Danken Dir, Gott" by J. L. Bach for 9 horns), and Paul Nelson ("Idyll for Horn and Strings" his own transcription of the second movement of his "Horn Sonata" which will also be published soon).

As one might notice, the bulk seems to revolve around the conservative contemporary literature, accessible to the high school as well as college level players. Of the titles which were sent, all but one were printed manuscript and all were very clear and well produced. Prices here are also quite reasonable. The copy received of the Johnson "Suite for 6 Horns" had only the first movement on the first horn part, however a score was included and it is hoped this was a one-time printer's error. The Johnson "Suite..." is, by the way, a very effective example of horn ensemble writing, using the echo effect of a unison two-part canon at the quarter note for the Prologue, a beautifully scored Chorale for the second movement and for the completion of the third movement which is an active fugue. This publication contains some significant revisions from the original 1960 version, making especially the fugue less rhythmically complex and thus more readily playable.

McGovern has included scores even with the trios. This writer certainly appreciates this extra effort and expense. It serves as an important double-check for possible printing errors and as a frequently necessary teaching tool for the

ensemble coach.

The most recent of the four to begin his own company is Marvin McCoy, a free-lance hornist, clinician, and instrument repairman in Minneapolis. So far his catalogue contains four horn quartets, a "Suite for Alphorn and Brass Quartet," and the very popular "Le Basque" transcribed for horn and piano from the recording of Dennis Brain.

"Le Basque" was originally a part of a collection of viola and piano pieces by the Baroque composer Marin Marais. When the BBC released some taped performances by Dennis Brain a few years ago this little encore was included with a brief spoken introduction by Brain during which he called it the shortest piece he knew. It is a delightful dance-like melody including a rapid though quite playable variation.

The horn quartets include "Six Folk Songs" of Brahms (simply harmonized), "Three Songs" by an anonymous 17th Century composer, Abt, and Franz, "Three Hunting Songs" by Mendelssohn and von Weber along with an Old French Tune, and "8 Chorales," most by J. S. Bach; all arranged by McCoy. These collections are interesting from the standpoint of variety and stylistic problems; however, they are all quite short making them most difficult to program, the Chorales being an exception. They could serve well for reading sessions, clinics, or for group teaching pieces.

Those in attendance at the East Lansing Workshop last June will remember the alphorn ensemble which Marvin presented. His arrangements were extremely inventive and effective, utilizing the many keys of horns available. His "Suite for Alphorn and Brass Quartet" is a set of three alphorn melodies for

which he has composed an appropriate four part accompaniment for either two trumpets and two trombones (2nd trombone part playable on tuba) or for piano. His interest in the alphorn continues with a soon-to-be-released publication of the Leopold Mozart *Concerto for Alphorn*, which to date has never been published.

McCoy produces a very clear, near print-like script copy for acceptable, though somewhat uneven prices. The difficulty level could be considered intermediate with "Le Basque" being the most demanding.

With the cost of paper and printers rising so quickly, not to mention postage, we must admire these and other small publishing companies such as Cor Publishing Co., Paxman of Covent Garden, Hornseth Music Co., and Cornacopia for their attempts to increase our repertoire. I highly recommend that we support these people. If we don't they can't survive and we lose as much as they do.



SONATA FOR HORN AND PIANO
by Crawford Gates
Commissioned by Ball State University
(Phi Mu Alpha) for the
Sixth Annual International Horn Workshop
Premiere by Barry Tuckwell, June 1974
Numerous successful performances
by many hornists to date.
Performance-size score & part: \$12.50
Study score & part: \$10.00

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MUSIC IN MANUSCRIPT

Gayle Chesebro

Information concerning unpublished works for horn may be sent to Dr. Gayle Chesebro/Music Department, Furman University/Greenville, South Carolina 29613.

David Baldwin

Available from Leslie Gaska/852 21st Avenue North/South St. Paul, Minnesota 55075

ABSURDITIES for Brass Trio (1976 "The Bicentennial Year")

The piece consists of three movements which are entitled "Capriccio-Fantasia," "Interlude," and "Rag-March." Although the title implies that the writing is tongue-in-cheek, the piece is not really superficial. The extensive chromatic writing combined with fast tempi make the individual parts quite challenging, and the rhythmic intricacies will require some serious rehearsal before the work can sound relaxed, fun, and absurd. Some of the musical effects used to reinforce the title of the composition include tapping the mouthpiece on the bell, hitting the hand on the mouthpiece, hissing into the mouthpiece, inhaling audibly through the mouthpiece, and stamping feet. It also employs more conventional devices including flutter-tonguing, glissandos and rips.

Felix Bauer

Erskine College/Due West, South Carolina 29639

SONATA for French Horn and Piano (1974)

The most unusual feature of this work

is the low tessitura used (nearly half of the horn part is written in the bass clef). The composer exhibits quite an expansive view of the horn's capabilities by using the lower register and requiring technical agility in the lower and middle ranges. From a harmonic standpoint triads are often used, although rarely based on functional chord progressions. The four movements are *Allegro*, *Scherzo*, *Lento* (Theme and two variations, the second being a Funeral March) and *Allegro*.

Marcel Farago

168 Uxbridge/Cherry Hill, New Jersey 08034

BRASS-TRIO, Opus 22

The composer is a member of the Philadelphia Orchestra (cello and keyboard) who has an interest in brass instruments as evidenced in this one-movement, sectional composition. Imitative texture, contrary motion, and middle-to-low register richness are all successfully exploited in the interplay between trumpet, horn, and trombone. This six-minute piece should be a substantial addition to the quality of trio literature. BRASS-TRIO is not exceedingly difficult from a technical standpoint, yet the piece possesses a weighty quality not found in most works for this combination.

Lowell Greer

1014 Marshfield/Ferndale, Michigan 48220

FOPUS

Lowell Greer was the 1977 winner of the Heldenleben Competition and appeared as a performer at the Horn Workshop in the same year. This work is a set of eight unaccompanied works for horn; two of the movements are intended as concert pieces, while the remainder of the set are

designated as encores. Each of the eight pieces is dedicated to a performing horn player (nine different players in all) who served as an inspiration for each work. The pieces will require strong technique and flexibility since wide leaps and sudden jumps to pedal tones are prevalent. Most of the works emphasize the element of rhythm, although the two extended concert pieces display an effective contrast between lyrical and rhythmic qualities.

Brian Holmes

Boston University/Department of Physics
/111 Cummington Street/Boston,
MA 02215

THREE SONGS for Soprano and Horn Quartet

This is a refreshing addition to the horn quartet repertory, and audiences will welcome the color of a voice used in combination with horns. The set constitutes a cycle of hunting songs as follows:

- I. Hunting Song (Walter Scott)
- II. Ballad of the Foxhunter (W.B. Yeats)
- III. All In Green Went My Love Riding (E.E. Cummings)

Copyright permission for the texts will have been obtained by the time of this publication. According to the composer, "the voice part has a compass from middle C to high G and is most appropriate for a mezzo-soprano whose voice has some weight in the lowest fifth of the range. However, a high soprano will have no difficulty being heard over the din of the horns, even in the low parts. The horn parts call for players with the usual virtues of good intonation and good ensemble; owing to the absence of long rests, the players, especially the first horn, need good endurance. There are no technical eccentricities in the horn writ-

ing. The horns are muted through much of the second song and must choose mutes that do not eat up open and stopped notes, something that will take practice to do in tune. Stylistically, the songs are tonal and expressively melodic." There is considerable variety from song to song, and within individual songs. Harmonies are most often triadic with added tones. The pieces may be treated with considerable interpretive freedom in regard to tempi. (Parts available from the composer for \$10 plus postage. For residents of Canada, the postage is included in the amount given.)

Dr. Thomas Hutcheson

Associate, Prof., Theory and Composition
/P. O. Box 500/ Middle Tennessee
State Univ./ Murfreesboro, Tenn-
essee 37132

DIMENSIONS for 12 Horns (1970)

In the words of the composer, "the piece employs serial technique and is dissonant, but I believe shows off the remarkable qualities of the horn in all registers when played by competent performers; it is a unique work, its only parallel being Schuller's Lines and Contrasts. Finding enough qualified players seems to be a barrier to more performances." The composer is himself a horn player who has written an exciting and challenging work for large horn ensemble.

Dr. Sixten Sylvan

Rålgatan 43/260 35 Odäkra/Sweden
Works available from the Swedish Music
Information Center/Box 1539/S111
85/Stockholm/Sweden

SONAT for Horn and Piano, Opus 7

Designed in the traditional sonata form, this piece gives a flashy effect without being technically unwieldy. The composer, a medical doctor by profession, is sensitive to the capabilities of the horn

and piano. The style of the SONAT is contemporary based on a tonal harmonic idiom. Frequent and brief points of imitation arise but never overpower the lightness and purity of the texture. Perhaps some readers may recall a memorable performance of this work at the Ninth Annual Horn Workshop by Ib Lanzky-Otto.

LITTLE SUITE, Opus 9, for 8 Horns

This work was commissioned by the Institute for Rikskonserter in Stockholm on the initiative of Ib Lanzky-Otto. LITTLE SUITE was performed for the first time in July and is apparently best suited to student groups.

Emory Waters
1005 Union Street/Schenectady, New York 12308

THREE PRELUDES FOR UNACCOMPANIED HORN

INTRADA FOR TWO HORNS (to follow the Three Preludes)

The first of these entries was composed in 1976; the second work was written for an outdoor performance on the shores of Lake George, as part of a "Meet-the composer" presentation last August. Instructions from the composer state that, "ideally, the THREE PRELUDES should be performed in order, and followed without pause by the INTRADA (the first notes of the offstage horn coming in on top of the last note of the PRELUDE No. 3). However, the INTRADA may be preceded by any of the PRELUDES. The INTRADA may not be performed by itself, and that is a crucial point since the audience must be taken by surprise by the first sounds of the offstage horn."

The PRELUDES are arranged in

slow-fast-slow sequence while the INTRADA musically reflects the performance directions that three music stands be placed off-stage, each one located closer to the second horn player on stage. Disparate dueters gradually move to a companionship of harmony and rhythm throughout the INTRADA. Outdoors or indoors, these works are well written additions to the literature.

The following works are composed by Canadian composers and are available from: The Canadian Music Centre/1263 Bay Street/Toronto, Ontario/M5R 2C1/Phone 961/6601

Violet Archer
SONATA for Horn and Piano (1965)

Emphasizing the middle and low registers, the piece uses melodic sevenths and consecutive fourths prominently. The piano part is written in a fragmented style and the range of the horn part extends from low C to B-flat above the staff.

John Beckwith
CONCERTINO for Horn and Orchestra (1963)

Although scored originally for orchestra, the PRELUDE and INVENTION of this CONCERTINO is also available with piano reduction. A quote from the Rondo of Mozart's Concerto No. 3 occurs in the INVENTION amidst a chromatic harmonic style. In order to perform this work, a player must have a strong upper register and a good dynamic range.

Keith Bissell
TRIO SUITE for Trumpet, Horn, and Trombone

A fine contribution to the repertoire for brass trio, this work features lyrical treatment of melody and a creative use of

a chromatic, yet tonal, harmonic vocabulary. The three movements are indicated as *Allegro*, *Allegretto*, and *Con Moto: Theme and Variations*. The composer has avoided extremes in range and has instead relied on variety obtained in rhythmic and melodic ideas that show his ingenuity. Undue technical display is avoided in favor of long phrases.

Walter Buczynski

RHAPSODY for two horns and String Orchestra (1976)

RHAPSODY was composed for Robert Creech and Eugene Rittich. Performance time is less than 8 minutes, but the virtuosity of the horn parts is exceptional. Chromatic flourishes dovetail between the solo parts against a colorless orchestral background, or, in other places, the orchestra interacts dramatically with the soloists. Another configuration uses the soloists as a unit against the orchestra in two-part polyphony.

Harry Freedman

MONO for solo French Horn (1977)

Dedicated to Bob Creech, this difficult unaccompanied work was performed by him at the Ninth Annual Horn Workshop. Broad, sweeping legato lines contrast with rhythmic figures in a narrow range. One rhythmic figure is indicated to be tapped with a ring on the instrument for a percussive effect. Stopped horn and vast dynamic changes are used prominently leading to the forte high C at the end of the piece.

Frank Haworth

CANZONA for Horn and Organ (1968)

The ABA form of this work is a fitting vehicle for the uncomplicated nature of the music. Changes in organ registration and horn timbre will help add interest to

the sameness of the score.

CORNUCOPIA SUITE for Horn and Strings (1972)

Simplicity typifies the score to this piece suggesting that a small string group would be sufficient for performance to maintain clarity. All of the three movements consist of figures using quarter and eighth notes, seldom varying from this rhythmic monotony. Fortunately, changing tempos and textures add variety to the 12 minute work.

PASTORAL SUITE for Horn and Strings

Mini-movements with texts aptly set to music include *The Greenwood Tree*, *Moonrise*, and *Tally-Ho*. This charming set takes but two and a half minutes to perform. The range of the horn part is from middle C to G above the staff.

William McCauley

CONCERTO for Horn (1960)

The score calls for the standard orchestration of winds, percussion, and strings in this three-movement work. Composed as a part of the requirements for the Doctor of Musical Arts Degree from Eastman School of Music, the quality of the orchestral score is excellent. Rather than stressing pyrotechniques, this work calls for finesse in phrasing and accurate playing in a tonal harmonic language.

Tibor Polgar

IMPROVISAZIONI for four horns (1976)

These three attractive movements will require an ensemble with good intonation, dynamic control, a concept of lyrical playing, and above all, stamina. There is an equality about the parts allowing each to carry the solo line at some point in the music. The fourth horn part is rarely

notated in the bass clef due to the fact that all parts are frequently spaced within an octave to a tenth. Range is therefore never a problem. Total performance time is 8 ½ minutes.

Morris Surdin

BERCEUSE for Horn and Orchestra
(1977)

This imaginative composer has scored for an orchestra consisting of pairs of flutes and clarinets, celeste, glockenspiel, strings, and solo horn. The solo part, written for Eugene Rittich, is quite easy, but the work also promises to be easy to listen to with this delightful combination of instruments.

TWO SOLITUDES Adagio for Strings
and Horn: Adagio for Horn and
Strings

This is not a lengthy work, and it has a lovely chamber quality. The transparent lines suggest that a small number of strings would be sufficient for performance, perhaps even a string quartet with an added violin for the divisi first violin writing in the first Adagio.

Barry Truax

SONIC LANDSCAPE NO. 1 for Solo
Horn and Electronic Tape (1970)

Included in the notes on the score and its performance, the composer makes the following comments:

"The notation includes a time scale in seconds, a subjective pictorialization of the tape sounds, and notation of the live horn part. The material used for the horn is based on the mirror-inversion hexachords, the first of which is given to the horn on tape. The second being the basic pitch structure of the live part.

No attempt has been made to synthesize electronically the horn's timbre. However, electronic sounds have been generated which reflect and contrast with the horn's characteristics of sound in an attempt to create a sound environment with which it can interact. Synchronization between horn and tape is generally indicated by the spatial positioning in the score, with dotted lines and arrows indicating points of particular synchronization. It is hoped that the pictorialization of the tape will obviate the need for a stopwatch."

Total time for performance will be 4 minutes and 55 seconds.

Gerhard Wuensch

SONATA for Horn and Piano (1964)

There is a strength and solidarity about this score that exudes excitement. Rhythmic vitality is characteristic throughout. The range is not demanding and extends from low E to A-flat above the staff (2 ½ octaves.) *Allegro*, *Lento*, and *Allegretto* are the tempo indications of the three movements which sound at times as if they could accompany the plot of an interesting movie. However, in order to take full advantage of the continuity of the piece, a more favorable idea would be to program this on your next recital!



A REPORT FROM BRAZIL

by Kathy Boggs Havens

Would you like to play in a Brazilian orchestra? Here in Sao Paulo I play in the Municipal Symphony Orchestra as 1st, 3rd and 5th horn. We are looking for a low horn specialist for a 2nd, 4th and 6th horn contract. At the moment there are 6 horns in the orchestra, with another (an American) due to arrive soon, but we want a total of 8. Instead of 1st or 2nd etc. horn contracts, we are contracted for either high horn (1st, 3rd and 5th) or low horn, and then rotate around within that division. I like the system since everybody in the section seems more relaxed since we started the system this year and no one is "put down", or over-worked. The Orchestra has some "native" musicians and a good number of "imported", in some ways the country is still developing musically. Our director doesn't care who plays what as long as the concert is played well. The atmosphere in the horn section is good, and one we'd like to maintain; there is no desire here to compete among ourselves—the new horn player's attitude would have to be absent of any "taking over" ideas. The orchestra season is from mid-February to mid-December with full 12 months salary.

There are many activities in addition to the orchestra available to one who enjoys variety. For example, I teach at a music conservatory where I have 7 students in my first year, and I do chamber music: horn and string quartet; horn, voice, and piano, and my pride and joy, a brass quintet I formed last year. We have done a TV recording, concerts with a very good chorale and with a percussion ensemble, and the possibility of doing a record next year featuring Brazilian composers besides our own concerts. I also hope to put together a U.S. tour. I also do recording sessions here which are well-paid, shows, and the usual wedding and miscellaneous gigs. The orchestra has, as well, a short opera season; last year 6 operas including "Flying Dutchman" and "Fidelio" and this year "Tristan and Isolde". There are presently four American horn players here including me, and at least two of them are as busy as I or busier.

The possibilities are numerous to anyone having the flexibility to accept another culture and with enough frontier spirit to get out and make things happen. You will find in Sao Paulo the "imports" working and liking it, not because they couldn't get jobs in the U.S., since many could easily, but because they're staying for reasons of their own. Brazilian musicians welcome good players and make room for them. Sao Paulo gives me the opportunity to have a lot of fun dabbling in all kinds of things I would have little possibility of doing in the States, and I hope there is another horn player, reachable through the *Horn Call*, looking for the same opportunities.

Incidentally, if the State Symphony of Sao Paulo offers you a job, I do not recommend it. The job there is well-paid but has very bad working conditions. Several American horn players came down here for the orchestra but couldn't stand it.

Kathy Boggs Havens
Caixa Postal 3396
Sao Paulo BRAZIL 01000

Edited by Leslie Gaska

ORCHESTRAS AROUND THE WORLD
(A Cornological List)

Compiled by William Scharnberg

***ARGENTINA:**

Orquestra Sinfonica, San Juan

Raul Silva, Raul Maestro, Joel Silva,
Mario Alem

Colon Theater Orchestra, Buenos Aires

Guelfo Nalli, Sebastián Alliotto, Domingo Zullo, Marcos Molo, Rubén Corraci, Francisco Cocchiararo, Mario Tenreiro, Hugo Caeiro

Buenos Aires Philharmonic Orchestra

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

AUSTRALIA:

Adelaide Symphony

Stanley Fry, Neil Crellin, Eric Bramble,
C. Tryk

Melbourne Symphony

Graeme Evans, Alex Grieve, Graham Bickford, Thomas Nicoll, Gay Webster

Queensland Symphony

Douglas Hanscomb, Gareth Freebury,
Olwen Jones, Richard Ponsford

Sydney Symphony

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Tasmanian Symphony

F. Harmsen, A. McMechan, C. Cook, B Slater

West Australian Symphony

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Roland Berger, Wolfgang Tomböck, Guenther Högner, Volker Altman, Willibald Janezic, Roland Baar, Franz Söllner, Johann Fischer

Wiener Symphoniker

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Johann Tluchor, Hannes Sungler, Leopold Ramser, Ingrid Muik, Erich Hackl

Orchester Der Österreichischen Rundfunks (ORF)

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

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

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Heribert Watzinger, Erich Pum, Wolfgang Bründlinger, Ignaz Gagli, Reinhard Bähr, Georg Vieböck, Kurt Deut-sch, Karlheinz Ertl

Orchester Des Innsbrucker Landestheaters

Herbert A. Dutter, Karl Wiedner, Hansjörg Angerer, Josef Lindner, Hans-Peter Probst

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Franz Hofmann, Klaus Zajer, Robert Lorenzi, Dieter Angerer, Wilhelm Czerny

BRAZIL

Orquestra Sinfonica Bahia

Carlos Moreira, Luiz Carlos Brito, Werner Zenner, Ralph C. Waddey

Brazil Symphony, Rio de Janeiro

Zednek Svab, Thomas Tritle, Joel S. Coutinho, Geraldo P. de Mello, Ary P. da Silva

National Symphony, Rio de Janeiro

Jayro Ribeiro, Joao Geronimo, Savino Cattani, Luiz C. da Costa, Guiseppa Pacifici

Municipal Theater, Rio de Janeiro

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

Municipal Symphony of Sao Paulo

Daniel Richard Havens, Enzo Pedini, Kathy Boggs Havens, Francisco Celano, Mario Sergio Rocha, Ozeas Arantes

***COLOMBIA**

Bogotá Symphony

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

DENMARK

Det kgl. Kapel (The Royal Danish Orchestra—Opera and Ballet)

Bjarne Luders, Poul Erick Vilsbaek Sørensen, Erik Kristiansen, Ejvind Frantzen, Hans Emil Sørensen, Svend Kragelund Jensen, Torben Friisholm, Jørgen Jensen

Radio Orkesteret (The Danish Radio Symphony Orchestra)

Bjørn Fosdal, Per Jacobsen, Preben Garnov, Leif Lind, Kjeld Rud Pedersen, Holger Jensen

Radio Underholdningsorkesteret (The Danish Radio Light Orchestra)

Per Larsen, Kristian Arnholtz, Hans Christian Andresen, Piet Castillo

Sjaellands Symfoniorkester (The Zealand Symphony Orchestra)

Leif Gyldmark, Anna Brakstad, Malinda Kleucker, Hans Götz

Arhus By-Orkester (Arhus Symphony Orchestra)

Barry King, Mikael Nordstrøm, Klaus Gottlieb, Kay Bøttcher

Odense By-Orkester (Odense Symphony Orchestra)

Einar Poulsen, Erick Larsen, Sigbjørn Steffensen, Bruno Bresler

Alborg By-Orkester (Alborg Symphony Orchestra)

Erik Nielsen, Bjarne Carstensen, Georg K. Hansen, Thorkild Larsen

Sonderjyllands Symfoniorkester (the Symphony Orchestra of Southern Jutland)

Søren Friis, Gustav Agerskov, Geert Rasmussen, Henrik Olsen

Livgarden (The Royal Danish Lifeguard)

Per Olsen, Karsten Munk, Vagn Spelmann, Carl Otto Andersen

Vestjysk Kammerensemble/Vestjysk Symfoniorkester

Jesper Allin

IRELAND

Radio Television Authority Symphony Orchestra

Victor Malirsch, Patrick McElwee, Thomas Briggs, David Carmody, Colin Block

Radio Television Authority Concert Orchestra

Fergus O'Carroll, Lorraine Fox

ISRAEL

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Israel Chamber Orchestra (Tel-Aviv)

Giora Rafaeli, Dani Etrogi

Israel National Opera (Tel-Aviv)

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Haifa Symphony

Shmuel Simons, Georg Bukin

The Kibbutzim Chamber Orchestra

Chaim Sened, Joel Grosberg, Ziva Meron

Beer-Sheva Chamber Orchestra

Janis Lieberman, Jay Jacklev

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Vicente Zarzo, Wim Roerade, Piet Schijf, Henk Koster, Ab Koster, Jan Buurman, Peter Steinmann

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Pieter Gouderjaan, Eddy van Leeuwen, Jan Peeters, Nico van Vliet, Bob Stoel, Martin v/d Merwe

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*As reported in 1976

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tle, Jeffrey Agrell, Inge H. Eriksen, Ib
Lanzky-Otto and Frøydis Wekre. We regret
that a number of countries were omitted;
however, no response was received from
requests for names of orchestra personnel.*

William Scharnberg



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AFTERBEATS

CONCERT MANNERS – SUGGESTIONS FOR MODERN HORN PLAYERS

The Albany Contingent

In these days of large orchestras and frequent runouts to communities without adequate concert halls, players are often faced with extremely crowded playing conditions. These pose particular problems for horn players because the asymmetry of the instrument necessitates a certain amount of elbow room, and the customary stage back position of the section limits the degree to which adjustments can be made without somebody running into a wall. During our long years of experience with these problems, we have developed some partial solutions which may be of interest or help to other horn players:

1. Placement of music stands

In crowded conditions, one often find the music stand literally under one's nose. For the myopic, this is not necessarily a problem, but for those of us (aging) players who can't see anything closer than four feet, some adjustment must be made. We recommend the following:

a) Have a local machine shop design a series of clips by which the music can be hung on the back of the player in front of you. This obviously requires some negotiation, but if you can bring it off, and if the said player does not squirm or shed excessive amounts of dandruff, you can probably eliminate the need for music stands altogether, leaving more room for feet, puddles (see section 3) and the like.

b) Adopt the College Chapel Staggered Stand System. In this scheme, the first horn reads from the stand in front of the second, he from a stand in front of the third etc. etc. There is, of course, a limit to how far you can push this; eventually you will have the last horn trying to read the music of the first trumpet (or whoever is sitting next to the section). With further negotiation, however, these two players may switch stands and the trumpets, who are probably having the same problem anyhow, may adopt the same strategy in reverse. This procedure does give a certain cross-eyed look to the row as a whole, but the alternative is to have a cross-eyed look on each individual player and eyestrain to boot.

2. Holding the horn

Where things are tight within a section, some real cooperation may be required, especially for players who prefer to rest the horn on the knee. The following suggestions may seem a bit startling, but they work quite well, especially if everybody behaves.

a) Try resting the bell of your horn on the left knee of the player to your right, rather than on your own right knee. (Ladies should first inform themselves of the

character and reputation of the gentlemen to the left...come to think of it, these days *everybody* had better do a little checking first.) This will enable you to sit closer together and allow more room for your left hand to support and finger the instrument. This is one situation in which the fourth horn is going to have to do some pretty tricky negotiating with the first trumpet, but the results are usually worth it.

b) Try the College Chapel Staggered Stopping System. In this scheme, each player assumes responsibility for stopping the horn of the player to his left (said horn presumably resting on his knee anyhow). This necessitates crossing your right arm under your left so that you can handle your own horn while reaching into your partner's bell. The initial awkwardness wears off quickly, and the system really does promote a feeling of togetherness within the section as well as helping to diffuse responsibility for bad intonation. Of course the fourth horn must have particularly good lip control of pitch (there are limits to what can be asked of even the most helpful trumpet section).

3. *Dumping the horn*

This is at best an indelicate operation, and under crowded conditions it can become downright horrendous. Indeed, several authorities on acoustics and public health are recommending installation of drains in the floors of all concert stages built or remodelled after 1980. For the present, the following practices may help to minimize the mess:

a) Agree beforehand on some target area and take particular pains to aim in that direction. Ladies are urged not to wear full skirts which take up excessive floor space and interfere with drainage patterns. If space is too constrained in and around the section, it is permissible to slip your slidefuls under the seat of the player in front of you, but in this case take particular care in the fastening of your music.

b) Arrange to have suitable receptacles placed at strategic points in the section. Cuspidors are probably too bulky, but smaller metal vessels should do: glass or transparent plastic is *not* advised. The section will have to devise some democratic means of deciding who gets to empty it after each performance, unless you can interest the local scientific community in trying to find out just what it is that comes out of the horn when you dump it.

4. *Posture and foot placement*

Close quarters will effectively retrain those footballers who like to sit with knees outspread, and indeed, after a tight year the whole orchestra will probably have learned to sit more discreetly. A special warning to horn players: most of you have learned the hard way not to tap your right foot to help with the rhythm. If the section adopts any of the Staggered Systems, you *must* remember not to tap your left foot either. We have not had to resort to seat belts, but they may be helpful in those cases in which somebody's bridgework is in chronic danger from a colleague's foot work.



The International Horn Society's Meddling Committee proudly
announces the winners of the 1978 awards.

Le Croix du Bel Cor - for the most beautiful horn.
To: Francis Orval and his jewel-like Selmer horn.

The Edith Head medal for Best Costume
To: Michael Hoeltzel - for his dashing appearance as conductor
in his brown velvet jacket.

The Purple Chop medal - for those wounded in the line of duty.
To: Morris Secon

The Elliott Higgins medal - for the most unusual performance
-by a single performer
To: Frøydis Wekre for her whistle duets
-by a group
To: Nick Perinni's "War of the Worlds" ensemble

The Rookie of the Year medal
To: Henryk Kalinski

The medal for the Most Number of Notes scored in a Play Off Week
To: Frank Lloyd

The I.H.S. Medal of Honour - for feats of Heroism and Valour above
and beyond the call of duty.
To: Byron Hanson

The Alan Civil Medal for the most promising young comedian
To: Peter Damm

The Iron Chops Award - The Committee feels that between the Thursday and Friday
performances, there were three people who showed themselves outstanding in this
area. They are: Herb Spencer, Alan Civil and Lowell Greer.

We understand that Herb Spencer has been arrested for creating a sonic boom
in a populated area; but has been released on bail so long as he doesn't leave his
van. (Bottoms up, Herb!)

The medal for Best Supporting Actor/Actress goes this year to Dale Clevenger for his
portrayal of Baron von Richtofen shooting them down in Master Class.

and

The award for Best Actor/Actress of 1978 goes to Doug Campbell for his portrayal of a
calm and collected individual who seemed to be enjoying everything.

The Giant Clam will not be awarded this year because in the opinion of the Committee members, no one showed themselves to be outstanding at splattering the back wall. Perhaps next year.

Congratulations to all winners, and to those who didn't win this year, there's always next year - better luck in the future!



Das Ährenkomitee der Internationalen Horngesellschaft
gibt hiermit ihre Auszeichnungen für das Jahr 1978 bekannt

Le Croix du Bel Cor — für das schönste Horn.

an: Francis Orval und sein Pracht-Selmer

Die Haute Couture-Medaille.

an: Michael Hoeltzel für sein schneidiges Auftreten als
Dirigenten in braunem Samtjackett.

Das Verwundetenabzeichen des Herzogtums Ansatz-Lippe.

an: Morris Secon.

Die Elliott Higgins-Gedächtnis-Medaille für merkwürdigste Leistung
eines einzelnen.

an: Frøydis Wekre für ihre Pfiff-Duette.
einer Gruppe.
an: das "Krieg der Welten"-Ensemble Nick Perrinis.

Der Anfänger des Jahres:

Henryk Kalinski.

Der Pokal für grösste Punktzahl erreichter Noten in einer Vorschlussrunde

an: Frank Lloyd.

Das Grosse Hornverdienstkreuz für Heldentaten sowie Mut im Übermass.

An: Byron Hanson.

Die Alan Civil-Medaille an den meistversprechenden Nachwuchskomiker.

an: Peter Damm.

Der Dr. Eisenmund-Pokal. Das Komitee findet, es gibt drei, die sich sowohl am
Donnerstag wie am Freitag in diesem Fach ausgezeichnet haben. Es sind:

Herb Spencer

Alan Civil

Lowell Greer

Wir sind darauf aufmerksam gemacht worden, dass Herb Spencer wegen unbefugten Überschreitens der Schallgrenze in bevölkertem Gebiet verhaftet worden ist, dass er aber gegen Kautio n freigelassen wurde, unter der Bedingung, dass er seinen Kastenwagen nicht verlässt.

Die Medaille für beste Nebenrolle gehört diesmal Dale Clevenger, für seine Darstellung, während einer Meisterklasse, des Roten Barons im Luftkampf,

und

Die Grosse Medaille für beste Leistung in einer Hauptrolle gehört für 1978 Doug Campbell, für seine Darstellung eines ruhigen, gelassenen Menschen, der überall Spass zu haben schien.

Der Riesenmuschelorden wird heuer nicht verliehen, weil nach Meinung des Komitees niemand sich im Bespritzen der Rückenwand ausgezeichnet hat. Vielleicht das nächste Mal.

Wir gratulieren allen Siegern und wünschen allen, die diesmal ohne Palme davongekommen sind, künftig besseren Erfolg.

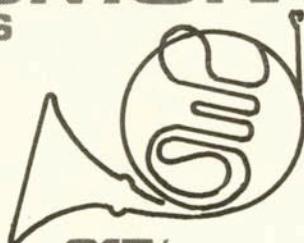


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