

The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

April 1979

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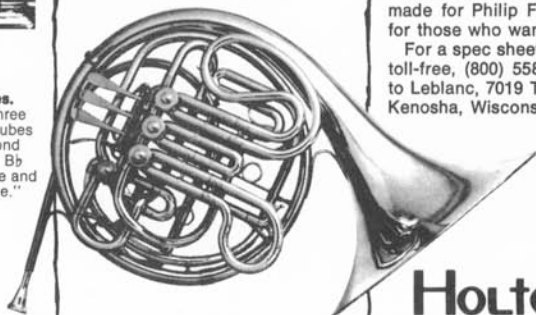


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The Horn Call

April, 1979

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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.

LESERBRIEF

Anmerkung der Redaktion: wir sehen gerne Stellungnahmen und Beiträge unserer Leser zu Themen unseres Interessenkreises. Es wird vorgeschlagen, dass Brief unter 300 Worten bleiben; wir behalten uns notwendigerweise das Recht vor, Leserbrief 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 de 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.

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usuel et adresse de l'auteur.

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

LETTERE AL REDATTORE

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

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

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

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

LETTERS TO THE EDITOR

Many thanks for your fine handling of our manuscript "Concert Manners—Suggestions for Modern Horn Players," *Horn Call* Vol. IX #1, p. 95) and the letter from the Hammond Foundation. (Op. cit., p. 5) Their correspondent is Dr. Edward S. Hodgson of Tufts University, a most learned gentleman whose publications and reviews range from treatises on the music of abyssal Moray Eels to analyses of causes of the rise in suicide rates (and not only among horn players, either) after every Mahler festival.

To answer the editorial question of Dr. Hodgson: The Albany Contingent was so named by Lowell Shaw in an unguarded moment at the Hartford Workshop. Rather than suggesting a commune, the name to me has almost technological overtones, as in the "Albany Contraption" or

the "Albany Console." It evokes rich association from the data processing industry; such as, *Cor* storage of information and all that.

To the point, at last; we are not a commune! We are a trio of lady horn players in the Albany Symphony. In private life one of us is a respectable married lady with two fine children, the second is, at the moment, in Norway studying with Frøydis Wekre, and the third... well, never mind these personal details. To sum up, we believe we are models of discrete [*sic*] and genteel behavior. While it is true that the police have raided at least one of our rehearsals; well, you really can't make an omelet without breaking some eggs. A little of that sort of thing must be expected from any group with a modicum of *esprit de cor*.

Helen Ghiradella
for the Contingent
Albany, NY 12222

Regarding the fiber-glass core strings for horn: I was quick to jump at the suggestion to use the radio-tv dial cable. One string broke just before an opera performance. I was able to change it in time. Hoping this was a freak accident, I kept the others on but another broke the very next evening in the middle of a solo recital.

The strings broke obviously because they had bent too sharply or they had been slightly scratched. I can not recommend its use and suggest your readers be very careful when using this cable.

Keith M. Johnson
Tucson, AZ 85721

The editor genuinely regrets Mr. Johnson's unfortunate experience. Alth-

ough the tensile strength of Radio-TV dial cable is great, it is quite easily cut. Caution should be used in not turning the retaining screws so tightly that the cable might be cut by excess pressure. Another problem is a set screw with a small burr or very sharp edge to the head of the screw. Buff off any burrs and smooth the edge if there is a problem; then set the screws firmly but not too tightly. If "Heavy-handed" finger pressure is a problem change to the larger size of cable. [Medium, .040" rather than the fine, .025"]

I presume that most of you have heard of my heart attack of November 30. I'm happy to report that I am recovering thoroughly and rapidly. I can't start work again at the university until March (I'll try to be brave about that) but I am up and around, doing just about anything I wish, but in moderation, even to the point of blowing the horn. Thank goodness I live out in the country where no one can hear me. A month away from the horn makes one a beginner! My exercise therapy will begin in a few weeks and one of these days I'll be jogging three miles per day. (At least, so says the book.)

I think that every horn player who heard of my attack phoned me or wrote to me. So I take this opportunity to thank you all. What a boost in morale this was when I really needed it. A long time ago I wrote something to the effect that horn players are special people and that we have a fraternity unique in this world. I have never been more aware of this wonderful phenomenon than I have in the past few weeks. Bless you all!

Cordially,
Philip Farkas

For many years I was plagued with the difficulty of carrying not only a horn to rehearsal but also a music stand, folder or

briefcase, and a mute (or two). I frequently longed for the days when horn players had a manservant to carry their cumbersome horns and crooks. However, I found a solution to the mute dilemma by sewing a bag of soft cloth and hooking the drawstring around my wrist or the handle of my case. I had planned to sew two more gig-bags for other mutes when I found a ready-made solution. My father-in-law had a fifth of S _____'s Crown Royal Canadian Whiskey on his bar in a purple cloth bag. My curiosity was aroused—and sure enough—my mute fit perfectly! It only took a little effort to beg a second mute bag, and, in addition, he gave me a fifth of my own for Christmas. Now I have three mute bags and a little something for post-concert cheer. I highly recommend this bag to other horn players for convenient carrying and its prior contents for some internal warmth.

Laura Savage
Clinton, Indiana

I hereby resign from the IHS until further notice. This is all the more difficult for me, inasmuch as I believe not only that the IHS is a necessary institution, but also that it could be an outstanding communications instrument, and that the *Horn Call* is interesting and well put together as far as subject matter and programming are concerned.

But what is no longer tolerable is the enormous arrogance of an "English-speaking" majority among the officers of the IHS, which is obviously of the opinion that it owns the "club". The membership list clearly shows how things stand: the IHS is an "American Horn Club." For the sake of appearances, in the first years a few members in Europe, Asia, and Australia were lured into joining by translations of the *Horn Call* into French and

German. One may thus style oneself "international." Otherwise you stonewall.

Well, it can't go on like this! I myself speak English quite passably, and have no problems in discussing professional problems with English-speaking colleagues. But what use to me is the nicest and most interesting technical article in the *Horn Call* if I can not look up in the dictionary the physics terms or various figures of speech or single words used figuratively?

...As a positive example I might mention the *Brass Bulletin*, which appears in three languages. If this is too expensive, one could send specially reproduced translations to the members in question. It is certainly just a question of making a good-will effort.

I hope those responsible will come down to earth after your (rather drawn-out) flights of euphoria, take seriously the world "international," and print more than just the dues notices in three languages!

As soon as this happens I shall gladly rejoin, and I am convinced that in Austria alone you could recruit at least 50 new members.

With a colleague's greetings
Gregor Widholm
Kirchenplatz 1
A-2230 Gänserndorf
Austria

Ich gebe Ihnen hiemit bis auf Weiteres meinen Austritt aus der IHS bekannt. Dies fällt mir doppelt so schwer, da die IHS eine meiner Meinung nach nicht nur notwendige Institution ist, sondern auch ein ausgezeichnetes Instrument zur Kommunikation sein könnte, und der Horn-Call von der Themeauswahl und Programmatik her gesehen interessant

und gut ge macht ist.

Was aber wirklich nicht mehr erträglich ist, ist die ungeheure Anmassung einer "englischsprechenden" Mehrheit in den Führungsgremien der IHS, die offensichtlich der Meinung ist, den "Club" für sich gepachtet zu haben. Die Mitgliedsliste zeigt ja deutlich den Sachverhalt: Die IHS ist ein "amerikanischer Hornclub". Damit die Sache aber ein bisschen besser aussieht, hat man in den ersten Jahren mit Übersetzungen des Horn-Call in französisch und deutsch ein paar Mitglieder in Europa, Asien und Australien gekodert. Man darf sich daher "international" nennen. Ansonst stellt man sich stur. Ein Entgegenkommen gibt es nur am Titelblatt des Horn-Call aus optischen Gründen und dort, wo man die Mitglieder braucht: beim "Bezahlen".

Nun, so geht es wirklich nicht! Ich selbst spreche ganz leidlich englisch und habe auch keine Probleme mit englischsprechenden Kollegen über Fachprobleme zu diskutieren. Aber was nützt mir die schönste und interessanteste wissenschaftliche Abhandlung im Horn-Call wenn ich die physikalischen Fachausdrücke und verschiedene Redewendungen, bzw. im übertragenen Sinn gebrauchte Vokale, nicht im Wörterbuch nachlesen kann.

Als positives Beispiel möchte ich das Brass Bulletin anführen, das dreisprachig erscheint. Wem dies zu teuer ist, so kann man ja auch extra vervielfältigte Übersetzungen den betroffenen Mitgliedern mitsenden. Es liegt sicher nur am Guten Willen!

Ich hoffe, dass die verantwortlichen Herren nach Ihrem (sochon etwas lange dauernden) euphorischen Höhenflug endlich auf dem Boden der Realität landen, dem Wort "international" Rechnung tragen und nicht nur das Formular für den Mitgliedsbeitrag dreisprachig drucken!

Sobald dies geschieht trete ich gerne wieder bei und bin überzeugt, dass man allein in Österreich mindestens 50 neue Mitglieder werben kann.

Mit kollegialen Grüßen
Gregor Widholm

The letter above has been edited a slight amount in both the original German and the English translation. Such criticism is welcome and our editorial policy will remain open to dissent. Our objective is for the "Letters to the Editor" section of the Horn Call to be an open forum for all IHS members.

I received my *Horn Call* yesterday. As usual, it is very interesting. My father is an editor of a magazine and I know your job is not an easy one. But I must say that you do an excellent job.

However, the letters from Herr Pizka just aggravate me because he says absolutely nothing and that space in the *Horn Call* could be used for something of interest. I don't know what good this letter will do because it's only a personal opinion: but I feel better having said (written) something.

Keep up the good work.

David Bryant
Philadelphia, PA 19103

I want to thank you for printing my letter in the last *Horn Call*. It was very kind of you. You don't know how marvelous it is to get information about hornists all over the world.

I wanted to point out two mistakes: (1) since July of 1978 I have a new address, (*See below—Editor*), and (2) the name of the Estonian horn professor is

Jaani Tamm. I shall be very pleased if you would correct the second error in the next HORN CALL.

In a few days I shall send to you, as a result of my activities, some copies of printed pocket scores. This music was written for me and my colleagues some years ago by Estonian composer Hillar Kareva. I have played this Trio several times in Tallinn and Moscow. I think there may be hornists in other countries who would be interested in such music. I can send copies to them or they may write directly to the Estonian Composers Union, Tallinn 200001, Lauteri, 7 USSR.

From November 10-20 in Leningrad was held the first Leningrad Horn Workshop directed by V. Boujanovsky and prof. P. Orechov—the first one in the U.S.S.R. About 30 horn teachers, horn students came from (a number of listed) cities. Programs included open lessons, discussions about horn teaching and several concerts. During his horn recital on 19 Nov., Vitali Boujanovsky, among other music, played his new Horn Sonata No. 2 on Finnish themes, dedicated to Mikko Hynninen.

I must say also that on the 27th of August V. Boujanovsky celebrated his 50th birthday.

I extend my best wishes to you and to all hornists...

Cordially yours,
Uve Uustalu
Oismae 115-8
Tallinn 222235, USSR

In response to the unusual letters of Mr. Pizka, which have consumed so much space in *The Horn Call*, I think it would be appropriate to reconsider that horn playing, going through a very complicated

stage in its development due to technical advancements in instrument construction and the discrepancies of the different schoolings, is still an art of interpretation. Being an interpretative art the personal development of the artist is more important than following certain doctrines such as "my way is the best way."

Disregarding the demands made on today's hornplayers (and the kind of experience they may have had) it would be difficult to assume that one particular instrument or style is the *only* acceptable way. If this assumption comes so easily to Mr. Pizka I would like to bring to his attention that it is those who have imposed or attempted to impose their ideas on others who have often been responsible for hindering a person's musical development by assuming, perhaps unconsciously, a pedantic attitude.

What lies behind Mr. Pizka's belief that people should "follow" him is perhaps more of a problem than finding the ideal style of horn playing.

John MacDonald
RSO Frankfurt
Bertramstr. 8
D-6000 Frankfurt am Main
West Germany

Thanks for your card. Enclosed is my new current address. Why your card reached me but the Directory didn't is a mystery but might as well blame the post office. They are even less efficient than I am.

While I'm writing I'd like to congratulate you on the *Horn Call*. I am glad to see more valuable and meaningful content and less "Hero-worship." I look forward to

each issue eagerly. See you in L.A.

Roger Logan
Spokane, WA

I am inquiring after the Selmer double horn #77. I have just recently bought a Buescher double horn #400. After reading the description of the Selmer 77 in the November *Horn Call*, can you tell me if there is any difference between the Buescher 400 (made by Bach and owned by the Selmer Co.) and the Selmer 77 (designed by Bach)? I detect no difference in the external appearance of both horns or in the written sound description.

Michael Dixon
39 Babbage Rd.
Roseville-Chase
N.S.W. 2069, Australia

A quick note to Gary Gardner, author of the article in question, elicited the following response. Editor.

I telephoned Lloyd Filio at the Bach factory in Elkhart, IN. Mr. Filio is the brass technical director of the Bach Company, owned by the Selmer Company, which, in turn, is owned by the Magnavox Company.

According to Mr. Filio, both Selmer and Buescher are distributed in Australia by Boosey & Hawkes. The Selmer Instrument is also marketed as the Buescher 907. Due to certain distribution problems and requirements, the model 77 may be found as a Buescher 907 in certain parts of the United States, also. The instrument in question may be, and probably is, a Selmer 77.

It probably would have been easier if the instrument were called a Bach horn all around the world. It is manufactured in

the Bach plant alongside the already famous Bach trumpets and trombones. As a footnote, Mr. Filio informed me that if he gains management's approval he hopes to begin producing other models of horns in the Bach factory. That certainly sounds encouraging to me.

Gary Gardner
Jackson, Mississippi

And in conclusion, a letter from the Editor— to Lowell Greer.)

Thank you for the "Fo's." I enjoyed them and appreciate having them. They are clever and right well done. I had a thought that I feel should be passed on. It may be best that you not write a "Fo" for Paul Ingraham, Paul Anderson or myself. A "Fo' Pa'" would surely be a *faux pas*!

Paul Mansur

Im Rahmen des XIX. Internationalen Musikseminars der DDR fand in Weimar im Juli 1978 das dritte Seminar für Horn statt. Es wurde wiederum von Peter Damm, Solohornist der Staatskapelle Dresden, geleitet. Die Teilnehmer kamen aus vielen europäischen Ländern.

Im Vordergrund des Seminarprogramms standen Konzerte von Mozart und Strauss, aber auch Werke aus Wettbewerbsprogrammen. Zur Ergänzung der praktischen Arbeit sprach Peter Damm in kurzen Vorträgen über Probleme der Artikulationen und Kadenzen bei Mozart sowie über Probleme bei der Interpretation des zweiten Hornkonzertes von Strauss.

Während des 10tägigen Seminars erhielten aktive Teilnehmer Gelegenheit ihre erarbeiteten Werke in Studiokonzerten vorzustellen. In weiteren Konzerten hörten die Seminarteilnehmer Peter Damm, assistiert von Urzula Bozek-Muz-

ialska. Am esten Nachmittag blies P. Damm beide Konzerte von Strauss sowie von Mozart Kv 495 (Nr. 4). Ein Zweites Konzert stellte "Miniaturen" vor:

Poulenc	Elegie
Noll	Thema und Variationen
Schumann	Adagio und Allegro
Damase	Pavane variée
Bozza	En forêt
Strauss	Andante
Dukas	Villanelle

Ein Finalkonzert des Hornensembles im Park von Weimar beschloss das dritte Hornseminar. Unter der Leitung von P. Damm wurden in grossen Chor "Voce mea ad Dominum" von Baba-Reynolds, "Le Rendez-vous de chasse" von Rossini, beide für 16 - 20 Hörner eingerichtet, sowie de "Wagner-Fantasie" von V.

Bujanowski aufgeführt. Zwischen diesen Werken boten zwei internationale Hornquartette Sätze aus der Suite von Bozza und einige Fripperies von L. Shaw.

Ziel des Seiminars war es, Impulse und Andregungen für die künstlerische Tätigkeit zu vermitteln, die interpretatorischen Kenntnisse zu vervollkommen und zu vertiefen. Wir glauben, dass dies gelungen ist. Neben den musikalischen Eindrücken trug die Atmosphäre der Stadt Weimar, einer Stadt grosser humanistischer Traditionen, dazu bei, diese 10 Tage mit nachhaltigen Erlebnissen auszufüllen, unvergesslich werden zu lassen.

Joe Kühl



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Oslo Philharmonic

USC Faculty

James Decker

Adjunct Associate
Professor of Horn

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Notes from the Editor's desk

We have a good return of the Horn Improvement Questionnaires but would appreciate having many more. If you set your questionnaire aside with the intention to complete and return it later, won't you take a few moments to do so now. If your questionnaire has been lost or you need additional copies for other instruments we will supply replacements upon request. Write to the editor of the *Horn Call*. You may also make photocopies, if you wish.

Although inconclusive at this point, an obvious trend seems to be emerging from the questionnaire responses. There appears to be a widely perceived decline in quality control of materials and workmanship in recent years. The greatest degree of owner loyalty (recommend their instrument to others) is among the owners of older instruments. There is a quite extensive displeasure expressed with instruments that are new or relatively new.

Hornists who like their instruments have a near-fanatical loyalty. One hornist reported ownership of thirty-five instruments made by a single manufacturer. A few seem to hate their instruments and can hardly wait to change to another make. A very few are dispassionately objective. Most of these hornists own several instruments and use each for special purposes and for particular types of literature.

We are persuaded that the questionnaire has been a profitable exercise and look forward to its completion and conclusions. We are extremely hopeful that it will prove of great value to manufacturers and to performers.

The advance planning for the Xlth Annual Workshop appears to be progressing quite well. A fine array of artists has been selected. One of the most interesting and informative aspects of the workshop should be the lectures and demonstrations of several Hollywood studio performers. There will be much to learn about recording and studio techniques. For additional information, including a list of artists, see the full page advertisement concerning the workshop in this issue of the *Horn Call*.

The editor is in full and complete agreement with Phil Farkas about the nature of hornists. (See his "Letter to the Editor" and his Honorary Member acknowledgement below.) We share a fraternal camaraderie which is quite unique, begotten by the joy and fulfillment of playing what Frydis Wekre describes as "the most beautiful instrument of all." What other instrument can produce such a gamut of sound? The horn traverses an enormous range. It sound is noble, plaintive, brilliant, dark, liquid, hard, metallic, smooth, jagged, mournful, martial, soothing, sturdy and fragile. The horn incites and pacifies, it shouts and whispers, it shatters and edifies, it stirs and lulls.

The most vocal of all instruments is surely the most beautiful. Question: Is the beauty of the horn responsible for the beauty of its players or is it the other way round?

No matter. I am willing to accept the phenomenon and revel in this shared fraternal spirit without any compulsion for analytical rationale. There is truly an *Esprit de cor* among us!

A grateful acknowledgment is due to a number of persons who contribute significantly to the production of the *Horn Call*. The contributing editors provide regular features of immediate import. The "Recordings" column is the fruit of Christopher Leuba's sensitive, yet sensibly thorough discrimination and perception. Douglas Hill's reviews of new music and books are consistently accurate technically, analytically objective, and honestly subjective in his personal judgments. Gayle Chesebro's "Music in Manuscript" and occasional "Analysis" provide a hopeful service for composers and readers. The impact of her dedication, warmth, and innate sense of worth always permeates her column.

Thomas Murray, editor of the Newsletter, has rendered an enormous service to I.H.S. Preparation of the Newsletter can often be sheer drudgery. Organization of news, current events, announcements, and conducting the membership through our regular business and election procedures is no small task. Tom brings an incisive wit, sense of humor, and concise order to this function. Publication and distribution of the Newsletter have become relatively easy tasks for this office.

Distribution of the *Horn Call* and other mailings would be an overwhelming task without Paul Anderson's expertise as Computer Coordinator. Under his aegis there has been a steadily improved utilization of and accuracy in the membership roll. He has been firm as Gibraltar and quite unflappable in solving all sorts of logistical problems for I.H.S.

I wish to now most vigorously applaud the two-year stint of Carol Conti-Enlin as our Advertising Agent. A fine young hornist and teacher, she has expended many hours in obtaining advertising support. The result has been substantial and a vital part of the *Horn Call's* informative role and the fiscally sound basis the I.H.S. currently enjoys. The Advertising Agent is probably the least visible of all the staff and certainly an unsung heroine. Yet, the product (advertisements) is possibly the most visible and extensive of all contributions to the journal. Carol, we appreciate your excellent work and express the warmest possible gratitude.

It is with much regret that Carol's resignation as Advertising Agent must be announced. The Advisory Council is actively seeking a replacement for appointment to this post, effective July 1, 1979. Carol's description of the position follows:

APPLICANTS FOR ADVERTISING AGENT WANTED

Time involved: 120 hours per year. Approximately 30 hours each in mid-January and mid-July, 10 Hours each in late February and late August, the remainder at your convenience.

Access to typewriter and willingness to keep careful records necessary; experience in advertising/journalism helpful but not essential.

Benefits include: serving the I.H.S.; corresponding with many delightful people in the music publishing and manufacturing world; collecting foreign stamps.

For detailed information, telephone the present ad agent, Carol Conti-Entin: 414-731-2704 (evenings). Send letter of application and interest to Douglas Hill, IHS President, School of Music, University of Wisconsin, Madison, WI 53706.

Christopher Leuba sends word that he will be the Artist-Clinician for a two-week Horn Seminar at the Royal Conservatory of Music at Antwerp, Belgium, beginning 16 July, 1979. Address inquiries to: Mr. R. Quadflieg/KONINKLIJK VLAAMS MUZIEK-CONSERVATORIUM/Desguinlei 25/B-200 Antwerp/Belgium.

Is there possibly a Certified Public Accountant among the membership of I.H.S.? We have need for C.P.A. services in preparing an audit of our financial status and accounting procedures. The Advisory Council and officers would be deeply appreciative for any expert counsel that may be received. If anyone could provide us such service would you please contact the treasurer, Morris Secon.

The following notes are being published here to share with all the membership. Most were directed to the president. They are neither "Letters to the Editor" nor just "Letters to the President." They are letters to you, the entire body of the International Horn Society.

It was such a wonderful surprise to have your letter telling me that I have been granted the Honorary Member status. I feel very humble and most undeserving of this high honor and I certainly feel that I do not deserve to be listed with those great people who are honorary members. I deeply appreciate the thoughtfulness and consideration of the members and I am most grateful to you all. I do want to continue paying my annual dues to the Society and certainly want to do everything I can to help the Society in every way.

William C. Robinson
Baylor University, Waco, Texas

I have very much appreciated your letter which told me you have granted me "Honorary Member" status, and I feel it as the greatest honor I ever received.

During an interscandinavian horn-workshop in July, Frøydis Ree Wekre gave me a hint, and now, returned after a summer-course, I got your letter bringing the good news.

With all best wishes for the International Horn Society whose work I still follow with great interest, and with my most sincere thanks.

Wilh. Lanzky-Otto
Kopenhagen, Denmark

Recently I received a letter from our president, Douglas Hill, informing me that I had been granted the title of "Honorary Member" by the International Horn Society's Advisory Council. To a non-horn player (poor soul!) this might not seem a significant honor; but to one who lives, breathes, eats and dreams "horn-playing" this is the culmination of a lifetime. This

honor ranks right along with the other "big moments" of my life: such as my wedding day, the birth of each child, my first solo flight in an aircraft (very important!) and the Day I received my honorary Doctor of Music degree from Eastern Michigan University. That particular honor, the DM degree, took place in the school where Marvin Howe teaches, although my good friend Marvin would not have had anything to do with this, of course, NO, NO, NO! Upon receiving my new doctoral degree I hurried home to try my horn. I was somewhat disappointed that my intonation seemed no better, but I did feel that my tonguing had improved to a slight degree.

To stop being facetious now, I am very proud of all these fine events which have occurred in my life. Since I have spent most of my life associating with other horn players, they have become my favorite people. I am never happier than when I am with a group of colleagues discussing problems, telling anecdotes (HORN anecdotes, of course), comparing mouthpieces, and perhaps even boasting a little bit. Thus, to be granted the title of "Honorary Member" by these colleagues in the International Horn Society is a grand and warm feeling for me and I want to thank all those who made this possible. My letter from Doug informing me of this honor also mentioned that I am now exempt from all dues requirements for the rest of my life. So, in this crazy, foolhardy moment, I want to say that I intend to continue paying the annual dues, which are to be used for continuing the membership of some deserving horn player not as fortunate as myself.

Cordially,
Phil Farkas

It is with great pride I have received your message, that I have been granted the title of "Honorary Member" by the members of the International Horn Society's Advisory Council. During its relatively short active period the I.H.S. has already succeeded in establishing itself as the centre of all hornists; and simultaneously through its activities, helped our instrument and its players to gain new and increased recognition in the world of music.

The high standing of your society lends an exceptional value to the honor bestowed upon myself and it is with increased endeavour I shall try to use my remaining capacities in furthering the cause of our noble instrument and its practitioners, that is, the cause of your society.

Holger Fransman
Helsinki, Finland

I wish, at this late, date, to express my sincerest thanks and gratitude, to you and your colleagues, for granting me the title of Honorary Member in the International Horn Society.

I shall cherish this award the rest of my days, and you can rest assured, I accept this award with the deepest humility.

Herbert E. Holz
Wethersfield, Conn.

Sehr verehrter Herr Präsident,

haben Sie sowie die gesamte Vorstandschaft und alle Mitglieder der Internationalen Horngesellschaft sehr herzlichen Dank für die grosse Ehre, die mir durch die Ernennung zum Honorary Member zuteil geworden ist. Ich weiss diese hohe Auszeichnung sehr wohl zu schätzen und ich werde bemüht sein mich ihrer würdig zu erweisen. Ich glaube dies am

besten tun zu können, wenn ich meine Bemühungen für unser aller Anliegen um und für unser herrliches Instrument, das HORN, so gut ich es eben kann, fördernd fortzusetzen trachte. Möge es der guten Sache und damit unserer IHS recht dienlich sein.

Mitallerherzlichsten Dankesgrüssen
Ihr sehr ergebener

Please accept my heartfelt thanks to you and the membership of the I.H.S. for the great honor you have bestowed on me, by making me an Honorary Member. I well appreciate this high honor and I shall endeavor to be worthy of it. I believe to be best able to do so by continuing to further the cultivation of our beautiful instrument, the Horn. I hope this will serve our cause and our I.H.S. best.

Kurt Janetzky
Wiesloch, West Germany

It is with great joy and appreciation that I received your noble letter of 5 July, 1978 with the distinguished appointment to honorary membership in I.H.S. Please accept my deep-felt thanks for the great honor you have shown me.

Playing the horn has, of course, been the central part of my life, both as an orchestra and chamber orchestra musician, soloist and pedagog. So I know that you understand the great joy which I feel in "my old horn heart" in being accepted in this beautiful way by colleagues from around the world.

With yet another heart-felt thanks for I.H.S., you, and everyone, I send the warmest greetings.

Ingbert Michelsen
Kopenhagen K., Denmark

J'ai reçu avec plaisir votre lettre, transmise par Nancy Fako, m'annonçant ma nomination de "Membre honoraire" de la S.I.C.

J'en suis très honoré et très fier et je vous en remercie bien vivement ainsi que tous les membres du Conseil Consultatif.

J'apprécie beaucoup l'honneur qui m'est fait, et je profite de la présente lettre pour vous féliciter de la qualité et de l'intérêt toujours "crescendo" de la revue "Le Horn Call".

Aussi, la publication d'articles en Francias contribuera à la diffusion de notre "Horn Call".

Je vous adresse, Mon Cher Président et Ami, en attendant le plaisir de vous rencontrer, tous mes meilleurs et plus amicaux sentiments.

Lucien Thevet

I received with much pleasure your letter, given to me by Nancy Fako, in which you informed me of my nomination as "Honorary Member" of the S.I.C. I am very honored and very proud of such nomination and I warmly thank you as well as all the Members of the Advisory Council. I deeply appreciate the honor you are giving me and take advantage of this letter to congratulate you about the quality and interest always *crescendo* of the magazine

HORN CALL. Waiting for the pleasure to meet you, I send you, Dear President and Friend, my best and very friendly regards.

Lucien Thevet
Paris, France

Keith M. Johnson, Professor of Horn at the University of Arizona, sends word that an intensive limited enrollment summer workshop in Wind Quintet Chamber Music has been scheduled for the last week in June and the first week in July, 1979. Designed for high school and college-age students, the chamber music camp will be held at the University's El Coronado Ranch in the Chiracahua Mountains. For detailed information write to:

ARTS 79
College of Fine Arts
University of Arizona
Tucson, Arizona 85721

or call (602) 626-1301

The first International Competition for Woodwinds, Brass and Percussion, sponsored by the American Wind Symphony Orchestra, Pittsburgh, Pennsylvania, is being planned for 1980. First prize will be \$3,500.00, second prize \$2,500.00, and the third prize is \$1,500.00. All awards include a performance with the American Wind Symphony Orchestra of a commissioned work written especially for the competition.

Preliminary auditions will begin June 23, 1980 with the final awards to be presented July 20, 1980. The competition is open to instrumentalists from around the world between the ages of 18 and 35. Inquiries concerning the competition should be directed to:

International Competition
American Wind Symphony Orchestra
P. O. Box 1824
Pittsburgh, PA 15230

Michael Hoeltzel, Vice-President of IHS, will be directing two Horn Courses during the coming summer. There are yet a few openings for participants remaining. The first is the Festival du Luxembourg, Saint-Hubert, Belgium, 16-28 July, 1979. An application and brochure is available from:

Academie Internationale D'Ete
Festival du Luxembourg
Palais Abbatial
6900 Saint-Hubert
Belgique

The second festival will take place in Salzburg Austria, from the 6th to the 25h of

August, 1979. Further information is available from:

Internationale Sommerakademie
"Mozarteum" Salzburg
Mirabellplatz 1
A-5020 Salzburg
Austria

An international solo competition is also scheduled in conjunction with the Salzburg course. Winners will perform with the academy orchestra during the Salzburg Festival.

The summer of 1979 marks the tenth year of the Breiteneich Courses planned and directed by Walter Hermann Sallagar. This year there are ten different two-week courses during the period from 15 July to 19 August. For further information and details write to:

Schloss Breiteneich
Walter Hermann Sallagar
Neulingasse 42
A-1030 Vienna
10 Austria

We have received a very interesting letter from Dr. Milan Vach of Plzen, Czechoslovakia. The year of 1980-81 will mark the 300th anniversary of the introduction of the hunting horn into Bohemia and the beginning of the Czech Horn School. Many events are in the planning stage for appropriate observance of this anniversary. Possibilities include the erection of a memorial plaque in honor of the hunters Svejda and Rohlig, the performance of numerous horn solos in orchestral concerts, producing TV and radio programs and the issuance of stamps, medals and souvenirs. An emblem has been designed by Olga Brehova, graphic artist in Brno.

The *Horn Call* will publish notices and reviews of these events as they are scheduled and advise readers of the availability of special stamps, medals and publications. We are also donating a full set of the *Horn Call* to the library in Prague with the largest collection of horn literature so that our international journal may be accessible to as many hornists as possible in Czechoslovakia.

1680-81



1980-81

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300 Jahre des Waldhörner und der tschechischen Hornistenschule

návrh-Konzept: O. Břehová, Brno
Logo design: O. Břehová, Brno

A one-day Horn Workshop-Clinic and Recital has been scheduled with Meir Rimon of the Israeli Philharmonic as Clinician and Soloist for June 11, 1979 at Southeastern Oklahoma State University, Durant, Oklahoma. Paul Mansur, editor of the Horn Call, will host the event. The entire event will be free of charge to IHS members and young students. Advance registration will be necessary. Write to: Department of Music, SOSU, Durant, OK 74701.

In conclusion, a word of sincere appreciation to Vlasta Baskin, Dr. Claude Fouillade, Fritz Lenz, Ron Grimes and Jean Fouchereaux for their expert assistance with translations in this issue of the journal. Even so, this list is complete as there were others who gave of their time and expertise. To all of you: a heart-felt "Thank You" from the *Horn Call*.

Paul Mansur
Editor.



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Yes, it's a PAXMAN

IN MEMORIAM: JOSEPH SINGER

Joseph Singer died September 1, 1978, of complications resulting from arteriosclerosis. He was born in Philadelphia and began his musical career as a viola player with the Detroit Symphony under Gabbrowitsch. He played in Detroit from 1927 to 1933 and had studied viola with Mitya Stillman.

It was during this time that he began playing the horn. He studied horn with Bruno Jäenicke, Walter MacDonald and Joseph Franzl. Mr. Singer was third horn and alternate first horn with the Boston Symphony Orchestra under Koussevitzky from 1933 to 1943. He was solo horn-principal of the New York Philharmonic from 1943 until his retirement in 1974. He was a former faculty member of the New York College of Music, the Mannes College of Music, and was a guest faculty member at Brigham Young University. He authored the book, *Embouchure Building For French Horn*, and was on the horn faculty of the Julliard School from 1970 to 1974.

Mr. Singer was my teacher on a private basis from 1967 to 1970 and my teacher at Julliard from 1970 to 1974, the year of his retirement from the Philadelphia in the Detroit Symphony provided many insights for his ideas pertinent to analytical teaching. Besides having absolute pitch, he had an amazing exactness for rhythmic subdivision, as any of his students will surely attest. Our lessons consisted of solo concerti and orchestral excerpts: no etudes. He once told me he had little faith in etudes. "Practice them at home if you like; but don't bring them to the lesson! Your bread and butter are in concerti and most of all in excerpts. Auditions are not made up of etudes."

Mr. Singer had an alert mind and ear. He always had me checking scores to correct notes or articulations in certain excerpts books we were using at the time. Of course, a full report was expected for the next lesson.

The last two years of his career he suffered from back trouble. Crushed discs in his spine made sitting, walking and standing very painful for him. Lessons at that time were with Mr. Singer flat on his back. I was always astounded at his performances under such adverse circumstances. He was as strong and powerful at the age of 65 as any 20-year-old player. I shall never forget some Mahler and Strauss performances I heard him play with the Philharmonic during those years!

I had the privilege of playing with the Boston Symphony Orchestra on numerous occasions while engaged in graduate study with Charles Kavalovski at Boston University. One particular week I was scheduled to play tuben and horn in the Bruckner 9th symphony. I was taken by the personnel manager to play several tuben and selected one to use that I liked. As I looked over the instrument I found the name "Joe Singer" scratched on the leadpipe. I was deeply touched

and moved by this unexpected contact with a moment of history. I shall always remember Joe Singer as long as I live and play the horn.

Dr. Dale Whitman
United States Marine Band
Washington, D.C.



Joseph Singer, Former Solo Horn, New York Philharmonic
[Photo by Sledge Le Blang, courtesy of the New York Philharmonic.]

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The question of Bach's brass instruments, as Schweitzer says, is a complicated one, and a long-standing interest in it has taught me that its pitfalls are capable of entrapping the most careful of writers, especially if he has never studied instrumental structure and technique at first hand. Yet even so, it has been a surprise to me to find Dr. Whittaker, who has done such admirable work in bringing Bach's cantatas to life, at the bottom of a trap, from which I shall do my best to extricate him.

In his 'Pilgrimage through the Church Cantatas of J. S. Bach' Dr. Whittaker has told how he got over the difficulty of performing Bach's exacting horn parts by having them played on trumpets with bowler hats hung over the bells. (This device, by the way, which so happily marries the austerities of Bach to the frivolities of jazz, seems almost to have been anticipated by the Cothen Capelle, which, according to its inventory of 1768, possessed 'A pair of Hats containing 4 horns.') So far, so good—no one can complain of a makeshift; but the next statement, that Prof. Terry, in his 'Bach's Orchestra,' advances the theory that the same instrument served for both trumpet and horn, a different mouthpiece being used to produce the contrasting effects, fails to represent the true nature of the theory which, as Prof. Terry states, was suggested by so eminent an authority as Canon Galpin.

This theory has nothing to do with the horn, as musicians understand the word, that is, as denoting the French horn ('Jagdhorn' or 'Waldhorn'). It is concerned merely with the instrument, or instruments, appearing in Bach's cantatas under the names 'Tromba da tirarsi' and 'Corno da tirarsi'—that is, 'slide-trumpet' and 'slide-horn.' Do these names indicate two instruments, or a single instrument used with different mouthpieces?

Unfortunately, Bach, when writing for the slide-trumpet and slide-horn, did not confine himself to the above unambiguous names, but also wrote parts similar in every respect under the names 'Tromba,' 'Corno,' 'Corno da caccia,' and 'Clarino,' with omission of the words 'da tirarsi,' terms which are used by him in other works to denote the natural trumpet and horn. All his parts for slide-instruments, under their half-dozen names, will be found enumerated in 'Bach's Orchestra' under the general title 'Zugtrompete.'

The dual use of four terms for instruments belonging to two acoustical systems has been the main cause of the complication to which Schweitzer refers, one that could be cleared up only by a critical examination and comparison of the parts themselves. The results of such an examination are given in Prof. Terry's Tables; but the student, if he has access to the Bach-Gesellschaft edition, will gain most by making his own comparative study of the parts and afterwards confirming or amending his conclusions by the tables. My own analysis was made over forty years ago and led to a long and, to me, profitable correspondence with Ebenezzer Prout.

Of the parts marked "Corno" or "Corno da caccia," which alone concern us, those meant for natural horn under either designation, can as a rule be readily identified if it is borne in mind, first, that they are written for transposing instruments in D, F, G, A or B flat in all cases, except Cantatas 16 and 65, which require horns in C; and secondly, that they follow the same lines and exhibit the same series of notes as those for the natural trumpet, that is, the harmonic series up to the eighteenth or twentieth proper tone together with a few extra-harmonic notes sanctioned by custom and representing harmonics altered in pitch by forced resonance.

Parts that fail to comply with the above rules, as being non-transposing or containing notes not available to natural instruments, must be assigned to the "Zugtrompete" group. Of course difficult and doubtful cases occur but are not of great importance. This is not the occasion for going into details.

There is one other distinction of interest between the natural and the slide instruments. In three out of four works in which the natural trumpet or horn takes part, Bach employs three (rarely two or four) trumpets, or two (once three) horns. But in no composition does he, according to Prof. Terry's tables, write for more than one slide instrument except in Cantata 43, in which the voice parts of one choral are doubled by three slide-trumpets. This unique appearance of three such instruments for a few bars is a remarkable fact. Musical instruments cost money, and it is a good rule not to credit Bach's musicians with the possession of more than were really necessary.

No example of the "Zugtrompete" was known before 1908, when Dr. Curt Sachs described one made by Hans Veit in 1651 and now preserved in Berlin. Dr. Terry has also given a full description of it, with a figure that is ill-drawn as regards the bell (op. cit. p. 31). This trumpet differs from the usual type only in having a long inner tube inserted into the mouthpiece for its entire length. This tube, which takes the detachable mouthpiece, projects for about two inches at its free end, and so forms the only hold for the left hand. When the slide is used, the whole body of the trumpet is made to travel forwards and backwards along the inner tube for shifts which may extend to seventeen inches. I recently had an opportunity of handling Veit's trumpet and satisfying myself that the inner tube may be accepted as part of the original construction and not as a later addition; but I found the long shifts troublesome, the left hand-hold inadequate for control of the embouchure, and any addition of crooks seemingly impracticable.

Nearly all Bach's part for instruments 'da tirarsi' were composed from seventy to ninety years after the making of Veit's trumpet, so that there was ample time for some one to have designed a handier instrument. But whether this was ever attempted or not must, in the absence of further evidence, remain unknown.

By whatever name Bach indicated his slide-instruments, they had, as a collation of the parts shows, a chromatic scale sounding from *a* to *d'''* (practically the compass of the natural trumpet, that of any natural horn being lower according to the key of the instrument); and parts for the 'Corno da tirarsi' do not, as Prof. Terry points out, differ in compass or character from those of the 'Tromba da tirarsi.' So far, then, as the acoustical principle is concerned, there may well have been a single instrument masquerading under two names, or rather, groups of names.

It is, of course, common knowledge among brass players that the tone-quality of an instrument can be altered by changing the pattern of mouthpiece. This, however, is true only within limits, because the shape of the mouthpiece is only one of the factors that determine the tone, the contour and dimensions of the bore and bell being also of importance.

The effects obtainable by using a variety of mouthpieces on the trumpet lend themselves readily to experiment; and therefore, as Prof. Terry makes no reference to this, I recently fitted up a slide-trumpet to carry a horn mouthpiece, and tried a number on it, including those of the most orthodox types. My practical experience has been gained almost entirely on the horn, and I may therefore claim to have given the contrapion as good a chance of sounding like a horn as a trumpeter would have done. The results did not go far to support Canon Galpin's theory. Of course, 'edge-tone' partly or wholly disappeared, and much brilliance and penetration was lost; but enough remained to keep the tone unmistakably of trumpet character. No doubt it was a poor trumpet tone, but horn tone is something other than that of a trumpet which has lost its voice, and I hardly think that anyone would have used the word 'horn' in connection with the instrument and its tone, except perhaps those Americans who use the term to cover every form of brass instrument, and even call the trombone a 'slip-horn.'

Julius Kosleck, who introduced the 'Bach trumpet' to English listeners in 1885, used, according to H. L. Eichborn, a horn mouthpiece of soldered sheet metal. This kind, now disused in this country, represents the extreme form of conical mouthpiece. It seemed so strange a choice for a player of Bach's highest trumpet parts that my incredulity led me to write to Eichborn about it, but he assured me of the correctness of his information. An examination of this mouthpiece would be of interest, but even in Berlin nothing seems now to be known of Kosleck's methods or instrument. The purity and beauty of his tone was a matter of constant praise, and it was accepted as the ideal tone for a clarinist.

Whether Canon Galpin's ingenious theory adequately explains the 'corno da tirarsi' or not, must remain an open question unless and until some further information is unearthed. However doubtful it may be, a good deal more doubt must attach to Prof. Terry's extension of it, that by the use of separate mouthpieces the 'Zugtrompete' might become at will a clarino, a tromba, a corno da caccia or a simple corno; and it is unlikely that many brass players will believe that a man, by changing his mouthpiece, could give to a single slide-trumpet four qualities of tone so distinct as to merit separate names in Bach's scores. Such a tale reminds one of the cleverness and versatility of Mr. Mivins, who 'would come the four cats in the wheelbarrow—four distinct cats, sir, I pledge you my honour.'

How should Bach's parts for the slide-horn, under any of its names, be performed to-day? It is not given to everyone to repeat Dr. Whitaker's 'hat-trick' and get away with it. I suggest that all, or nearly all, of them, particularly when the instrument is used in support of a voice part, would be suitably played on a Flügelhorn in B flat or A; this corresponds in key and general compass with the cornet and orchestral trumpet (not the Bach variety) but is fuller and more horn-like in tone.

The natural horn, as already stated, appears in Bach's scores as 'corno da caccia', or simply 'Corno.' Whether these were two instruments or one is of no immediate importance; for present purposes they can be treated as one. As the horn, though employing a series of notes identical with that of the natural trumpet, is used by Bach in keys varying from a tone to an octave lower, it is impossible that any of Bach's parts should have been played on a trumpet furnished with a horn mouthpiece.

To players trained on the clarino trumpet even the highest of Bach's horn parts, such as the terrible obbligato in Cantata 14, which takes the horn in B flat alto to the eighteenth harmonic, would probably not have appeared unduly exacting; but it is difficult to understand how they could ever have achieved real accuracy in the highest registers, if their duties compelled them to keep on chopping and changing from trumpet to horn, particularly in a low key and back again. They could, of course, have used mouthpieces of the same diameter, but there was more in it than that. It has been generally assumed that Bach's players were familiar with the deep conical horn mouthpieces so constantly figured but so rarely seen today. But were they? I have an open mind on the subject, but up to the present I have been unable to satisfy myself that they used a pattern so little suited to their requirements.

In attempting Bach's parts the horn player of today meets with difficulties similar to those that his colleagues, the trumpeter, encounters. His main object, in life, to achieve which his instrument, embouchure and training are all adapted is to play modern music, and it leaves him no inducement to specialize in parts that certainly will rarely, and probably will never, come his way. However, the wide range of keys in which Bach's horns are employed brings certain of the lowest parts within the scope of any competent player. Such are those for horn in C (Cantatas 16* and 65) and in D (the 'Quoniam' in the Mass in B minor), such parts being transposed and played on a horn a fourth or fifth higher, as the player may find convenient. But parts for horn in F (as in the first Brandenburg Concerto or the 'Christmas Oratorio') or any higher key call for players of the highest ability, even when aided by transposition, and some of the most arduous must be ruled out as impracticable. How can the difficulty of performance be best surmounted? Dr. Whittaker's device, besides inviting unfavourable comment on account of its oddity, involves taking the trumpet down, in many cases, below its effective compass, particularly in the second horn parts. The occasion he mentions, when he had three men solemnly playing long trumpets through their hats, can be identified as a performance of Cantata 143, the only one requiring three horns. These are in B flat, of all keys the one best suited to Dr. Whittaker's method.

I suggest that the performer might follow the example of the trumpeter, who plays Bach on an instrument standing a fifth or, now usually, an octave above the natural trumpet, and fills in the missing notes with the valves. He might have a small horn in D and C alto, or even in F (or F and G) alto, and transpose as the trumpet does. Forty years ago I visited Eichborn to find him playing, for special reasons, on a horn in C alto, made to his order; previously he had, according to Riemann's 'Lexicon,' designed an 'Oktav-Waldhorn,' which spoke very freely and was adopted by the Silesian army bands. Also in 1873 Cerverny of Königgrätz brought out, under the name of 'Primhorn,' a

*Unless meant for a horn in C alto.

similar instrument in F and E flat, which, according to Sachs, was very true, with an easy production and good high notes, but an inadequate bass (which would not matter for Bach's music). In our Tenor Cor in F and E flat, which is used in some military bands as a substitute for the horn, we have a closely similar instrument, but it is too much of a saxhorn and its high notes are too difficult. Both bore and mouthpiece would need redesigning to make it a fit instrument for Bach's music. If such an instrument were produced and given to a trumpet or cornet player, rather than a horn player (who as a rule would have to alter his embouchure) it might provide a satisfactory solution of the difficulty these parts present to all but the very few.

Even if such instruments were available to provide for Bach's rather numerous horn parts in F and G, it might still be advisable to give the few parts for horn in A and B flat to a trumpet, cornet, or flügelhorn with or without bowler; but a more seemly device can certainly be found among the many mutes now available for the brass player.

But these few suggestions are, I fear, Utopian. Since the BBC's courageous attempt to plow through the whole of Bach's Church Cantatas petered out, it is unlikely that any concern will go to the trouble and expense of designing, experimenting, and bringing out a 'corno piccolo,' as I propose. The time to have done so was when that series of performances was started.

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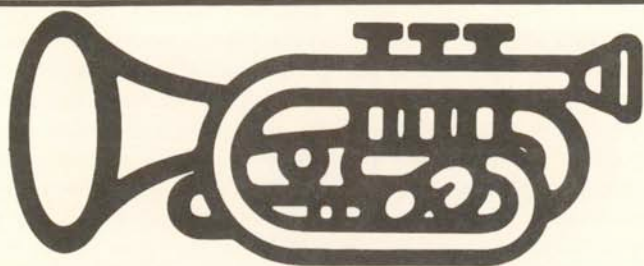
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by R. Edmund House

One may well ask, does a German style of hornplaying exist today, or has it vanished through the influence of recordings, mass media, freeways, airplanes, the Second World War and the postwar occupation of Germany? As a participant in the International Music Competition of the Bayerischer Rundfunk (Munich, September, 1973) I realized that the German style of hornplaying had not died by any means, but rather had grown and expanded since World War II far beyond its old characteristics.

What are some of the methods (or myths) in the German style? Many believe it to be characterized by a dark and full tone and a connected, legato style in which the overtones within a slur are often sounded, sometimes slightly anticipating the interval shift. It is thought to be basically a robust approach rather than a light, agile method; and in the attempt to bring out the timbre of the horn, the tone is rarely forced and no vibrato is added. (1,2,3) Before dealing with these basic considerations, I would mention that there is in Germany today an enormous variety of playing styles, horns and mouthpieces used, schools and teaching methods, and playing situations. The German style today is also being affected by foreign influence; that is to say, students of emigrated German players come to Germany, bring with them what was the German tradition, now tempered by horn playing experience in their own countries.

In considering the German style, we must examine the factors which influence a hornist's playing. These would include physical aspects, such as the use of lips, tongue, chest, sinus and oral cavities, which can be influenced by one's social environment and which are learned from childhood, first in crying, then in laughing, speaking, singing, and later, hornplaying. Exposure to various types of sound and music, as well as conventional ear-training, would affect the development of a player's musical perception and style. Teachers, schools, systems of horn pedagogy, instruments, mouthpieces, varied musical ensemble experience and repertoire also play a role in determining a hornplayer's characteristic development. A style of playing would ultimately be the manner in which the hornplayer combines his environmental experiences and formal training through technique in the interpretation of written music.

Every player has his own preferences in equipment, although, despite the fact that different horns or mouthpieces will have a different "feel" to the player, changes in equipment usually do not greatly influence his sound. (4) While the majority of the horns used in Germany are produced by the dozens of private hornmakers here, many German hornists play instruments made in America, England, France, Italy, East Germany, Austria, Czechoslovakia, or Japan. If one general characteristic of German-made horns could be mentioned however, it would be that they tend to have a more compact sound, somewhat like the upper chest resonance of a tenor or baritone singer. One often finds German horns made of red, or "gold" brass, which produces a smoother, darker sound. Very few German horns are made of nickel silver, which is perhaps the hardest alloy used in instrument making. (5)

Today, most German horns are screwbell models and lacquered. I believe this is for convenience rather than timbral considerations. Some instrument makers feel that a screwbell helps a horn sound by strengthening certain pitch-supportive overtones while damping other timbre-supportive ones. Others feel that this hurts a horn sound by darker than a non-lacquered one.

The variety of playing situations available to a hornist in Germany is truly remarkable. Horns are used in countless brass bands (Kapellen) maintained by government agencies, such as the army, police, firemen, ambulance corps, transit system, etc. Ample occasion for music-making is provided by the numerous festivals and celebrations for which the Germans are renowned. Finally the horn is used in a wide range or orchestras including chamber, operetta, KUR or spa, opera and symphonic orchestras.(6)

The full double horn in F/Bb is the most commonly used model here. In addition, I have seen many variations of compensating doubles, in C/F-alto, in Bb/Eb-alto and Bb/F-alto, as well as singles in Bb, C, and descant horns in F and Bb alto. The search for good tone, intonation and relative security in a horn has continued since the first use of the horn in a orchestral setting in the early 1700's. As early as 1882 a high F-alto horn was made by the E. G. Heidrich Company of Breslau.(7) This was, in fact, before the predecessor to our modern double horns: The first Kruspe-Gruppert model compensating double horn made in 1897.(8) While many players here play almost entirely on the Bb side of their double horns, there is also evidence of the standard use of the F horn up to middle G (written), and the Bb horn from there on up. Even though many players own descant horns of various types, it doesn't seem to be the plague that some fear. I think it simply indicates a tendency to use different horns for different playing demands.

If there is a link between the playing of today's double horn and the playing of the natural horn (or even the old single F horns such as the Viennese F horns, used today primarily in Vienna), then it is a link that is being rediscovered today. The old-timers who used both of these horns mention that beginning students normally spent a semester or two on the natural horn. This was felt to be beneficial in that one concentrated only on embouchure and air support, and at the same time experienced the sound and feel of this original horn.(9,10) Although a few teachers still include a period of study on the natural horn as a part of the program for their students, no connection is normally made between this study and the playing of the double horn.(11) While the natural horn is being rediscovered by some soloists, its most common use is limited largely to amateur groups; hunting or musical horn clubs that play the old hunting-call quartets for Christmas concerts, Fasching parties, outdoor beer or wine festivals and weddings or church services. When solo and chamber music is occasionally played on natural horns, the audiences are for the most part baffled by the "out of tune" harmonics (out of tune with equal temperament), and uneven sound of the open and closed tones.

Mouth pieces vary the world over, because everyone tries to find one that best fits his lips. Here in Germany, I have noticed a great variety of inner rim diameter, some players using a much wider diameter cup than the average "dime-sized" (17-18mm)

variety. The fit of the mouthpiece into the leadpipe is also markedly non-uniform. The taper of leadpipe and mouthpiece shanks is not always the standardized Morse O Taper of English and American equipment. In addition to these variations of mouthpiece fit and inner rim diameters, the modern German mouthpiece is cupped rather than funnel-shaped. (12)

The hand positions in use here are more covered than open. One sees the "standard" position, with the fingers against the outer bell wall (Fingernails often not quite against the bell wall) and a slightly cupped hand with the heel near the inner bell wall. At the other extreme I have seen a hand position in which the palm of the hand is placed against the inner bell wall (body side), the tone quality being regulated by extending or contracting the fingers. This position favors a clear, bright tone, and it is impossible to choke, muffle, or stop the horn. With this position it is also easier to hold the horn when standing, as German players tend to do for all solos, lessons and recitals. When the player is seated, the bell is not always held off the knee, although this is becoming less common today.

Certainly, there are a multitude of ways to "sound" a horn, but what factors contribute to a horn sound and its overall role in phrasing or playing style? The German tradition stresses tone quality above all else. The time-honored method to achieve an acceptable tone was characterized by Franz Strauss: "Only by sustaining tones and by interval studies can you achieve a noble tone." (13) Much emphasis is placed on tone studies for a German student today. Depending on his teacher, as much as 50% of his practice time can be devoted to *Tonstudium*. The bulk of his other study material is often similar to the conventional method books by Franz, Kopprasch and Kling. These studies are for the most part presented in the simple keys of F, C, and Bb, with related minors—and I-IV-V progressions. (14)

I would hesitate to say that this tonal, and basically unchromatic, study material completely supports a knowledge of all the German literature that a hornist is likely to encounter here. The music of Wagner, Strauss and Mahler, as well as many modern German composers, can be extremely chromatic; however, the horn writing remains for the most part "hornistic". While this does not mean that the horn parts are all "horn fifths", they are often reminiscent of some aspect of classical horn writing, such as hunting fanfares, military calls, or material based on the natural horn overtone series. Most of the horn writing is of a traditional nature, rhythmically more so than harmonically. For example, the music for a Mozart, Strauss or Hindemith horn concerto contains a similar mix or ratio of slow to fast notes-of halves, quarters, eighths, etc. This points to a similar formula of rest and movement which, though perhaps clothed in a different harmonic or metric framework, stems from a commonly phrased musical language.

One might believe that tone quality is the basis of hornstyle if one accepts the idea that this includes everything going into (and coming out of) the horn. Certain aspects of what could be called a pleasing tone have nothing to do with the actual physical sound; i.e., the sounding pitch and its particular combination of supporting overtones. For example, the production (attack) and the holding (shaping) of the tone is certainly a part of how the tone quality is perceived, as is the phrasing (relating) of these produced, held

tones. I believe that these three aspects alone have more to do with how the "noble tone" is perceived than the raw sound itself. In addition, meter, (absolute placement of notes in time), and rhythm, ("distribution of stress upon notes"), (15) place additional requirements on the production and holding of tone for meter and rhythm are the basic tools of phrasing.

Several German horn teachers, both retired and practicing, have told me that the tone must have a ringing quality, an "after ring", just as a plucked string sound will decay or *morendo*. (16) The source of this "ringing", or core, is the pure vibration of the lips as they produce and match one of the harmonics on the horn. The horn amplifies this "buzzing" and carries it into the hall, which in turn adds its own acoustic influences to the sound. In addition, the combination of the other instruments playing with the horn, and the harmonic framework in which they are playing, add yet more ingredients to the original core sound.

Once the core is captured, the tongue must be tamed to direct and articulate it. German tonguing is not usually thought of as particularly hard, soft or crisp, but is considered to be clean. This articulation is composed of equal parts air, tongue and embouchure, as is often indicated over the note as . It has been described to me as neither DAH nor TAH as in the English Pronunciation of daught-(ter) or taught-(t), but rather DTAH or TDAH, as in the German pronunciation of TOCHTER (TOHKHTER). (17) In saying TOCHTER, the tip of the tongue is close to the front teeth and is then flicked back and down, while the middle of the tongue is thinned and firmed.

In speaking German, I have also noticed that on must use firm diaphragm support to move a lot of air, use a maximum of lip, tongue, and jaw movement, and articulate the majority of sounds in the front of the mouth, through an open throat. (18) German is a language of strong vowel sounds and forceful articulations, and one in which dark, or low modulated, voices are valued. This is especially noticeable in women, among whom even those with high voices speak darkly. There is also a preference in German bands for lower voice brass instruments. They usually include Flügelhorn sections of 2-4 players, tenor horn sections of 2-6 players, and often, 2 brass tubas.

Where does a person's preference in tone and articulation come from? What is the source that determines how one relates the notes to one another in phrasing, how one "juggles" the metric and rhythmic aspects of the written music? These values, whether discovered naturally or developed through the learning-teaching process, are within the person long before he or she pick up a horn. The basic ingredients of an individual's playing are already present much as the genetic characteristics of a child are fixed years before they become apparent through its social relations. These ingredients may manifest themselves in playing styles, in the types of equipment used, in the types of musical organizations in which one plays or in the role that music assumes in one's life. The source of these manifestations can be found where all art resides and begins: in the need of the "self" to communicate with others and with its environment. In playing the horn, we are naturally influenced by previously learned means of communication. Speech and singing, therefore, form the basis of the German style of hornplaying, or any other style of playing.

The human voice is often described as the perfect instrument, because it has such capabilities of nuance, with all the variations and combinations of vowel and consonant sounds. While the meaning of the words being sung adds an expressive element, expression relies far more heavily on the inflection, cadence and tonal quality of the voice, which in turn are determined in large part by the language being sung. Wagner suffers as much from being sung in English as Gilbert and Sullivan would if it were sung *AUF DEUTSCH*. In the artistic sense, the meaning of the words is determined by the sound and character with which they are sung. The speaking or singing voice is considered by many to be the basis of an instrumental, or for that matter, compositional style. "The art of dramatic composition is in the composition of the melody of the language..."(19) "The tonal ideals of different nations...extend from basic psychology, and similarities between (their speech) and their music..."(20) The way we sound on the horn is dependent upon how we sound as we speak.

FOOTNOTES/ANMERKUNGEN

(1) Gunther Schuller, *Horn Technique* (London: Oxford University Press), p. 74. "...some of the more advanced German and Czech methods underscore a more robust approach to tone production and register problems."

(2) Willem Valkenier, "Reflections and perceptions". *Horn Call*. (Fresno, Cal. 1973, vol. IV, no. 1). p. 17. "The most pleasant consideration of hornplaying is the retainment of the true character of the waldhorn tone. Just as it is wrong to exaggerate the voice to a point where its true timbre is lost, so it is wrong to extend the inherent tone of an instrument beyond its natural possibilities."

(3) Barry Tuckwell, "Letter to Editor", *Horn Call*. (1971, vol. II, no. 1). p. 5. "...the German style is said to be heavy and ponderous...this is also erroneous as many players there play with a light sound..."

(4) Malcom Henderson, Barry Tuckwell, "The Horn Tests at Pomona" *Horn Call*. (1971, vol. II, no. 1), p. 55. "The overriding result was that a player sounds the same no matter what horn he is playing..." These were the results of a practical experiment of the sound of different makes of horns.

(5) W. A. Lawson, "Development of new Mouthpipes for the French Horn". (Baltimore, Maryland, 1976) p. 14. "The most Common alloys used in brass instrument manufacture are:

	Copper	Zinc	Nickel
Alloy No. 260 Cartridge Brass (Yellow Brass)	70%	30%	
Alloy No. 230 Red Brass (Gold Brass)	85%	15%	
Alloy No. 752 Nickel Silver (German Silver)	65%	17%	18%

(6) "Das Orchester", (B. Schott's Sohne, Mainz, March, 1978). pp. 209-211. In this edition 97 recognized orchestras are listed. These orchestras receive government support which varies with the number of full-time musicians employed. (The ratings are A, 100-130 players; B, 66-100 players; C, 56-66 players; D, 49-56 players; E, under 49 players.)

(7) Herman Eichborn, *Über Das Oktavierungs Princip bei Bleschinstrumenten, Insbesondere bei Waldhörnern*. (Leipzig, 1889), p. 39.

- (8)Max Hess, *Horn Call*, (1972, vol. II, no. 2), p. 75.
- (9)Hans Noethe, Former solo horn, Bayerische Staatsoper, and teacher at Munchen Hochschule fur Musik, (1950-75). Interview, July, 1977.
- (10)Willem Valkenier, "Reflections and Perceptions". *Horn Call*. (1973, vol. IV, no. 1), p. 15. "on the open horn I learned to breathe rhythmically and deeply, use my diaphragm properly to project the air, and to form and use my embouchure correctly."
- (11)Michael Hoeltzel, MusikHochschule, Detmold.
Hermann Baumann, MusikHochschule, Essen.
- (12)Anthony Baines, *Brass Instruments, their History and development*. p. 23.
- (13)Dr. Franz Trenner, "Der Vater, Franz Strauss", *Neue Zeitschrift für Musik*. 1955. p. 63.
- (14)Gunther Schuller, *Horn Technique*. (London: Oxford University Press), p. 74.
- (15)Christopher Leuba, "Phrasing Concepts", (Seattle, 1974), p. 4.
- (16)Hans Noethe: Otto Schmitz (Hornist with the Bayerische Staatsoper and Professor of Horn at the MusikHochschule in Munich).
- (17)Michael Hoeltzel; Otto Schmitz.
- (18)Rudolph Schulein, Professor of German at the Goethe Institute in Freiburg and Prien am Chiemsee. From a comment on the experience of American students learning German.
- (19)H. H. Stückenschmidt, "Leos Janaček und seine 'Jenufa' ", Program of the Bayerische Staatsoper, -Irmgard Scharberth, editor.
- (20)Ernst Paul, "Österreichische Musikzeitschrift", December, 1969, p. 33.

MYTHOS ODER METHODE: DER DEUTSCHE STIL HORN ZU SPIELEN

von R. Edmund House

Man könnte mit Recht die Frage stellen: Gibt es heute noch einen deutschen Stil, das Horn zu spielen, oder ist er unter dem Einfluss von Schallplatten, Massenmedien, Massenverkehr, dem zweiten Weltkrieg und der Nachkriegszeit verschwunden? Als Teilnehmer am Internationalen Musikwettbewerb (München, September 1978) habe ich erkannt, dass der deutsche Hornstil keineswegs ausgestorben ist; er ist vielmehr über seine alten Merkmale hinausgewachsen.

Was sind einige dieser Methoden (oder Mythen) des deutschen Hornstils? Viele meinen, er sei durch einen dunklen und vollen Klang und einen gebundenen Legatostil charakterisiert. Oft erklingen in den Bindungen Obertöne, die den Intervallsprung gewissermassen vorwegnehmen. Man meint auch, der Stil sei im Grunde robust, aber nicht leicht und flink. Beim Versuch, die gewünschte Klangfarbe hervortreten zu lassen, wird der Ton selten forciert; es wird auch kein Vibrato gebraucht. (1,2,3) Bevor

Ich diese Grundaspekte behandeln, möchte ich erwähnen, dass es im heutigen Deutschland eine grosse Mannigfaltigkeit im Spielstil, sowie der Hörner, Mundstücke, Schulen, Lehrmethoden und Spielerfahrungen gibt. Heute spielt auch der ausländische Einfluss eine Rolle in der deutschen Tradition, z.B. durch Schüler ausgewandeter Deutscher, die nun selber nach Deutschland kommen und die deutsche Tradition, durch die Spielerfahrungen daheim verändert, zurückbringen.

Betrachten wir den deutschen Stil, so müssen wir die Momente, die das Spielverhalten eines Hornisten beeinflussen, untersuchen. Darunter könnte man physische Aspekte rechnen, z.B. den Gebrauch von Lippen, Zunge, sowie Brust-, Stirn- und Mundhöhle, welcher umweltsbedingt, von den ersten Kinderjahren an gelernt wird, zunächst beim weinen, dann beim Lachen, Reden, Singen, später auch beim Hornspielen. Der Kontakt mit verschiedenen Arten von Lauten, von Musik, sowie die konventionelle Gehörbildung, wirken dann auf die Entwicklung der musikalischen Wahrnehmung und des Stils eines Hornisten. Lehrer, Schulen, Systeme der Hornpädagogik, Instrumente, Mundstücke, unterschiedliche Ensembleführung und unterschiedliches Repertoire spielen auch eine Rolle bei der charakteristischen Entwicklung eines Hornisten. Ein Spielstil wäre also letztlich die Art und Weise, worauf der Hornist seine Umwelts Erfahrungen mit seiner musikalischen Schulung kombiniert, um durch die Technik Noten zu interpretieren.

Jeder Spieler zieht ein anderes Instrument vor, obwohl, trotzdem, dass jedes Horn bzw. Mundstück dem Spieler anders vor kommt, ein Instrumentenwechsel gewöhnlich den Klang nicht wesentlich verändert. (4) Die meisten Hörner in Deutschland werden von der heimischen Industrie gebaut, doch viele Hornisten spielen auf Instrumenten, die in den USA, in England, Frankreich, Italien, der DDR, der Tschechoslowakei oder Japan hergestellt werden. Wäre aber ein gemeinsames Merkmal der deutschen Hörner zu erwähnen, wäre es ihr kompakter Klang, der Oberbrustresonanz eines Tenors oder Baritons etwas ähnlich. Oft findet man hier Hörner aus Gold messing, das einen weicheren und dunkleren Ton erzeugt. Nur wenige deutsche Hörner macht man in Neusilber, wohl die härteste im Instrumentenbau verwendete Legierung. (5)

Heute sind die meisten deutschen Hörner lackiert; sie haben auch meist ein abschraubbares Schallteil. Meiner Meinung nach wird dies mehr der Bequemlichkeit wegen, als aus etwaigen klanglichen Erwägungen getan. Einige Hersteller meinen, eine Schraubschürze komme dem Hornklang zugute, indem sie bestimmte Obertöne, welche den gespielten Ton stützen, stärken, während sie andere Obertöne, welche farbe unterstützen, herabdämpfen. Andere meinen, die Schraubschürze schade sowohl dem Ton als der Klangfarbe. Weider andere meinen, ein lackiertes Horn klingt dunkler als ein nicht lackiertes.

Die Vielfalt der Spielmöglichkeiten für einen Hornisten in Deutschland ist wirklich merkwürdig. Hörner finden Verwendung in zahllosen Blechblaskapellen, die vom Bund oder den Ländern unterhalten werden, z.B. bei der Bundeswehr, der Polizei, Feuerwehr, bei Rettungsdiensten und dem öffentlichen Verkehr. Zahlreiche Fest- und Feiertage bieten auch reichlich Gelegenheit fürs Musizieren. Schliesslich findet man Hörner bei vielen Orchesterarten, bei Kammer-, Operen-, Kur-, Opern-, und Symphonieorchestern. (6)

Vorwiegend spielt man hier das ausgebaute F/B-Doppelhorn. Ferner gibt es vielerlei Doppelhörner mit Verlängerungszügen, Hörner in C/hoch F, B/hoch Es und B/hoch F, sowie einfache Hörner in B, C, sowie Doppeldiskanthörner. Die Suche nach guter Tonqualität, guter Stimmung und verhältnismässiger Sicherheit dauert nun seit dem frühen orchestralen Gebrauch des Hornes zum Beginn des 18. Jahrhunderts. Schon 1882 baute die Firma E. G. Heidrich, Breslau, ein hoch F Diskanthorn. (7) Das war noch vor dem Vorgänger unserer modernen Doppelhörner: das erste Krupe-Gumpert Doppelhorn mit Verlängerungszügen, 1897 eingeführt. (8) Während viele in Deutschland fast ausschliesslich auf der B-Seite ihres Doppelhorns spielen, wird auch häufig das F-Horn bis zum mittleren g (notiert) gespielt. Obwohl viele Hornisten Diskanthörner verschiedener Art besitzen, scheinen drastische Befürchtungen über deren Gebrauch ungerechtfertigt. Meiner Ansicht nach ist es bloss eine Neigung, verschiedene Hörner für verschiedene Spielaufgaben zu benutzen.

Gibt es eine Verbindung zwischen dem Spielen des heutigen Doppelhorns und dem des Naturhorns (oder auch des alten einfachen F-Horns, z. B. des Wiener F-Horns, das heute vorwiegend nur dort gespielt wird), dann entdeckt man nun diese Verbindung heute wieder. Die alten Hasen, die beide Hornarten spielen, erwähen die Tatsache, dass Anfänger gewöhnlich ein paar Semester Naturhorn spielen. Das soll insofern vorteilhaft gewesen sein, als man sich zunächst ausschliesslich auf den Ansatz und das Atmen konzentrieren konnte, während man zugleich das Klanggefühl dieses originalen Waldhorns erfuh. (9,10) Obwohl einige Lehrer noch eine Lehrzeit auf das Naturhorn als Teil ihres Programms führen, wird aber leider normalerweise keine Verbindung gemacht zwischen dieser Schulung und dem Gebrauch des Doppelhorns. Während das Naturhorn von einigen Solisten jetzt wiederentdeckt wird, bleibt sein üblicher Gebrauch auf Amateurgruppen wie Jagdhornvereine beschränkt, welche die alten Jagdhornquartette zu passenden Gelegenheiten spielen. Spielt man dann, ausnahmsweise, Solo-oder Kammermusik auf dem Naturhorn, ist das Publikum zum grossen Teil verblüfft von den "verstimmten" Obertönen (d. h. nicht temperiert) und dem Klangunterschied zwischen offenen und gestopften Tönen.

Mundstücke sind weltweit verschieden, weil jeder nach einem Mundstück sucht, das ihm genau an die Lippen passt. Ich habe bemerkt, dass es hier in Deutschland grosse Unterschiede in der lichten Weite des Randes gibt; einige Hornisten verwenden Mundstücke mit einer Randöffnung, die ziemlich grösser ist als die durchschnittlichen 17 bis 18 mm. Es gibt auch merkliche Verschiedenheiten in der Anpassung des Mundstücks an das Mundrohr. Die Verjüngung des Mundrohrs und des Mundstückschafte ist nicht immer die normierte "Morse negative taper" der englischen und amerikanischen Praxis. Noch dazu ist das heutige deutsche Mundstück eher kessel-als trichterförmig.

Die rechte Hand wird hier eher dämpfend als offen verwendet. Man sieht zwar die "gewöhnliche" Handstellung: Finger gegen die dem Spieler entgegengesetzte Innenwand des Schalltrichters, ohne sie mit den Nägeln zu berühren, die Handfläche etwas gekrümmt, mit dem Handballen der näheren Seite der Innenwand ziemlich nah. Ist dies ein Extrem, dann ist das entgegengesetzte Extrem die von mir beobachtete Handstellung, in der die Handfläche an die nahe Seite der Innenwand gesetzt wird; die Tonqualität kontrolliert man dann durch Streken oder Krümmen der Finger. Diese Fingereinstellung

begünstigt einen klaren, hellen Klang, dabei ist es unmöglich, das Horn zu drosseln, dämpfen oder stopfen. Mit dieser Stellung ist es auch leichter, beim Stehen das Horn zu halten, wie es deutsche Hornisten bei Soli, Unterricht und Solovortrag oft tun. Beim Sitzen wird der Schall nicht immer frei gehalten, obwohl dies heute weniger häufig wird.

Wohl gibt es vielerlei Art und Weise, das Horn zum Erklären zu bringen. Welche aber sind die Momente, die einen Klang und dessen Rolle beim Phrasieren, im Spielstil überhaupt, bestimmen? Die deutsche Tradition betont vor allem die Tonqualität. Die altehrwürdige Methode, einen akzeptablen Ton zu erzeugen charakterisierte Franz Strauss so: "Nur durch das Halten des Tons und das Intervallstudium kann man einen edlen Ton hervorufen." (13) Tonstudien werden für den heutigen deutschen Hornschüler stark betont. Je nachdem der Lehrer es will, kann bis die Hälfte der Übungszeit dem Tonstudium gewidmet werden. Der grössere Teil des übrigen Studienmaterials ist oft den konventionellen Hornschulen wie Franz, Kopprasch und Kling ähnlich. Diese Studien sind hauptsächlich in einfachen Tonarten wie F, C und B mit ihren Molltonarten und I-IV-V Zügen. (14)

Ich könnte nicht behaupten, dass dies tonale und im Grunde nicht chromatische Studium die Kenntnis der gesamten deutschen Hornliteratur, wie sie der Hornist wohl findet, vollkommen unterstützt. Die Musik eines Wagner, Strauss, Mahler, sowie vieler heutigen deutschen Komponisten, kann äusserst chromatisch sein, nichtsdestoweniger bleibt die Hornmusik zum grossen Teil "hornistisch". Das bedeutet zwar nicht, dass die Hornstimmen etwa ausschliesslich "Hornquinten" ausmachen, aber oft erinnern sie daran, oder an andere Aspekte des klassischen Hornstils, wie z.B. Jagd- oder Militärmusik, oder auf die Obertonreihe des Naturhorns basiertes Material. Die Hornmusik ist im grossen ganzen traditionsgeklärt, und zwar rhythmisch noch mehr so als harmonisch. Z.B. bei einem Hornkonzert von Mozart, Strauss, oder Hindemith stehen die langsamen mit den schnellen Noten in jeweils demselben Verhältnis zueinander (die Halben, Viertel, Achtel usw.). Das zeigt auf eine gemeinsame Ruhe-Bewegungs-Relation, die, obwohl in jedesmal anderem harmonischen bzw. metrischen Rahmen gekleidet, einer gemeinsam phrasierten musikalischen Sprache entstammt.

Man mag glauben, die Tonqualität sei die Grundlage des Hornstils, wenn man annimmt, dass damit alles gemeint wird, was entweder in das Horn oder aus demselben gelangt. Gewisse Aspekte eines, sagen wir, angenehmen Tones, haben mit dem eigentlichen akustischen Schall nichts zu tun, d.h. mit der Tonhöhe und den ihr eigentümlichen Obertönen. Z.B. gehört das Hervorbringen (der Anstoss) und das Halten (die Gestaltung) des Tones gewiss dazu, wie man die Tonqualität wahrnimmt, sowie auch die Phrasierung (das Verbinden) dieser nun einmal erzeugten und gestalteten Töne. Ich meine, diese drei Aspekte allein tragen mehr zur Wahrnehmung eines "edlen Tons" bei, als der blosse Klang selber. Dazu stellen Metrum (die absolute Stellung der Töne in der Zeit) und Rhythmus (die Verteilung der Betonung auf die Töne) (15) noch mehr Anforderungen an Tonerzeugung und -formierung, denn sie machen die ersten Werkzeuge beim Phrasieren aus.

Einige deutsche Hornprofessoren, sowohl im Ruhestand als aktiv, haben mit gesagt, der Ton muss eine klingende Qualität haben, eine Nachklang wie den einer

Die menschliche Stimme beschreibt man oft als das vollkommene Instrument, wegen ihres Nuancenreichtums und der vielen Möglichkeiten von Zusammensetzung der Selbst- und Mitlaute. Während die Bedeutung der gesungenen Worte zum Ausdruck beiträgt, hängt der Ausdruck viel mehr von der plastischen Gestaltung, dem Tonfall und der Tonqualität der Stimme ab. Diese hinwiederum sind von der Sprache, in welcher vorgetragen wird, bestimmt. Wagner leidet ebenso viel darunter, auf englisch gesungen zu werden, als etwa Gilbert und Sullivan auf deutsch. Im Sinne der

Woher bekommt man die Vorliebe für eine bestimmte Artikulation, einen bestimmten Ton? Welche Quelle bedingt, wie man die Noten beim Phrasieren aufeinander bezieht, wie man die metrischen und rhythmischen Aspekte der gedruckten Noten "jongliert". Solche Werte, ob natürlich entdeckt oder im Lernprozess entwickelt, liegen tief im Spielenden, lange vor man das Horn aufgreift. Die Grundzüge eines Spielstils sind schon gegenwärtig, in vieler Hinsicht so wie die genetischen Charakteristika eines Kindes bestimmt sind, Jahre noch vor ihrem Hervortreten in sozialen Verhältnissen. Diese Grundzüge treten dann im Spielstil, in der Instrumentenwahl, in der Art ensemble, in der man spielt, oder in der Rolle der Musik im Leben eines Einzelnen zutage. Die Quelle dieses Evidentwerdens ist dort, wo alle Kunst weilt, wo sie ihren Ursprung hat, zu finden: dort, im Bedürfnis des Ich, sich Anderen mitzuteilen, sich mit der Umwelt im Beziehung zu setzen. Wenn wir das Horn spielen sind wir selbstverständlich durch früher angelebte Mittelungsarten beeinflusst. Sprache und Gesang legen also den Grund zum deutschen Hornstil, wie zu jedem anderen auch..

Beim Aussprechen des Deutschen habe ich auch bemerkt, dass man gute Zwerchfellunterstützung braucht, um viel Luft in Bewegung zu bringen, dazu braucht man ein Maximum an Lippen-Zungen- und Kieferbewegung. Die meisten Laute sind vorne im Mund, mit offenem Kehlkopf zu artikulieren. Deutsche ist eine Sprache starker Selbstlaute und kräftiger Artikulation, eine Sprache, in der dunkle, tief abgemessene Stimmen geschätzt werden. Dies ist besonders bei Frauen zu merken, auch die mit höheren Stimmen geben ihrer Rede eine dunkle Färbung. In deutschen Blechblaskapellen werden auch die tieferen Instrumente bevorzugt. Dabei gibt es gewöhnlich 2 bis 4 Flügelhörner, sowie 2 bis 6 Mann Tenorhorn, auch oft 2 Bassstuben.

Er wurde mir so erklärt: weder "da" noch "ta", wie bei der englischen Aussprache von "daughter" oder "taught", sondern etwas dazwischen, wie beim deutschen Wort "Tochter", d.h. eine stimmlose Dentalaut, die nicht aspiriert ist (sondern "lenisiert").

wird oft über den Noten so bezeichnet:
als sauber. Er wird aus gleichen Teilen Luft, Zunge und Lippenansatz gebildet, und Zungenstoss wird nicht als besonders hart, weich oder klar gedacht, vornehmlich aber dann ist die Zunge zu zählen, um ihn zu dirigieren, zu artikulieren. Der deutsche harmonische Rahmen, um den Klangkern zu bereichern. Ist der Kern einmal getroffen, die Gesamtheit der anderen mit dem Horn spielenden Instrumente, und der aktuelle wiederum seinen eigenen akustischen Einfluss auf den Ton ausübt. Dazu noch kommt des Horns. Das Horn verstärkt dies "summen" und trägt es in den Saal hinaus, der die reine Lippenchwinigung beim Erzeugen von, und Gleichwerden mit einem Oberton gezipften Saite, leise ersterbend. (16) Die Quelle dieses "Klingens", oder Kerns, bildet

En considérant le style allemand, nous devons examiner le facteur qui ont une incidence sur le jeu d'un corniste. Parmi ceux-ci, il faudrait inclure les aspects physiques, comme l'usage des lèvres, de la langue, de la poitrine, des sinus et des cavités orales, qui peuvent être influencés par l'environnement social de chacun et qui sont appris dès l'enfance, d'abord en pleurant, puis en riant, en parlant, en chantant, et plus tard, en jouant du cor. L'expérience que l'on acquiert au contact de ces divers types de sons et de musique, aussi bien que l'exercice traditionnel de l'ouïe, pourraient affecter le développement chez un joueur, de sa perception et de son style musical. Professeurs, écoles, systèmes de pédagogie du cor, instruments, embouchures, expérience d'ensembles musicaux de toutes sortes et répertoire entrent en ligne de compte pour déterminer le développement caractéristique du corniste. Un style de jeu pourrait, en dernier ressort, se voir dans la façon selon laquelle le joueur de cor combine

Quelles sont quelques-unes des méthodes (ou mythes) caractérisant le style allemand? Beaucoup pensent qu'il est caractérisé par une note pleine et sombre et par un style lié, *legato* ou les harmoniques dans les notes liées sont souvent accentuées, parfois en anticipant sur le changement d'intervalle. On considère que cette façon de procéder est avant tout vigoureuse plutôt que légère et agile: et en s'efforçant de faire ressortir le timbre du cor, le ton est rarement forcé, sans que l'on ajoute de vibrato. (1,2,3) Avant d'aborder ces considérations fondamentales, je dois dire qu'à l'heure actuelle, en Allemagne, on trouve une variété impressionnante dans le style, dans la sorte de cors et d'embouchures utilisés, d'écoles, de méthodes d'enseignement et d'occasions de jouer. Le style allemand de nos jours a subi des influences étrangères: les étudiants de joueurs allemands émigrés viennent en Allemagne, amenant avec eux ce qui constituait la tradition allemande, qui est maintenant modifiée par leurs pratiques dur cor dans leurs propres pays.

On est en droit de se demander, si de nos jours, il existe une façon allemande de jouer du cor, ou si ce style a disparu à la suite de l'influence des enregistrements, des moyens de communications, des autoroutes, des avions, de la Deuxième Guerre Mondiale et de l'occupation de l'Allemagne après la guerre? En tant que participant au Concours International de Musique organisé par La Bayerische Rundfunk (à Munich en Septembre 1973), je me suis rendu compte que le jeu du cor à l'allemande n'avait pas disparu, loin de là, mais avait pris une expansion de puis la deuxième guerre mondiale, dépassant ses caractéristiques anciennes.

R. Edmund House

LE COR JOUE À L'ALLEMANDE: UN MYTHE OU UNE METHODE?

Kunst wird die Bedeutung der Worte dadurch bestimmt, wie sie gesungen werden. Die Sprach- oder Singstimme halten viele für die Grundlage eines Instrumental-oder auch Komponierstils überhaupt. "Die Kunst in der dramatischen Komposition ist, die Melodie der Sprache zu komponieren..." (18) "Die Tonideale verschiedener Nationen stammen von deren Grundpsychologie und den Ähnlichkeiten ihrer Sprache mit ihrer Musik." (19) Unser Hornstil hängt von unserem Sprachstil ab.

ses expériences dans divers milieux et sa formation proprement dite dans sa technique d'interprétation de la musique manuscrite.

Pour ce qui est du matériel, chaque musicien a ses préférences. Bien qu'émoussées et cors différents provoquent chez le musicien, des sensations différentes, d'habitude, le changement de matériel n'influe pas de façon considérable sur sa sonorité. (4) Alors qu'une douzaine de fabricants de cor assurent la majorité de la production artisanale des cors utilisés en Allemagne, de nombreux cornistes allemands se servent d'instruments fabriqués en Amérique, en Angleterre, en France, en Italie, en Allemagne de l'Est, en Autriche, en Tchécoslovaquie ou au Japon. Si l'on devait toutefois mentionner une caractéristique d'ordre général sur les cors de fabrication allemande, on dirait qu'ils ont tendance à avoir une sonorité plus compacte à peu près comme la résonance des pommons (dans leur partie supérieure) d'un ténor ou d'un baryton. Les cors allemands sont souvent faits en cuivre rouge ou en laiton, conférant un son plus uni, plus sombre. Très peu des cors allemands sont faits en mallechort, qui est peut-être l'alliage le plus résistant utilisé dans la fabrication d'instruments. (5)

De nos jours, la plupart des cors allemands sont de type à pavillons vissés et laqués. Je pense que c'est plus pour des raisons pratiques que pour des raisons de timbre. Certains fabricants estiment que le pavillon vissé facilite le son du cor en renforçant certaines harmoniques soutenant la hauteur de la note, tout en limitant celles qui soutiennent le timbre. D'autres pensent que cela affecte le rendement du cor en couleur et en élévation. En outre, certains croient qu'un cor laqué a une sonorité plus sombre que ceux qui ne le sont pas.

En Allemagne, le joueur de cor voit s'offrir des occasions de jouer en vérité remarquables de par leur variété. Le cor est utilisé dans bons nombres de fanfares (kapellen) auquels des agences gouvernementales (telles que l'armée, la police, le corps des sapeurs pompiers ou des ambulanciers, la régie des transports, etc.) apportent leur soutien. De multiples occasions pour jouer sont offertes grâce aux nombreux festivals et fêtes qui font la renommée des Allemands. Finalement, on utilise le cor dans des orchestres de toutes sortes y compris les orchestres de chambre, pour les opérettes, le orchestres de stations thermales, les opéras, et les orchestres symphoniques. (6)

Le cor double en Fa/Si bémol est celui qui est le plus utilisé ici. De plus, j'ai vu de nombreuses variations de doubles compensateurs en Do/Fa alto, en Sibémol/Mibémol alto et en Sibémol/Fa alto, aussi bien que des simples en Sibémol. Do et les cors déchants en Fa et en Sibémol alto. La recherche de la bonne tonalité, de l'intonation, de la sûreté relative dans un cor se poursuit depuis sa première utilisation dans le cadre d'un orchestre un début des années 1700. Dès 1882, un cor en Fa alto a été mis au point par la Compagnie E. G. Heidrich de Breslau, (7) et ce, en fait, avant le prédécesseur de notre cor double moderne: le premier modèle Kruspe-Gumpert, double cor compensateur, fut fabriqué en 1897. (8) Tandis que de nombreux musiciens ici jouent presque exclusivement sur le côté Si bémol de leurs doubles cors, on trouve des preuves de l'usage courant du cor en Fa jusqu'au Sol dans le registre médium, et du cor en Si bémol et au de là. Bien que ne semble pas être aussi préjudiciable que certains sont portés à le croire. Je pense que cela reflète la tendance, selon les circonstances, de l'emploi de cors différents.

S'il y a un rapport entre le jeu du double cor actuel et le jeu du cor naturel, (ou même les vieux cors simples en Fa, tels que les cors viennois en Fa, surtout utilisés à Vienne) alors il s'agit d'un rapport que l'on redécouvre de nos jours. Les anciens maîtres qui utilisaient les deux sortes de cors mentionnent le fait que les élèves débutants consacrent un semestre ou deux à l'étude du cor naturel. On croyait que cela leur était bénéfique en ce sens que l'on ne se concentrait que sur l'embouchure et l'air de soutien, et en même temps, on éprouvait la sonorité et la sensation de ce cor original. (9,10) Bien que quelques professeurs consacrent un certain temps à l'étude du cor naturel dans le cadre du programme pour leurs étudiants, d'habitude une distinction est faite entre cette étude et le jeu du double cor. (11) Tandis que certains solistes sont en train de redécouvrir le cor naturel, son usage le plus courant est limité à des groupes amateurs, en grande partie: des sociétés de chasse, des sociétés musicales qui jouent des quatuors pour l'appel traditionnel à la chasse dans des concerts de Noël, pendant les festivités du Fasching, pendant des fêtes (en plein air) de la bière, du vin, au cours de mariages et de cérémonies religieuses. Quand on utilise des cors naturels pour jouer de la musique en solo et de la musique de chambre, le public est pour la plupart désorienté par les harmoniques "fausses" (désaccord à température égal), et l'inégalité sonore des tonalités ouvertes ou fermées.

Les embouchures varient de par le monde, parce que chacun s'efforce d'en trouver une s'adaptant à ses lèvres. Ici en Allemagne, j'ai remarqué une grande variété dans le diamètre de bord interne, certains musiciens utilisant un bocal de diamètre beaucoup plus large que celui de taille normale, de la taille d'une pièce de dix centimes environ: 17-18mm. L'embouchure de l'embouchure dans le tube principal n'est pas de taille constante. L'effilement des tubes principaux et des corps de rechange de l'embouchure n'est pas toujours de type uniformisé Morse O utilisé pour les instruments anglais et américains. Outre ces variations d'ajustement d'embouchure et de diamètres de bord interne, l'embouchure moderne de type allemand a plutôt la forme d'une cupule que celle d'un entonnoir. (12)

Les positions des mains usitées ici, sont faites plus pour couvrir que pour ouvrir: la position "habituelle" avec les doigts contre la paroi externe du pavillon (les ongles pas tout à fait contre la paroi du pavillon) et une main légèrement repliée dont la position postérieure est proche de la paroi interne du pavillon. Par ailleurs, j'ai vu une position des mains avec la paume de la main placée contre la paroi interne du pavillon (côté du corps), la qualité tonale étant rectifiée par l'extension ou la contraction des doigts. Cette position permet une résonance claire, éclatante, et il est impossible d'observer, d'assourdir, ou de boucher le cor. Avec cette position il est également plus aisé de tenir le cor, tout en étant debout, comme les musiciens allemands ont tendance à le faire pour tous leurs soli, leurs leçons et leurs récitals. Quand le musicien est assis, le pavillon n'est pas toujours maintenu à distance des genoux bien que cette pratique soit en désuétude de nos jours.

Assurément, il y a de multiples façons de faire sonner le cor, mais quels sont les facteurs qui permettent de faire sonner le cor et quel est son rôle général dans le style de jeu et le phrasé? La tradition allemande souligne la qualité tonale avant tout. La méthode séculaire pour obtenir un ton acceptable a été caractérisée par Franz Strauss: "Surtout en soutenant les tonalités et par les études d'intervalle peut-on obtenir une

tonalité noble." (13) De nos jours, l'accent est mis sur les études de tons pour l'étudiant allemand. Selon son professeur, il peut consacrer au moins la moitié du temps imparté aux répétitions au "Tonstudium". La majorité du matériel d'études restant est souvent comparable aux manuels à méthode conventionnelle de Franz, Kopprasch et Kling. Ces études sont pour la plupart présentées dans le clés simples de Fa, Do, et Si bémol, avec les mineures connexes—et les progressions I-IV-V. (14)

J'hésiterais à dire que ce matériel d'études tonal et fondamentalement non chromatique corrobore les connaissances allemandes en la matière qu'un joueur de cor est appelé à rencontrer ici. La musique de Wagner, Strauss et de Mahler, aussi bien que celle de nombreux compositeurs allemands modernes, peut être extrêmement chromatique: pourtant, l'écriture pour cor demeure pour la majeure part "en rapport avec le cor". Tandis que cela ne veut pas dire que les parties pour cor sont toutes "des quintes pour cor", elles rappellent par certains côtés la façon classique d'écrire pour le cor, comme les sonneries pour la chasse, sonneries militaires, ou le matériel basé sur les séries d'harmoniques pour le cor naturel. L'écriture pour cor dans sa majeure partie est traditionnel de nature, plus rythmique qu'harmonique. Par exemple la musique de Mozart, Strauss ou de Hindemith pour les concerts pour cor contiennent un mélange similaire d'équilibre de notes lentes et rapides de—secondes, quarts, huitièmes, etc. Bien qu'ayant peut être une ossature harmonique ou métrique différente provenant d'un langage musical communément phrasé, cela indique une formule similaire de pause et de mouvement.

On pourrait penser que la qualité tonale est à la base du style dans le jeu du cor si on accepte l'idée que cela inclut tout ce qui arrive dans le cor (et ce qui en sort). Certains aspects de ce que l'on pourrait appeler une tonalité agréable n'ont rien à voir avec le son physiquement parlant; c'est à dire, le degré d'élévation et son association particulière des harmonique d'appui. Par exemple, la production (attaque) et la prolongation (le façonnement) du timbre est certainement reliée à la façon dont on perçoit la qualité de la note, tout comme l'est le phrasé (appariement) de ces tonalités produites et prolongées. Je crois que ces trois aspects ont davantage à voir avec la façon dont on perçoit "le timbre noble", plutôt qu'avec le son brut lui-même. En outre, le mètre, ("placement absolu de la note dans le temps") et le rythme ("distribution de l'accentuation sur les notes") (15) jouent des conditions supplémentaires à la production et la prolongation du timbre car le mètre et le rythme sont les éléments de base pour ce qui est du phrasé.

Plusieurs professeurs de cor allemands, à la retraite ou en activité, m'ont dit que le timbre doit avoir une tonalité résonnante, "un claironnement se prolongeant", tout comme le son d'une corde pincée s'estompera ou diminuera en MORENDO. (16) La source de cette "résonnance claironnante", ou noeud fondamental, est la pur vibration des lèvres comme elles produisent et s'allient à l'une des harmoniques du cor. Le cor amplifie cette sonorité "vibrante" et la propage dans la salle qui à son tour ajoute ses propres qualités acoustiques à la sonorité. En outre l'association des autres instruments au cor et le cadre harmonique dans lequel ils jouent, ajoutent encore davantage d'éléments au son original central.

Une fois que le son central est capté, la langue doit être maîtrisée pour le diriger et l'énoncer. L'usage de la langue à la manière allemande, n'est pas d'habitude considérée

comme étant particulièrement dur, mou, ou tranchant, mais est considéré comme étant propre. Cette énonciation répartit de façon égale, l'air, la langue et l'embouchure, et est souvent indiquée au dessus de la note par *ff*. Elle m'a été décrite comme étant ni TAAH comme dans la prononciation anglaise de dauch (ter) ou taugh-t, mais plutôt DTAH ou TDAH, comme dans la prononciation allemande de TOCHTER (TOHKHT'R). (17) En prononçant, TOCHTER, la pointe de la langue est proche des dents de devant et elle est rejetée vers l'arrière et vers le bas, tandis que la partie médiane de la langue s'amincit et se raffermi.

En parlant allemand, j'ai constaté également que l'on doit être assisté par le diaphragme pour déplacer une quantité d'air, pour énoncer la majorité des sons avec la partie antérieure de la bouche, avec la gorge ouverte. (18) L'allemand est une langue aux sons accentués des voyelles, aux énonciations énergiques et aussi où la voix sombre ou basse modulée est appréciée. Ceci est particulièrement remarquable chez les femmes, parmi lesquelles celles qui ont une voix haut perchée, parleront avec une voix basse. On note aussi une préférence dans les fanfares allemandes pour les cuivres à basse tonalité. Ils comprennent des sections de bugles de 2-4 musiciens, des sections de bugles ténores avec 2-6 musiciens et souvent 2 tubas de basse tonalité.

Comment en vient-on à préférer certaines tonalités et énonciations? Qu'est-ce qui détermine la façon dont on relie une note à une autre en phrase et comment jongle-t-on avec l'aspect métrique et l'aspect rythmique de la musique écrite? Ces valeurs, quelles aient été découvertes naturellement ou développées selon le processus de l'exercice des répétitions et l'enseignement, sont ancrées dans l'individu bien avant que l'on choisisse le cor. Les ingrédients de base dans la façon de jouer d'une personne, sont déjà présents à peu près comme les caractéristiques génétiques chez l'enfant sont fixés bien avant qu'elles deviennent apparentes dans les rapports sociaux. Ces ingrédients peuvent s'exprimer dans le style de jeu, dans le genre de matériel utilisé, dans la sorte d'organisation musicale dans laquelle on joue ou dans l'importance prise par la musique dans la vie de l'individu. Or l'art commence et réside, est à l'origine de ces manifestations: dans la recherche du "moi" afin de communiquer avec les autres et avec son milieu. En jouant du cor, nous sommes naturellement influencés par les moyens de communications déjà appris. La parole et le chant donc sont à la base du jeu du cor à l'allemande, ou de n'importe quel autre style du jeu.

La voix humaine est souvent considérée comme étant l'instrument parfait de par ces capacités de nuance, avec toutes les variations et combinaisons de voyelles et de sons, de consonnes. Tandis que le sens des mots chantés ajoute un élément d'expression, l'expression s'appuie beaucoup plus sur l'inflection, la cadence, la qualité tonale de la voix qui a leur tour sont déterminées en majeure partie par la langue chantée. Wagner souffre autant d'être chanté en anglais que Gilbert et Sullivan le sens des mots est déterminé par le son et l'accent utilisés pour les chanter. La voix parlée ou chantée est considérée par beaucoup comme étant la base d'un style instrumental voire même du style de composition. "L'art dans la composition dramatique est la composition de la mélodie dans la langue..." (19) "Les tonalités idéales des différents pays.. proviennent de la psychologie de base, et des similitudes entre (leur parlé) et leur musique..." (20) Notre façon de jouer du cor dépend de notre façon de parler.

NOTES

(1) Gunther Schuller, *Horn Technique*. (London: Oxford University Press), p. 74 "...certaines des méthodes allemandes ou tchèques les plus avancées soulignent une approche plus vigoureuse de la production tonale et des problèmes de registre."

(2) Willem Valkenier, "Reflections and Perceptions", *Horn Call*. Fresno, Cal. 1973, vol. IV, no. 1). p. 17. "L'aspect le plus agréable dans le jeu du cor et le maintien du caractère véritable de la tonalité du Waldhorn. Tout comme il est faux d'exagérer la voix jusqu'à ce que l'on perde le timbre véritable, il est également faux d'étendre la tonalité inhérente d'un instrument au-delà de ses possibilités naturelles."

(3) Barry Tuckwell, "Letter to Editor", *Horn Call*. (1971, vol. II, no. 1), p. 5. "...on dit que le style allemand est lourd et pesant... c'est également faux car là-bas de nombreux musiciens utilisent pour jouer des sonorités légères."

(4) Malcom Henderson, Barry Tuckwell, "The Horn Tests at Pomona", *Horn Call* (1971, vol. II, no. 1), p. tt. "Le Résultat primordial fut qu'un musicien a la même sonorité indépendamment de la sorte de cor utilisé..." Ce furent les résultats d'une expérience concrète du son avec des cors de différentes fabrications.

(5) W. Lawson, "Development of new Mouthpipes for the French Horn". (Baltimore, Maryland, 1976), p. 14. Les alliages employés communément pour la fabrication des cuivres manufacturés sont:

	Cuivre	Zinc	Nickel
Alliage No. 260 Cartridge Brass (Cuivre jaune)	70%	30%	
Alliage No. 230 Cuivre Rouge (Cuivre or)	85%	15%	
Alliage No. 752 Nickel Argent (Argent Allemand)	65%	17%	18%

(6) Das Orchester", (B Schott's Sohne, Mainz, March, (1978), pp. 200-211. Dans cette édition, 97 orchestres reconnus sont répertoriés. Ces orchestres reçoivent une aide du gouvernement variant avec le nombre de musiciens employés à plein temps. (Les classifications sont A, 100-130 musiciens; B, 66-100 musiciens; C-56-66 musiciens; D-49-56 musiciens; E, moins de 49 musiciens.)

(7) Herman Eichborn, Ueber das Oktavierungs Princip bei Blechinstrumenten, Insbesondere bei Waldhoernern. (Leipzig, 1889), p. 39.

(8) Max Hess. *Horn Call*, (1972, vol. II, no. 2), p. 75.

(9) Hans Noethe, ancien cor soliste, Bayerische Staatsoper, et professeur à la Hochschule für Musik, (1950-75). Interview, Juillet, 1977.

(10) Willem Valkenier, "Reflections and Perceptions", *Horn Call*. (1973, vol. IV, no. 1), p. 15. "Avec le cor ouvert j'ai appris à respirer de façon rythmée et profondément, à utiliser mon diaphragme à bon escient pour projeter l'air et pour former mon embouchure et l'utiliser correctement."

(11) Michael Hoeltzel, Musik Hochschule, Detmold.
Hermann Baumann, Musik Hochschule, Essen.

(12) Anthony Baines, Brass Instruments, Their History and Development, p. 23.

(13)Dr. Franz Trenner, "Der Vater, Franz Strauss", Neuen Zeitschrift fuer Musik., 1955. p. 63.

(14)Gunther Schuller, Horn Technique. (London: Oxford University Press), p. 74.

(15)Christopher Leuba, "Phrasing Concepts", (Seattle, 1974), p. 4.

(16)Hans Noethe; Otto Schmitz (joueur de cor avec le Bayerische Staatsoper et professeur de cor à la Musik Hochschule de Munich).

(17)Michael Hoeltzel; Otto Schmitz

(18)Rudolph Schulein, Professeur au Goethe Institut à Freiburg et à celui de Prien am Chiemsee. D'après un commentaire sur l'expérience d'étudiants américains apprenant l'allemand.

(19)H. H. Stueckenschmidt, "Leos Janacek und seine 'Jenufa'", Programme du Bayerische Staatsoper, Irmgard Scharberth, éditeur.

(20)Ernst Paul, Oesterreichische Musikzeitschrift", Décembre 1969, p. 33.





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Paul Mansur wrote for the last issue of the *Horn Call* an article "Which is the properst horn to play?", in which he mentions in passing that he had been fortunate enough to acquire a *hand-crafted* Geyer horn. The word *hand-crafted* has led me to write this article, inasmuch as I believe that a bit more clarity on this concept is needed. Particularly since I have been asked repeatedly in the States: "Are your horns handmade?"

In 1970 I met Karl Geyer and visited him several times during my stay in Chicago. We also held long discussions on production methods at the time of his apprenticeship in Germany and today. We reached the conclusion that instrument making, at least in Germany, had retained its character as a craft, despite the introduction of modern machines. Karl told me also that he, like other small companies, ordered basic parts such as bell, valves, and slides from various producers in Germany, since he lacked the necessary machining equipment, which was rather expensive. So, in his case, hand-crafting, strictly speaking, meant assembly, making braces, and certainly the adding of the leadpipe.

This work, the fitting up of brass instruments, is done even at the world's largest manufacturers, by hand, even where, as is the case with Yamaha, an assembly line, or with other large firms, a similar method, is used. But certainly no one would refer to these instruments as handmade. What then is the difference, and does handcrafting offer any advantages, ultimately, to the buyer?

By Handcrafting as I understand and practice it in our firm, I mean: planning, or execution, or supervision of the essential operations on the instrument by the master craftsman himself. Further, skill in constructing such acoustically important parts as bell, valves, and lead pipe. For one man this is only possible if the business is kept to a manageable size, and only small production runs made. Using modern machines can then have only a positive effect on quality, for handcrafting certainly does not imply, for example, producing valves individually on a simple lathe and then lapping them by hand, as was still generally the custom at the time of Karl Geyer's apprenticeship. Nor does it imply hammering and rubbing the bell by hand. Handcrafting yes, where it improves quality; and how often is not the sure hand of the master craftsman necessary in the course of his journeyman's work, in order to bring a part into proper alignment. But still, handcrafting no, where (no matter how) the possibility of negative influence on quality exists. Modern methods of measurement and their application via computer have expanded our knowledge of acoustic processes within the instrument to the extent that we are able to recognize essential factors. But it is essential also to reproduce exactly, time and again, measurements which have been worked out and tested in practice. This is impossible in pure handcrafting, because the hand-formed slide will not only look different each time, but will always influence the instrument acoustically in a different manner. Contrarily, the machine-produced slide remains always a known quality.

Karl Geyer lernte ich 1970 kennen und besuchte ihn während eines Aufenthaltes in

Paul Mansur schrieb für die letzte Ausgabe des *Horn Call* den Artikel "Which is the properest horn to play?" Nebenbei erwähnt er darin, dass er das Glück hatte, ein *handgemachtes* Geyer Horn zu bekommen. Das Wort *handgemacht* veranlasst mich zu diesem Artikel, von dem ich glaube, dass etwas mehr Klarheit über diesen Begriff vonnöten ist, worde mir doch speziell in den Staaten immer wieder die Frage gestellt: "Sind ihre Hörner handgemacht?"

von Helmut Fritke

WALDHÖRNER HANDGEMACHT?

My remarks should not lead to the conclusion that instruments off of large production runs have to be of lower quality. That is certainly not the case, as the many Conn and Holtons in the hands of outstanding musicians prove. But more of these musicians still do not wish to do without the handcrafted instrument for special purposed.

Finally, is the horn which is produced in part with modern machines and only assembled by hand, to be called *handcrafted*? I would venture to say so, if the work is done in manageable quantities, in teamwork centered around the master craftsman. Modern machines are then merely the best possible hand tools. Instruments off the assembly line or in large runs are accordingly not handcrafted: the hand, here used as a machine, performs mere mechanical work with no thinking involved. Advantages and disadvantages of handcrafting are obvious. Advantages: the manageable small production run, which in our shop for example never exceeds 24 of the same type. Customers' special requests can be taken into consideration, and, what is more important, corrections and experiments can be made quickly and without difficulties. The disadvantage in comparison to large production runs and assembly-line construction: the much higher wage costs, since the work cannot be chopped up, it requires the expensive skilled worked. On the other hand, cheap unskilled labor is used for assembly-line work.

Certainly Karl Geyer built good horns: however, it is still today said of them that each one turned out quite different. The reason why is easy to see, from what was said above, for he did not always order his parts from the same manufacturers, and time and again had to adapt his further work to the parts he had bought. The fact that his instruments did turn out well had to have been due to the fact that he could take the time to test without hurry and take care of whatever errors had cropped up, through appropriate changes, thanks to his experience. Today we have to work with greater certainty, because it hinders further developments. In addition, even with assembly in short runs, differences will arise from horn to horn, small to be sure, but which can still be felt and heard, despite standardized parts and the greatest scrupulousness. These differences result from the impossibility of achieving completely uniform assembly by hand.

Chikago einige male. Wir führten auch lange Gespräche über Arbeitsmethoden zu fest, das der Instrumentenbau trotz Einführung moderner Maschinen zumindest in Deutschland doch seinen handwerklichen Charakter beibehalten hat. Karl erzählte mir auch, dass er wie andere Kleinbetriebe wesentliche Teile, wie Schallstück, Maschine und Bögen von verschiedenen Herstellern in Deutschland bezogen hat, da ihm dazu in seiner Werkstatt immer die doch ziemlich aufwendigen maschinellen Einrichtungen gefehlt haben. Reine Handarbeit war also bei ihm der Zusammenbau, das Stützen-machen und sicher die Anfertigung des Mundrohrs.

Diese Arbeit, die Montage der Blechblasinstrumente, geschieht aber selbst bei den grössten Herstellern der Welt von Hand, sogar dort, wo wie bei Yamaha am Fließband oder wie bei anderen grossen im Taktverfahren gearbeitet wird. Aber sicher würde wohl niemand diese Instrumente als *Handarbeit* bezeichnen. Worin besteht nun der Unterschied und bietet die Handarbeit überhaupt Vorteile, von denen der Käufer letztlich profitieren kann?

Unter Handarbeit wie ich sie verstehe und in unserem Betrieb praktiziere, verstehe ich, dass der Meister selbst die wesentlichen Arbeiten am Instrument plant, durchführt oder überwacht. Dass er ausserdem die Fertigung der akustisch wichtigen Teile wie Schallstück, Maschine, und Mundrohr im Griff hat. Für einen Mann ist das nur dann möglich, wenn bei überschaubarer Betriebsgrösse nur kleine Stückzahlen eines Typs hergestellt werden. Dass dabei moderne Maschinen zum Einsatz kommen, kann sich nur positiv auf die Qualität auswirken, denn unter Handarbeit ist sicher nicht zu verstehen, dass beispielsweise Ventile einzeln von Hand auf einen einfachen Drehbank hergestellt und von Hand eingeschlifften werden, wie es zu Karl Geyers Lehrzeit allgemein üblich war. Sicher auch nicht, dass das Schallstück von Hand verhältnismässig und gerieben wird. Handarbeit ja, wo sie unqualitätssteigernd wirkt: wie oft ist nicht der sicher Handgriff des Meisters bei der Arbeit seiner Gesellen nötig, um ein Teil in die richtige Position zu bringen. Trotzdem, Handarbeit nein, wo, wie auch immer, nur die Möglichkeit besteht, die Qualität negativ zu beeinflussen. Moderne Messmethoden und deren Auswertung durch Computer haben unser Wissen über akustische Vorgänge im Instrument derraum erweitert, dass wir in der Lage sind, Wesentliches zu erkennen. Wesentlich ist es aber, erarbeitete und in der Praxis erprobte Masse immer wieder genau zu reproduzieren. In reiner Handarbeit ist das unmöglich, denn der von Hand gebogene Bogen wird nicht nur jedesmal etwas anders aussehen, sondern das Instrument auch immer wieder akustisch anders beeinflussen. Dagegen bleibt der maschinell hergestellte Bogen immer eine Bekannte Rechengrösse.

Karl Geyer baute sicher gute Hörner, von denen man jedoch heute noch sagt, dass jedes Stück ganz anders wurde. Warum ist aus dem Vorhergesagten leicht zu ersehen, denn er bezog seine Teile nicht immer von den Selben Herstellern und musste seine weitere Arbeit immer wieder den Gegebenheiten der gekauften Teile anpassen. Dass seine Instrumente trotzdem wieder gut wurden, lag sicher daran, dass er sich die Zeit nehmen konnte, in Ruhe zu probieren und aufgetretene Fehler dank seiner Erfahrung durch gezielte Änderungen zu beseitigen. Wir müssen heute sicherer arbeiten, denn seine Methode wäre nicht mehr bezahlbar. Ich meine auch nicht wünschenswert, hemmt sie doch kontinuierliche Entwicklungen, ausserdem ergeben sich trotz

genormter Bauteile und grösster Gewissenhaftigkeit selbst beim Zusammenbau in kleinen Serien schon so immer wieder zwar geringe, aber doch spürbare und hörbare Unterschiede von Horn zu Horn, die aus der Unmöglichkeit resultieren, den Zusammenbau von Hand völlig gleich durchzuführen.

Ist letztlich das in der Teilfertigung mit modernen Maschinen und nur in der Montage von Hand hergestellte Horn als *Handarbeit* zu bezeichnen? Ich wage das zu behaupten, wenn in übersehbaren Stückzahlen im Teamwork mit dem Meister als Mittelpunkt gearbeitet wird. Moderne Maschinen sind dabei nur die bestmöglichen Handwerkzeuge. Keine Handarbeit sind demnach Instrumente vom Fließband oder aus der Gross-serie, die Hand, heir wie eine Maschine eingesetzt, verrichtet nur mechanische Arbeit unter Ausschaltung des Denkprozesses.

Vorteil und Nachteil der Handarbeit sind ersichtlich. Vorteil die übersehbare Kleinserie, die beispielsweise in unserem Betrieb nie 24 Stück des gleichen Typs überschreitet. Spezielle Kundenwünsche lassen sich berücksichtigen und, was noch wichtiger ist, Verbesserungen und Experimente sind schnell und ohne Schwierigkeiten durchführbar. Der Nachteil gegenüber Gross-serie und Fließbandfertigung, die sehr viel höheren Lohnkosten, da die Arbeitsgänge nicht zertüchtelt werden können, erfordern sie den teuren Fachmann. Dagegen lässt man die Handgriffe am Fließband von billigen, ungelerten Kräften ausführen.

Meine Ausführungen sollen nicht zu dem Schluss führen, dass Instrumente aus der Gross-serie minderer Qualität sein müssten. Dem ist sicher nicht so, was die vielen Conn und Holton in den Händen hervorragender Musiker beweisen. Aber die meisten dieser Musiker wollen doch ausserdem nicht auf das handgemachte Instrument für besondere Aufgaben verzichten.



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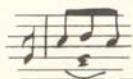
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THE HORN TRILL

by Wendell Hoss

Performing a lip trill on the horn may be likened to flying an airplane. It is comparatively simple once the plane is in the air but is much more difficult to land safely. Likewise, the horn player may achieve quite a velocity with those alternating notes but run into trouble in ending the trill gracefully. To develop facility in ending trills I would recommend deliberate, rhythmic practice of the trill, beginning with a few notes at the end and working backward. To use the conventional trill ending, (the penultimate note one degree below the notated trill tone, either a whole or half step, the final note being the principal tone), try practicing in this fashion:



then:



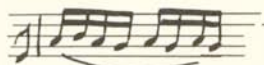
or:



and:



and:



and so on back adding more trilled notes before the above endings. (Trills may resolve to almost any note, up or down.)

Any comment on the rhythmic treatment of the lip trill applies equally to the trill using valves. For smoothness in the latter, try, when possible, to add more tubing to the upper note to create the fingering for the lower note:



and



than



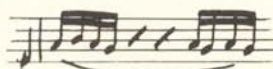
is smoother than:



At this point it might be desirable to determine whether one's natural tendency is to accent the upper or lower note of a trill. It does not matter which, except that a different rhythmic adjustment at the beginning and end of the trill is required. Also, the choice between starting the trill on the note above or the principal tone demands a like adjustment.

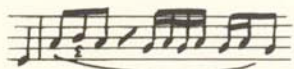
These four patterns should basically take care of any long trills one is likely to encounter:

With accents on the upper note



Starting on note above:

With accents on the lower note

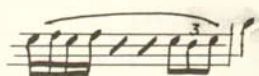


Starting on note above:

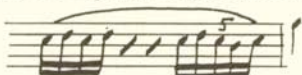
Starting on
lower note:



Starting on
lower note:



A variant in the broad triplet ending would be to add two more notes to the pattern and hurry up the whole group:



In any case the beginning and ending of a long trill should not be too metrically strict so as to make the trill sound mathematical. With short trills the best advice, I feel, would be to suggest playing them as fast as possible and not worry about beginnings and endings. Where very little time is allowed for a trill, a simple mordent can serve as a substitute:



By all means, practice the endings with an accent (articulation) on the resolution note. Trills are almost always written that way.



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by Fred Fox

I have seen articles written about the correct hand position of the right hand in the bell. All of them had merit. But, for me, somehow, a problem still remained. Each individual's hand varies. Some are fat, some are narrow, some are short and some are long. The size and shape of bells vary with different makes of horns. All this adds up to a seemingly complicated problem.

I have come upon a simple "sound proof" formula which works successfully for any size hand in any type of bell. This "essential" was not included in my book, *Essentials of Brass playing*, because it applies only to French Horn players and the book was written on points solely applicable to all Brass Instruments. I am therefore submitting this "essential" to the Hornists reading the HORN CALL for their consideration.

The Horn can be played without the hand in the bell—with proper slide adjustments—but would sound too open. The Horn is expected to have a compacted, muffled quality. How much should the player muffle or compact the sound before it gets too muffled or remains too open? A tricky question. The following experiment should answer the problem satisfactorily. Keep in mind that we are seeing an ideal combination, one which retains the basic open sound and yet incorporates a maximum compacted, velvet quality too!

Try the following experiment in a standing position only. (We will discuss the sitting position later.)

Play middle G (concert C) with the hand in an extreme open position. As you sustain the note, gradually close the hand into the bell making the sound more compact or muffled. Continue closing the hand until the basic open sound suddenly is lost. Back the hand up and suddenly the open quality reappears. At this critical point we find that varying the hand a fraction of an inch retains or loses the basic open sound! The point where the slightest change of hand position loses or retains the basic open quality is the critical point where the performer achieves the maximum compactness of the typical Horn quality without losing the basic open sound! A slight movement of the hand at the critical point makes a noticeable difference between the open or too-muffled qualities! This "sound" formula works with any size hand and/or any size bell.

Hopefully you have tried this experiment and found that it works for you, too. Now let us continue—this is only the beginning. At this critical point the hand position becomes a very sensitive factor. There are slight adjustments that occur when playing the same note loud or playing an octave lower in the same dynamic. The hand must be ready to make slight adjustments as the sound dictates at any time. I find that it becomes second nature to make the small adjustments necessary by listening for the open quality at all times. It may sound complicated, but it really isn't. The hand will make the adjustments without you being aware of it. Consider, when driving a car the wheel is constantly adjusted without your being aware of it. The same holds true when

riding a two wheel bicycle. The adjustment is second nature when the principle is mastered.

The standing and sitting positions present a sound-variable which can easily be compensated for. Recall, I suggested working out the hand position while standing. The reason is that, when standing, the bell is on the right hand side of you and the sound travels past your body. There is no body interference. When sitting with the same hand position and allowing the bell to rest on your lap, the sound is now directed towards your body. You have introduced an additional muffling factor. The sound is not the same as it was when standing. It has changed! Solution: If the bell does rest on your lap, the right hand no longer has to support the Horn as it did when you were standing. All you have to do is roll your hand around so that the palm is now facing more toward the ceiling—retaining, at all times, the identical amount of compacted quality. By rotating your hand ceilingwards you are now redirecting the sound flow. It no longer hits the side of your body, but escapes upwards clearing the body.

This hand rotation can be checked. Sustain a middle *G* in the sitting position. As you sustain the note, rotate the palm of your hand toward the ceiling keeping the same degree of compacted quality at all times. You will notice that there is a marked difference in the quality of the sound by this simple, easy adjustment. Of course, if you play the Horn off the lap when sitting, then it would be just as when standing and no adjustment would have to be made.

This "sound formula" should eliminate the concern of big hand, little hand, big bell, little bell, etc. Balancing the openness and the compactness and being ready to make slight adjustments should help the performer arrive at the best hand position under any and all circumstances.



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INDEX TO PERIODICAL ARTICLES ON THE HORN:
ADDITIONS AND CORRECTIONS

Jeffrey Agrell

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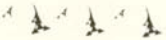
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ACKNOWLEDGEMENT: I would like to thank Norman Schweikert and Bernhard Bruechle for their contribution to these listings.

*Request to the Horn Call readership: Does anyone have copies of the old *Symphony* magazine?



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MUSIC REVIEWS

Jeffrey Agrell

Studia orkiestrowe na rog (Orchestral studies for horn)

Tadeusz Chachaj, ed. PWM Edition
(Polskie Wydawnictwo Muzyczne
1969, 99p.

To date there exists no really good one-volume orchestral excerpt book for horn; i.e. one that is accurate, well-edited, and contains only works central to the orchestral repertoire of all musical eras. This book of excerpts by Tadeusz Chachaj falls short of these criteria, but it is a definite improvement on that old standard, Pottag Vol. 1. Though he devotes space to excerpts from the works of over a dozen Polish composers, Chachaj provides a good representation of excerpts from the central repertoire, e.g.: Handel: The Water Music; Bach: 1st Brandenburg Concerto, B Minor Mass; Beethoven: 9 Symphonies, Brahms: 4th Symphony, Variations on a Theme by Haydn; Strauss: Don Juan, Till Eulenspiegel; Dvorak: New World Symphony; Schumann: 3rd Symphony; Schönberg: Fünf Orchesterstücke Op. 16; Ravel: Daphnis and Chloë, Bolero, Piano Concerto in G Major; Stravinsky: Little Suite, Petrouchka, Symphony in 3 Movements; also: excerpts from: Liszt, Franck, Dukas, Respighi, Honegger, Grieg, Von Weber, Rimsky-Korsakov, Skriabin, and others. On the whole, it is a very good collection. Only two things mystify me: why is only Brahms 4th Symphony excerpted here (what about 1, 2, & 3?) and what in the world are the *bassett* horn parts to the Mozart Requiem doing here?

Sonata for horn and piano

Wojciech Kilar. Warsaw: Polskie Wydawnictwo Muzyczne. c 1959

Kilar's *Sonata*, written 24 years ago for Jozef Brejza (now solo horn of the Basel Symphony Orchestra) is a lively and attractive piece that should find a place in more recital programs. The theme of the first movement, *Allegro*, is brusque and march-like, and alternates with contrasting sections more lyrical in nature. Range (g to g") and technical difficulties are moderate, but the dynamics are usually forte and playing is almost continuous. The second movement, *Recitativo e arioso*, is slow and singing, and offers good opportunities for expressive playing. It also demands a strong lip since the phrases are long and the melody slow; at one point it climbs slowly to a climatic held c", fortissimo. The last movement is a rather quick Allegretto in 3/4 and is a delight and a challenge to play. The main theme is modal and dance-like; there are some tricky fast scale passages plus some spots with some very "interesting" rapid leaps. In measure 129, Herr Brejza notes that the three groups of four 16th notes should be articulated two slurred and two tongued, instead of all slurred (and Thank God for That).

Kürtiskola, Vol. 1 (study Material for the First Year)

Janos Onozo. Budapest: Zeneműkiadó Vallalat, 1959, 86p.

Onozo states in the Foreword (Given in Hungarian and German) that his purpose in setting forth this method is 1. To provide a *Hungarian* method that provides the student with a variety of interesting pieces of music instead of just the usual boring exercises; 2. Technical and musical problems will be approached stepwise through musical illustrations and not without sufficient and appropriate preparation. Onozo says that this Hungarian method will enable the student to learn first on his instrument his musical mother tongue, which is Hungarian folk

music. Exercises consist of either Hungarian folk music or compositions firmly rooted in this style. He says he intends to avoid *etudes* (in the old sense of the word) as much as possible; most of the music is "living" music. Included are many duets plus pieces for horn and piano. He recommends that the student learn to sing each exercise melodically and rhythmically correctly before playing it on the instrument, since his purpose here is to develop a well-rounded musician, not just a 'horn player'.

Also included in the first section: diagrams of the hand position in the bell; correct placement of the mouthpiece; history and development of the horn; on breathing; fundamentals of reading music. Part I of the musical material (p. 15-29) stays on the overtone series; Part II then continues using the valves. Commentary is kept to a minimum.

I find Onozo's method very attractive primarily for the high musical value of the exercises and pieces here, which are invariably interesting and challenging melodically and rhythmically. The many duets (mainly by Onozo, Szekely, Szer-vanszky & Hajdu; plus arrangements of music by Mozart, Handel, Bartok, Mehul, and Tchaikovsky) are some of the best available for this level - they are a very fun and painless way to acquire instrumental technique and feeling for musical playing. The same can be said for the pieces for horn and piano included here (by Hajdu, Szervanszky, and Szekely). Highly recommended.



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RECORDINGS

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The Contributing Editor has received a recording which, for a variety of reasons, should receive a nomination for the Best Record of the Year: the musicality of the performance, the technical superiority of the recording itself, and the novelty of the material.

CLAVES D803 * *Trio Romantiques pour hautbois, cor et piano* includes trios by Carl Reinecke and Heinrich von Herzogenberg, performed by oboeist Ingo Goritzki, hornist Barry Tuckwell and pianist Ricardo Riquejo.

It would be difficult to fault this recording, either in performance or production. The Reinecke, period piece notwithstanding, is a delightful work to perform and, if well presented, a pleasure to listen to. The von Herzogenberg is less durable, musically, and probably of more value as a vehicle to complete a program with one's favorite oboeist. Nevertheless, the performance here elevates it to a work of some artistic merit.

Although I, personally, feel slightly faster tempi (especially in the first movement of the Reinecke) Tuckwell's beautiful *espressivo* throughout the movement, and his flexible interpretation of the brief first movement cadenza reminds one that these *are* valid tempi. Tuckwell's handling of the breathing challenges of the final "*ff*" statement of the principal theme in the slow movement is masterly, a model for study by all of us.

The recording technicians have captured the core of the horn sonority beautifully, as well as the relative perspective of the oboe and piano (One wishes that relevant technical data regarding

microphone placement, etc., were given on the record jacket.) Tuckwell's wide variety of sounds, from brilliant to romantically mellow, is always captured convincingly. Do rush out and buy this record!

Robert Freund, Solo-hornist of the Wiener Sinfoniker (Vienna Symphony) collaborates with the renowned tenor, Anton Dermota, in a beautiful performance of Schubert's *Auf dem Strom*, opus 110, on Preiser Records SPR 3292. The recording quality is superb, capturing Freund's classic tone production and clear articulation in an admirable relationship to Dermota's warm voice and fine diction. I feel, however, that the performance lacks somewhat in the *agitato* feeling implicit in the Rellstab poetry, which tells of turbulent waters, ominous clouds and such...perhaps, a bit too much *gemütlich* for my taste, but certainly *gemütlich* by intention, and not default.

Olaf Klamand and Otto Schmitz are heard (on Claves D 602) performing the Vivaldi Concerto for Two Horns (F.X., No. 1, T. 91°). This is not one of the reviewer's favorite works: the strumming nature of the writing seems much more appropriate to string writing.

However, if one is to hear this Concerto, *this* is the performance! Stylistically, the players walk the narrow line, observing clear articulation, without "punching-out" their parts to the point of obliterating what little line Vivaldi has provided.

The recording is, as usual with Claves, superb - putting us close to the hornists, but without the dryness of sound usually associated with close recording. The strings are placed relatively further from the listener, avoiding obscurity, however.

Olaf Klamand, this time with Das Residenz-Quintet Munchen, is heard in another Claves release (D-611 *Bläsermusik der Klassik*) in Quintets by Franz Danzi, Karl Stamitz and Anton Reicha. All are well played and recorded, in a resonant environment which, though enhancing the woodwinds, generally levels off the character of the horn. Klamand's intonation is impeccable and, given the limited stylistic opportunities offered by these compositions, he performs admirably.

Thanks from the Contributing Editor to Mr. Joe A. Aue of San Antonio, Texas for his assistance in preparing this issue.

CLAVES D 602

Olaf Klamand
Otto Schmitz

Vivaldi, Concerto for Two Horns (F.X. No. 1, T.91°)

CLAVES D611

Olaf Klamand

Franz Kanzi, Quintet in B-flat, Opus 56/1
Karl Stamitz, Quintet in E flat, Opus 8/2
Anton Reicha, Quintet in A, Opus 91/5

CLAVES D 803

Barry Tuckwell

Carl Reinecke, Trio for Oboe, Horn and Piano
Heinrich von Herzogenberg, Trio for Oboe, Horn and Piano

EURODISC 88 303 KK

Peter Damm

Mozart, Four Concertos
Mozart, Concert Rondo

NOVA 8 85 090

Peter Damm

Siegfried Kurz, Hornkonzert

PHILIPS 6780 754

*Peter Kamm, Hermann Märker,
Werner Pilz and Georg Böhner*

Schumann, Konzertstück

PHILIPS 9500 437

Iman Soeteman and Joop Meyer

Krommer, Partitas for winds

SUPRAPHON 1 11 1854

*Zdenek Tylšar, Rudolf Beránek,
Emanuel Hrdina, Bedřich Tylšar,
Stanislav Suchánek, Taras Čechal*

Czech Hunting Music
Finala, Divertimento in Dis
Stanic, Double Echos for Six Horns
Anton, Marches and Fanfares

TOURNABOUT TV-S 34646

Martin Smith

Haydn, Concerto No. 1

VOX ("Vox Box") QSVBX 5145

*Francis Orval, Francois Tommasini,
Robert Desprez and Robert Jansseus*

Schumann, Konzertstück

Mr. Aue advises that Czech record-

ings (Qualiton, Supraphon, Panton and Bis) can be obtained from

Qualiton Records, Ltd.
65-37 Austin Street
Rego Park, New York 11374

Recordings of Daniel Bourge (*Horn Call*, Vol. 8, No. 1) can be obtained from

Peters International Inc.
619 West 54th Street
New York, New York 10019

Some East German recordings can be obtained through the following sources:

Bremen House
218 East 86th Street
New York, New York 10028

The Magic Flute
Box 5211
Vancouver, B.C. V6B 4B3
CANADA



the art of MUSICIANSHIP

by Philip Farkas

A treatise on the skills, knowledge and sensitivity needed by the mature musician to perform in an artistic and professional manner.

Professor of Music, Indiana University. Formerly solo hornist, Chicago Symphony Orchestra, Boston Symphony Orchestra, Cleveland Orchestra, Kansas City Philharmonic.

CONTENTS: 1. Musicianship 2. Phrasing 3. Dynamic 4. Tempo 5. Rhythm 6. Articulation 7. Expression Marks 8. Intonation 9. Ensemble Playing 10. Psychology of Good Relationship with Colleagues and Conductor 11. Ensemble Deportment 12. Conquering Nervousness or Stagefright.

To the performer, a discussion on music, books about music, pages of manuscript or printed music, are just so many words or symbols. To him, it is not until the air is alive with vibration that music exists. As a performer, therefore, I dedicate this book to those musicians who are the performers. It is devoted to the desire of helping these performers bring the music to life — to fill the air with the most beautiful vibrations possible.

Philip Farkas

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HAND HORN TECHNIQUE AS A TEACHING TOOL

by Robert C. Walshe
Horn Instructor, Univ. of Texas at El Paso

Interest in hand horn performance has increased greatly in the past few years thanks to the performances and recording of players such as Hermann Baumann. My own interest in hand horn was spurred by hearing the Haydn 2nd Concerto played on a home-made hand horn at Indiana University in 1967. Since then I have performed several works on hand horn and have become certain of the value of hand horn study for all horn students. The benefits of this study are numerous.

First, the student gains quickness and accuracy in going from open to stopped notes. This very necessary skill is often lacking in high school and college players. One aid to smooth hand motion is finding a normal hand position which permits going to full stopped without the fingertips changing position (depth) within the horn bell.

Second, awareness and control of intonation problems with the right hand are improved. This is especially true when hand horn is played with piano since any error in intonation is assumed to be the hornist's fault (hopefully, the piano has been tuned recently). The player must then correct with either hand or lip. I recommend correcting with the hand as being easier in most situations than using the lip. Whatever method is used, skill in correcting pitch is vital for fine horn playing.

Third, learning to pick out one note from a group of several open notes with only the lip aids in accuracy and self-confidence. Hearing or feeling the note before it is played needs to be practiced just as much as other basics such as scales and long tones do.

Fourth, the realization that there are more hand positions than just open and full stopped add to the player's versatility. Low register stopping, echo horn and some intonation problems often require positions other than full stopped or regular open hand. Unless the student is familiar with these he will not be adept at using them when they are needed.

Fifth, the knowledge of the harmonic series and possible derivation of alternate fingerings are strengthened by practical application.

Sixth, the student gains some historical insight and appreciation for the still of the great hand horn players of the late 18th and 19th century - Stich, Leitgeb, etc.

Please note that I am definitely not suggesting that you rush to your repairman, have your valves removed and play the *Rite of Spring* or the *Jacob Concerto* that evening. I am suggesting that, under the guidance of a wise teacher, a student who has been playing several years and is serious about horn playing, will benefit greatly from hand horn study. The right hand in the bell is one of the unique features of our great instrument. Anything that will aid our skill in using the right hand can only serve to enhance horn playing and the listeners' enjoyment of our instrument.

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Fifteen Solos for French Horn with Piano Accompaniment--Arranged and Edited by Milan Yancich	\$5.95	Grand Theoretical and Practical Method for the	\$4.75
The "Complete First Horn Parts to Johannes Brahms' Major Orchestral Works"	\$4.75	Valve Horn--by Joseph Schantl	
A Photographic Study of 40 Virtuoso Horn Players' Embouchures--by Philip Farkas	\$5.00	8 Artistic Brass Sextets--by Philip Palmer	\$6.50
An Illustrated Method for French Horn Playing--by William C. Robinson--Edited by Philip Farkas	\$3.00	Edited by Philip Farkas	
An Illustrated Advanced Method for French Horn Playing--by William C. Robinson--Edited by Philip Farkas	\$4.00	The "Complete First Horn Parts to Peter I. Tchaikowsky's Major Orchestral Works	\$5.00
		A Practical Guide to French Horn Playing	\$8.50
		by Milan Yancich	
		Kling Horn Schule--Text in English, French and German	\$4.75
		Grand Duets for Horn by J. Blanc	\$4.50
		Six Duets for Two Horns--by H. Kohler	\$2.00

FRANK BROOK RETIRES FROM THE CHICAGO SYMPHONY

by Norman Schweikert

As the last powerful notes of Mahler's First Symphony ("The Titan") echoed throughout Royal Festival Hall in London on September 22, 1978, the playing career of another "Titan," Frank Brook, came to a close. The Chicago Symphony Orchestra had just completed the final concert of its third European tour with Sir Georg Solti and it could not have been a more fitting way for Frank to terminate his association with the orchestra and begin his much-earned retirement.

Frank J. Brook was born in Chicago on July 27, 1913, to Frank and Anna Brook, native-born Czechs who both came to the U.S. in their youth and met in Chicago. Son Frank began his musical studies with his father, taking up the cornet at the age of eight. After he started high school the cornet and trumpet players were asked if any of them would like to volunteer to learn the horn since there was a dearth of horn players in the school. Frank raised his hand and thus started on a long and distinguished career as a hornist.

He began private horn lessons in 1929 with Frank Kryl, Sr., elder brother of the famous cornetist and bandmaster, Bohumir Kryl. Frank Kryl was a regular extra horn with the Chicago Symphony and one of the leading free-lance players of that time. A fine hornist and possessor of a beautifully warm tone in the best Bohemian tradition, Kryl was able to instill this special quality in the young Brook; a quality which was to stay with him throughout his career. Frank studied with Kryl three years and by that time had finished high school. Those were depression days and Frank was looking for a way to make a little extra money. His father had a trombone in the house and Frank thought that if he learned to play it he might be able to get into the dance band field. He began studying the trombone by himself and later had some lessons with the great Jaroslav (Jerry) Cimmera. Soon he found himself playing with dance bands around the Chicago area. At one time he played with the Monarchs of Melody and in the spring of 1935 he went on tour with the Boyd Raeburn Band. While on tour Frank would often listen to the N.Y. Philharmonic broadcasts and hearing Bruno Jaenike's inspired playing made him want very much to get back to the horn and out of the dance band business. Shortly after the tour Frank put away the trombone, took up the horn again and found himself on the road once more. This time it was as second horn in Bohumir Kryl's Band which was taking its last tour in October through December, 1935.

Returning home Frank then joined the Civic Orchestra of Chicago, training group of the Chicago Symphony Orchestra, and began free-lance work. He also studied horn with Louis Duitrasne on and off during the next three years. At the beginning of the 1936-37 season the Indianapolis Symphony Orchestra was in need of a principal horn. Fred Schaub, the second horn, came up to Chicago, heard Frank play and asked him to come down to help them out. Starting in November of 1936 Frank commuted to Indianapolis for a rehearsal or two and the concert as he was needed throughout the season. During that time he continued to play with the Civic Orchestra and was a soloist with them on February 21, 1937, in the second and third movements of Mozart's Concerto No. 3 in E-flat (K.447), Hans Lange, conducting. The same year Fabien

Sevitsky became conductor of the Indianapolis Symphony and Frank had to audition for the position he had been filling. He was hired and remained as principal through the 1940-41 season. During his four "official" years in Indianapolis Frank was also on the faculty of the Jordan Conservatory of Music.

The following season, 1941-42, Brook became principal horn of the Rochester Philharmonic Orchestra, playing for conductors Jose Iturbi, Guy Fraser Harrison and Howard Hanson. America's involvement in World War II then interrupted Frank's symphonic career and June, 1942, found him in the Army. For two years he played horn in the band at Camp Grant in Rockford, Illinois, and then he was sent overseas to England where he was connected with the 102nd General Hospital, about 90 miles from London, as a medical technician. During his stay in England the horn was put away and the trombone was brought out again for a bit of dance band work. Frank was finally discharged from Ft. Lewis in the State of Washington in October, 1945, and returned to Chicago, the horn and to tree-lancing. The following summer (1946) Frank played third horn in the Grant Park Symphony Orchestra for the first three weeks of the season and then took over for Philip Farkas as first horn for the remainder of the summer.

George Szell now entered Frank's musical life and appointed him principal horn of the Cleveland Orchestra for the 1947-48 season. He actually started playing with the orchestra in March, 1947, alternating on the first chair with Farkas to get acquainted with the job. Frank stayed in Cleveland through the 1949-50 season, also teaching at the Cleveland Institute (1947-50), and spent the summers of 1947-49 back in Chicago as first horn at Grant Park.

The world of radio was now at its zenith and Frank was enticed to become first horn of the staff orchestra at WGN in Chicago. From 1950 to 1956 Frank's beautiful playing was heard regularly over the airwaves but then came the death of WGN's owner, Col. McCormick, and the large orchestra was disbanded. Sometime in 1955 Frank had become part owner of Carl Geyer's horn-making and brass repair shop, staying with the concern for four years and also working as a repairman. His horn playing did not fall by the wayside, however, and he soon had the third horn position with the Lyric Opera of Chicago, 1956-59. The summers also saw Frank back at Grant Park as third horn, 1958, and first horn, 1959-61. For the Lyric Opera season of 1960 Frank was principal horn and then, at the invitation of Fritz Reinert, he began playing regularly with the Chicago Symphony Orchestra in January 1961, although he was not under full contract until the 1961-62 season.

During his almost 18 years with the Chicago Symphony, Frank has officially played every position in the horn section except third horn - a feat not equaled by any past member of the section. He began as assistant and utility horn and then became associate principal for the 1961-62 season. Twice he was principal horn (June, 1962 to August, 1963 and October, 1965 to February, 1966), each time returning to the associate principal position. In 1969 he asked to step down to a lesser position and so became assistant principal in June of that year. After the tragic death of Clyde Wedgwood on Christmas, 1969, Frank took over the duties of second horn and continued in that position until he moved to fourth horn in September, 1975. Frank was a soloist with the orchestra on only two occasions, unfortunately, and that was in the Theme and

Variations from Mozart's Sinfonia Concertante (K.297b) given for the Youth Concerts of April 30 and May 16, 1968, Irwin Hoffman conducting.

In addition to his symphony and opera work in Chicago, Frank had been active in the recording studios, in chamber music and in his teaching positions at Roosevelt University (1958-65) and Northwestern University (1965-74). He was named Professor of Horn at the latter institution in 1971. He also taught privately for many years and his pupils who went into professional work are numerous. Most of his life Frank had played Geyer horns but he did play a Holton for several years in the 1960s and then added a Schmidt which he used most of the time since then. He Geyer and Schmidt horns will remain in Chicago and will continue to be played in the Chicago Symphony horn section.

Frank made a number of recordings as principal horn in four orchestras and a selection of those recordings follows:

Indianapolis Symphony Orchestra: Symphony No. 1 in g by Basil Kalinnikov (Vic. set M-827, F. Sevitzy, cond.)

Eastman-Rochester Symphony Orchestra: Symphony No. 1 in e, Op. 21, "Nordic," by Howard Hanson (Vic. set M-973, H. Hanson, cond.)

Cleveland Orchestra: Symphony No. 92 in G, "Oxford," by F. J. Haydn (Col. set MM-880 & LP ML-4268, G. Szell, cond.)

Symphony No. 4 in A, Op. 90, "Italian," by F. Mendelssohn (Col. Set MM-733 and LP ML-4127, G. Szell, cond.)

Symphony No. 4 in D, Op. 120, by R. Schumann (Col. set MM-821 & LP ML-2040, G. Szell, cond.)

Quartet in E, "Aus Meinem Leben," by B. Smetana (arr. for orchestra by G. Szell) (10" Col. ML-2095, G. Szell, cond.)

Chicago Symphony Orchestra: El Amor Brujo by M. de Falla (Vic. LM-LSC-2695, L. Price, soloist, F. Reiner, cond.)

Symphony No. 1 in d and Variations on America (arr. by Schuman) by Charles Ives (Vic. LM-LSC-2893, M. Gould, cond.)

Frank also participated in the recording of the album "Horn Quartets, An omnibus," recorded in May, 1962 by members of the Chicago and Minneapolis orchestras. Brouk played first horn on "The Hunt" by N. Tcherepnine (Concert-Disc M-1243 & CS-243).

On the evening of July 25, 1978, Frank was honored at a retirement dinner-party given by the Chicago Symphony horn section and hosted by Norman and Sally Schweikert. Champagne and good food were in abundance. Special guests were Frank's eldest daughter, Linda, her infant son, and Joe and Jean Mourek (Joe had retired in 1975). Included also was the newest member of the horn section, Gail Williams, and her husband, Larry Combs (now principal clarinet of the orchestra). During the course of the evening Frank and his wife, Jeanne (Genevieve) were presented with gifts and toasts were made for a happy future in retirement. It was an evening we will long remember.

Frank was also honored by the Chicago Symphony at a dinner given for the four retiring members of the orchestra on August 2, 1978. On that occasion Frank was presented with a plaque honoring him for his years in the orchestra as well as a personal gift.

Frank's fine horn playing, marvelous sense of humour and warm friendship are missed by us all and we wish him and Jeanne many happy years in the sunny southwest. Friends wishing to contact the Brouks may write to them at 2716 Wright Way, Mesa, Arizona 85205.



Frank Brouk



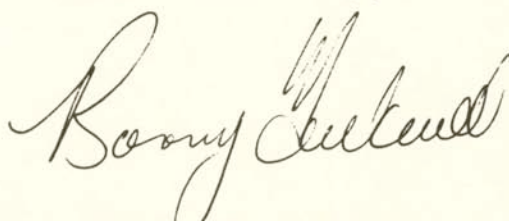
Robert Freund

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Thank you very much for your letter of September 7 and the French Horn Method by Robert Freund. I found it most interesting and feel it is a method of great importance. It will be of great help to both student and teacher and I recommend it very highly.

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Barry Tuckwell

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In preparation: The chapter on rhythm grew until it was too big for this part of „French Horn Method“. It has become therefore another „School of Rhythm for Young Beginners“ (05 614).

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ORCHESTRAS AROUND THE WORLD

PART II

United States and Canada

(A Cornographical List)

Compiled by William Scharnberg

A grateful acknowledgment is directed to the American Symphony Orchestra League for providing a list of orchestras, their classifications, and their personnel directors. A blank space in the following lists of hornists indicates that no response was received to requests for the names of the horn personnel.

Baltimore Symphony

Robert Pierce, principal
David Bakkegard, assoc. principal
Raymond Kreuger, assistant
William Kendall
Peter Landgren
Bruce Moore

Boston Symphony

Charles Kavalovski, principal
Charles Yancich
David Ohanian
Richard Mackey
Ralph Pottle

Buffalo Philharmonic

Roy Waas, principal
Duane Saetveit, assoc. principal
Lowell Shaw
Fred Bradford
Milton Kicklighter

Chicago Symphony

Dale Clevenger, principal
Thomas Howell, assoc. principal
Norman Schweikert
Richard Oldberg
Daniel Gingrich

Cincinnati Symphony

Michael Hatfield, principal
Milton Blalack
Charles Tarlton
Alfred Myers
Robert Schauer

Cleveland Orchestra

Richard Solis, principal
David Glasser
Ralph Wagnitz
Albert Schmitter
Martin Morris
Ernani Angelucci

Dallas Symphony

Gregory Hustis, principal
James London
David Battey
Paul Capehart
Barbara Raby

Denver Symphony

Mark Denekas, principal
Wilke Renwick, assoc. principal
Jonathen Boen
John Keene
Brady Graham

Detroit Symphony

Eugene Wade, principal
Charles Weaver
Edward Sauve
Willard Darling
Lowell Greer, assist.
Keith Vernon

Honolulu Symphony

Russell White, principal
Barbara Bingham
Willard Culley
Robert Kopsala

Houston Symphony

Thomas Bacon, principal
William Klingelhoffer, co-principal
James Horrocks
Leo Sacchi
Jay Andrus (on leave)
Philip Stanton

Indianapolis Symphony

Larry Philpott, principal
Daniel Carroll, assistant
Peter Kline
John Miller
Philip Huffman

Kansas City Philharmonic

Frank Franano, co-principal

- David Reiswig, co-principal
Debra Poole
James Shoush
Dale Weddle
- Los Angeles Philharmonic
William Lane, co-principal
Ralph Pyle
George Price
Hyman Markowitz
Robert Watt
- Milwaukee Symphony
- Minnesota Orchestra
Philip Myers, principal
Charles McDonald, associate
Bruce Rardin, assistant
Frank Winsor
David Kamminga
- Montreal Symphony
John Zirbel, principal
Nona Talamantes, assoc.
Jean Gaudreault
Giulio Masella
Joseph Masella
- National Symphony
Edwin Thayer, principal
Steven L. Gross, assistant
William Arsers
David Whaley
Daniel Carter
Jay Wadenpfuhl
- New Jersey Symphony
Lucinda Lewis
Jeffrey Powers
Anthony Cecere
Susan Standley
Stephen Christen
- New Orleans Symphony
Richard Todd, acting principal
Linda Lovstad, assistant
Howard Pink
Jack Gardner, assoc. principal
Vincent Orso
- New York Philharmonic
John Cerninaro, principal
Martin Smith
- L. William Kuyper
John Carabella
Rainer De Intinis
Aubrey Facenda
- North Carolina Symphony
Wayne Amick, principal
Eileen Gress, assoc.
May S. Biscoe
Edward L. Burnham
George Mitchell
- Philadelphia Orchestra
Nolan Miller
David Wetherill, assoc.
Randy Gardner
Martha Glaze
Howard Wall
Daniel Williams
- Pittsburgh Symphony
Howard Hillyer, principal
David Mairs, assoc. principal
Peter Altobelli, assistant
Richard Happe
Ronald Schneider
Kenneth Strack
- Rochester Philharmonic
Morris Secon, principal
Carol Bacon, assoc.
David Angus
Brian Drake
Milan Yancich
- Saint Louis Symphony
Roland Pandolfi, principal
Lawrence Strieby, assistant
Carl Schiebler
Kenneth Schultz
Kaid Friedel
- San Antonio Symphony
Stephen Kraemer
Harvey Garber
Mary Nero
James Baker
James Hoskins
- San Francisco Symphony
Arthur Krehbiel, principal
William Sabatini, assistant
James J. Callahan

Ralph P. Hotz
Jeremy Merrill

Seattle Symphony

Jeffrey Kirschen, principal
David Forbes, assistant
Scott Wilson
Elna Haynes
Annette B. Case

Syracuse Symphony

Robert Hagreen, principal
James Blake
Stephen Lawlis
Paul Brown
Richard Decker

Toronto Symphony

Barbara Bloomer
Richard Cohen
Eugene Rittich, co-principal
Fredrick Rizner, co-principal
John Simonelli
Scott Wilson

Utah Symphony

Don C. Peterson, principal
Lynn Larsen
Edward Allen, assoc. principal
Richard Fletcher
Paul Sharp

Vancouver Symphony

REGIONAL ORCHESTRAS

American Symphony

Anthony Miranda, principal
Lawrence Wechsler, alt. 3rd, princ.
asst.
Sharon Moe, 3rd, alt. principal
Ronald Sell
Steven Richman

Birmingham Symphony

David Pandolfi, principal
Robert L. Ford, asst.
Philip Tippens
Leslie Van Syckle
Lind L. Radl

Calgary Philharmonic

Richard Mingus

William Hopson
Stephen Hager
Daryl Caswell
Harriet Foltinek

Charlotte Symphony

Laura Schneider, principal
Robert W. Blalock
Robert Gehner
Marian C. Belk

Columbus Symphony

Nicholas Perrini, principal
Susan Rankin
Ted Wills
Kent Larmee
Helen Doerring

Florida Philharmonic

Jerry Peel, principal
Elizabeth Bobo
Linda Pickney
Susan Fox

Florida Symphony

Arnold Mascaro, principal
Carolyn Blice, asst.
Ward Fearn
Mark Fischer

Fort Worth Symphony

Grand Rapids Symphony

Bruce Schmit, Principal
Karl Hill
Margaret Gage
Roger Carver
John Lynn

*Hartford Symphony

James Jacobs, principal
Emery Tapely
Michael Thompson, asst.
Andrew Spearman
Norman Waite, alternate

*Hudson Valley Philharmonic

Jackie Baczynsky
William McCann
Richard Menual
Connie Numbers

Jacksonville, Symphony (Florida)

Karen Sutterer, principal
Graydon Snead
Robin Arnold
Michelle Kelley
Dale Fender

The Louisville Orchestra

Kenneth Albrecht, principal
David Marlowe
Mary Bisson
Dennis Hallman
Richard Bentson, 2nd (on leave)

Memphis Symphony

Richard Steff, principal
George Pokorski, asst.
Frank Callaway
Brian Munch
Michael Maddox

Nashville Symphony

Thomas McAninch, principal
C. Robert Crain
John Hancock
Cameron Kopf
Kathryn Potter

Oakland Symphony

Stuart Gronningen, principal
Krehe Ritter
William Morrow
George Mealy
Ross Gershenson, asst.

Oklahoma Symphony

Bruce Heim, principal
James Sours
Michael Fox
Robert Schwendeman

Oregon Symphony

Patrick Fay, principal
Charles Dietz, asst.
Wilfred Mackie
Barton Parker
William Stalnaker, III

Phoenix Symphony

Larry Conrad, principal
Lori Westin
David Kruse

Gregory Umler
Ralph Lockwood, asst.

Puerto Rico Symphony

Richmond Symphony

Alan Paterson
George Harple
Philip Koslow
Elizabeth Mazur

San Diego Symphony

Jerry Folsom, principal
George Cable
Daniel Katzen
John Lorge

San Jose Symphony

Wendell Rider, principal
Cheryl Ziha, asst.
Larry Osborne
Patricia O'gara
Max Mazenko

Toledo Symphony

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Finances are one of the less positive aspects of being a professional hornplayer. I've heard the same stories everyone has about how much money the "superstar" horn-players make, but that includes only the top five orchestras horn sections in this country. The rest of us actually make a pittance. Those colleagues of mine who had families with spouses who didn't work had to drive cabs or become secretaries or bartenders on their off hours. (Some played the market—or the horses!) Besides, the only orchestras that pay close to \$12-15,000.00 a year are in cities large enough to have a considerably higher cost of living than smaller towns. I must say, the first few years I was playing horn for a living, I considered it a joke on the management that they were paying me to do something I would do anytime for no money. I've found, as I get older, my creature comforts become much more important to me. Thus, the life-of-a-student type existence is just not enough anymore. As I used to visit my doctor and lawyer, even college teacher friends' houses, only to see what I considered luxurious surroundings, I was forced to reconsider my own meager existence.

There was another side to the decision. The past four years of my principal horn career have been painfully growth-producing for me. I have forced myself to examine every facet, positive and negative, of the job. How does this job affect my life financially, physically, emotionally and culturally? Perhaps by sharing my thoughts on this subject some young aspirant might gain insight into his abtentions.

I think this move has been the most terrifying experience I've ever endured. Having played horn professionally for eight years, in New Orleans and previously in the Denver Symphony, I was extremely well acquainted with what I needed to know how to do in that environment; but in a college atmosphere, how would I fit in? My worst fear, of course, was the most real—having quit my coveted position in New Orleans, it was entirely possible I would never play in another professional organization again. What with competition getting greater every year, and orchestras becoming less affluent, the possibility was all too real. Actually, it seemed as if I was burning a bridge in back of me.

I have recently resigned my post as principal horn in the New Orleans Philharmonic and am currently enjoying my first year as horn instructor at Columbus College here in Columbus, Georgia. I must admit that nearly everyone in the music business discouraged me severely from quitting the position I'd had in the New Orleans Symphony for five years. But, as many people discover, when determined to martyr, and live with another, one must be prepared for certain allowances and adjustments. Since my husband could not find employment as a voice teacher in the New Orleans area, we had to look in other cities for jobs. Columbus quickly accepted us, and we are now completely transplanted, after only four months of living here.

As I sit here on a Saturday night, (usually reserved for concerts) in my warm, comfortable house, instead of a cold, tension-filled orchestra hall I find the need to express my thoughts on some events in my life during the past ten years.

by Rebecca Root

Another point should be brought up relative to earning a living by playing horn. I never considered this issue until I started my current post as principal horn in the Columbus Symphony. This is an orchestra made up of some professional musicians from the college, housewives, doctors, high-school band directors and college students—gets paid a certain amount—and we're working for more concerts and higher pay; as does every other orchestra. The differences between this orchestra and almost any professional orchestra I've played in are great. Of course, there is the expected difference in sophistication of playing ability; but I've found that because these people are playing only because they want to, they play far beyond their own potential. To me, this is what music is about. To see my student playing assistant for me with all his heart and soul, listening to every note, and always alert for helpful musical hints is the biggest thrill I ever hope to have. I've played thousands of concerts but my last one here in the Columbus Symphony was one of the most exciting for me. After the last note was played, I looked around at my colleagues to see those same reactions I used to see in High School—excitement, dedication, awe, and a real oneness with each other. I was so used to the reactions I sometimes saw in the faces of my professional colleagues: relief, fear of a rejection reaction from colleagues, and persistent anxiety to be the first one out to the parking lot before the crowd got out.

Physically, the principal horn job was a real effort. I can't remember many concert days of the first two or three years I didn't have a headache. Besides the very real nervous pressure of being a principal hornplayer, I believe consistently playing only high notes is a physical strain. Not many principal hornplayers last as long in their careers as fourth hornplayers. Some get smart and move down to fourth horn. I must also say that during the five years I was first horn, I had pneumonia, an ulcer, an appendicitis attack and strep throat; to say nothing of the countless colds and bouts with stomach aches and head aches. Who knows? Maybe they would have happened anyway. I feel that illnesses are quite often brought about by stress situations. I have not been sick a day since I stopped playing first horn in a professional orchestra. (Keep in mind, these are only my personal experiences—also, I got over most of the physical maladies as I became more secure in the job and in myself.)

On the negative side of the job must come my emotional stability. After studying carefully my behavior while on vacation, while working in the orchestra, and before and during concerto or recital situations, I have noticed vast differences. Perhaps what affected my stability most was a constant first horn job. I noticed a definite tendency toward paranoia on my part. I often felt as if my neck was on the line—that I *must produce!* Also, after one big, taxing concert, there would follow another just as hard. My reaction was to live very much on a day-to-day basis; never looking beyond the next two or three concerts. Also, my friends tell me that on nights of difficult concerts, I was quite distant and strange. I felt as if I was gathering my resources for the concert at the expense of normal relationships with people.

My reaction to a concerto or recital situation is far from normal. The difference is that all my energies are centered toward that one day. Before and after that day, and even most of that day, I feel my time and energies are my own. Except when I'm practicing or rehearsing or performing, I don't even give the piece a thought. Also, my

performance doesn't effect any other performer's performance. When in an orchestra, a hornplayer's off day can affect the review of an entire orchestra. As a soloist, the only one affected by the review is me! (Personally, I never read them.) So, it's much easier for me to deal with being a soloist than a first hornplayer. I'm only nervous the twenty or thirty minutes before the performance and the first five minutes of the performance.

When I'm on vacation I'm perfectly normal, except that I miss playing the horn. (How can you win?)

Which brings us to a very important point about playing with a professional orchestra. My favorite thing about playing in a really great orchestra is that each player's ability is so accomplished that often during a woodwind solo, or a brass *tutti* passage, I actually get an emotional rush just hearing the beautiful music. Also, the more accomplished a player is at his instrument, the easier it is for me to hear him pour out his soul through his instrument. There is a certain feeling one gets from hearing a beautiful phrase, or an artistic interpretation that I have not found to be duplicated any other way. I really miss it.

As an orchestral player, I was so privileged to hear truly great artists week after week. This experience I would never trade for anything. It was such a great privilege to hear Stern, Tuckwell, Andre, Zuckerman, Starr, Kavafian, Farrell, Perlman, Sills and countless others in live performances. What a thrill!

Because of my experience in professional orchestra, very rarely is there a piece of music played that I haven't also played. Consequently, I know my pieces very well, having rehearsed them time after time. This experience has enabled me to cultivate and develop my own musical tastes and standards. Perhaps the most significant advantage of playing so much music is that I had the honor of playing all the really great pieces of music. To me, the thrill of playing the Brahms *Second* is never gone, no matter if it's for the first or tenth time. Each time I played a repeat performance of a great piece, I heard different things in it. This is one aspect of playing daily in an orchestra I really miss.

While I was playing full-time, I played perhaps three or four hours every day, on an average, in the orchestra. One hour of practice a day besides all the playing kept me in tip-top shape with ease. Now that I don't play professionally, I must find within myself the will-power to practice the three or four hours a day that keep me in really great shape. I never knew how many excuses for not practicing there were until I made them up myself. I've also found it difficult to keep in great shape all the time when I don't have the the pressures of constant performing and audiences to play for. In other words, I must learn to enjoy playing and practicing only for myself. It sounds easy, but, being so new to me it's really quite difficult.

Lastly, and very importantly, is the professional name playing principal horn brings one. How much easier it is to get admitted to an audition if one has been first horn of a professional orchestra! Also, it's a pleasure to go to a horn repair shop and not have to wait for hours in line because your name is familiar to the repairman.

In conclusion, I'd like to say that I feel my personal decision to move here with my husband has been the most positive thing I've ever done. Our lives here are rich and full in many ways, including musically. I've been playing not only recitals and concerti around the area, but also in our Columbus College Woodwind Quintet and the Columbus Symphony. Also, I've been playing extra horn in the Atlanta Symphony which is only ninety miles away. My students are a joy, as are my classes. (I'm trying to finish my degree, after only one year at Eastman before my first job in the Denver Symphony.)

I have tried to mention all the pros and cons of both playing professionally and teaching while playing non-professionally. It should be remembered that these reactions are purely personal, and I'm sure there are dozens of professional hornplayers who would never change careers because they love what they do more than anything else they could choose.

I loved my experiences as a professional hornplayer and thank God every day that I had those wonderful opportunities; but, right now, I wouldn't trade my life for any other.



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AFTERBEATS

HORN CALL INTERVIEW: PROFESSOR HUBLEY

The Horn Call has decided to conduct an interview with Professor Forbisher Hubley, the noted horn expert, in response to numerous [perhaps as many as half a dozen] requests [four from Hubley's mother]. We chose for this assignment our favorite free-lance interviewer. Norbert Hum, whose previous efforts have appeared in such widely-read periodicals as the Galpin Society Journal, Popular Mechanics, and Jack and Jill. He writes:

"Prof. Hubley leads a very active and busy life and it was no mean feat to find enough time to conduct an interview with him. I dogged his footsteps for literally days through faculty meetings, committee meetings, planning sessions, private lessons, public lessons, rehearsals, lectures, recitals, concerts, luncheons, golf games and countless hours of television football. As it happened, however, all of the actual interview time took place on several occasions late at night in Hubley's favorite bar. The sessions were taped, but most had to be reconstructed later from memory and from accounts of witnesses since most of the time we did not, shall we say, enunciate very carefully. I do however have a splendid tape of Hubley and I singing a spirited version of My Gal. Sal.

"Hubley was alternately irascible and charming, witty and dull, perceptive and obtuse, but he never paid for any of the drinks. I found him to be a man of genius who has much to offer the world of horn playing, if only as some sort of example. In any case, I think Horn Call readers will find in this interview a unique insight into the thinking of one of our foremost horn experts."

Horn Call: Professor Hubley, I-

Hubley: Just a minute, Two more scotch and sodas here. Easy on the soda.

HC: Professor, if I may begin with a question about your background,

Hubley: Shoot.

HC: Thank you, ah, in reading over your *Curriculum vitae*, I noticed an interesting thing: while it says that you enjoyed a brilliant career with some of our nearly leading orchestras, I have never read that you actually played the horn at any time. Is this true?

Hubley: Not precisely. My actual formal study of horn began quite late. It suddenly occurred to me as I was undertaking my second PhD in musicology that I had never actually studied an instrument. I decided that I owed it to myself, and besides, it gives you somthin' to do on Saturday nights, y'know what I mean?

HC: I-

Hubley: Horn was the logical choice since the title of my brilliant second doctoral dissertation was "A Brilliant Analysis and Comparison of the Allegorical Uses of the French Horn in Chaucer with the Non-Allegorical Uses of the English Horn in Rabelais." Moreover,

HC: What was the title of your first dissertation?

Hubley: None of your business. Anyway, I felt it incumbent upon me to get some experience out in the cold hard world. Looks great on the resumé, too. It was only much later that I found out that I would have to *play* the horn in addition to just studying it.

HC: Can you tell us about your first teacher?

Hubley: Sure can. Bartender, freshen this man's drink. His name was Mel Thinch, and he was incredible.

HC: A really fine player?

Hubley: No his muscles. Actually he ran a gym for a living. Played horn as a hobby,

sometimes subbing with Barney Humplemeier's Polka Kings on weekends. But the biceps on this guy, he could curl over a hundred pounds, why, I remember one time-

HC: Professhure, ah pro-fess-or. I...the...um...(inaudible)

Hubley: Speak up, son. I'm over here.

HC: Yes, Method, Can you tell us about your...horn method that was recently... recently...

Hubley: Published. Yes, glad to. Well, as you know, the way I do things is to look over the field and see what *Lucunae* (that's *gaps* to you, boy) there are that need attention. It was clear to me that what was needed was a really comprehensive, complete, all-embracing, exhaustive, thorough, sweeping,...ahm...what was the question?

HC: You-

Hubley: Ah, yes. So the result was *Prof. Hubley's Comprehensive Complete, All-Embracing, Exhaustive, Thorough, & Sweeping Horn Method*, published in 46 leath-bound volumes. The first volume just came out: *Pre-pre-beginners*.

HC: What does it cover?

Hubley: It starts with the kid's mother getting an "A" in Music Appreciation, see, and-

HC: NEXT question. I understand you are a specialist at teaching acoustical theory to your students. Would you care to tell us how you teach your students about intonation? No, no more for me, thanks, really.

Hubley: G'wan, it's on me. I'm Drivin'. Well, you have to understand that I have Basically two kinds of students-

HC: Boys and girls.

Hubley: No, (characterization deleted), bright ones and dumb ones. The bright ones I have master the subject completely; they learn Just, Tempered, & Mean tunings, they do resultants charts, memorize interval sizes, write out overtones series, study wave-forms on the oscilloscope, ripple tanks, you name it.

HC: And the dumb ones?

Hubley: I just tell them to listen.

HC: Hmm. I understand that you were a high horn player in your day.

Hubley: Was, and still am. It was the only way I could face the job. Have you ever tried to play Bruckner's 4th straight?

HC: Hmm?

Hubley: (Expletive deleted), they payin' you for this? Here, we'll just wet the bottom-

HC: No, Uh-uh! Thank. Well...Now...can you tell us the aspirations you have for the future, prefesh-, perfesh-

Hubley: Yes: I think I can finally make full professor if I just get a few more things down on the old bio sheet, y'know? I was thinking, maybe IHS Advisory Council might do it.

HC: How will you do that?

Hubley: I might try sending out some free autographed copies of my method to the right people. With a 20 dollar bill after the title page.

Bartender: All right, gents, I gotta close up, Finish it up.

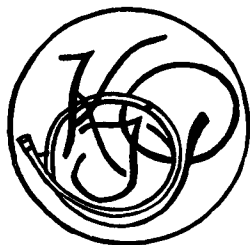
Hubley: But the night is still young, my good man.

HC: Professor, we usually like to close these interviews with some sort of sage comment, perhaps a *bon mot*, a choice aphorism, a pithy dictum, if you like-

Hubley: I get the picture. (clears throat) Well. Hmm. "When one surveys the vast and variegated panorama of the human experience (Concatenaceous as it is), that irrespective of pandemic xenophobia and ubiquitous intent, it is clear that there is one Salient Value, one Luminous Truth that shines above all others, the-"

Bartender: Alwright you guys, Out.

A number of logos and imprints show up quite regularly in the IHS correspondence. Treasurer Morris Secon has suggested we should have a LOGO CONTEST. Readers are reminded of several printed previously in the "Letters To The Editor" section of the *Horn Call*, Vol. VIII, 1 & 2. A few additional ones are reproduced here.



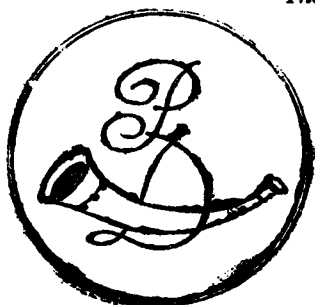
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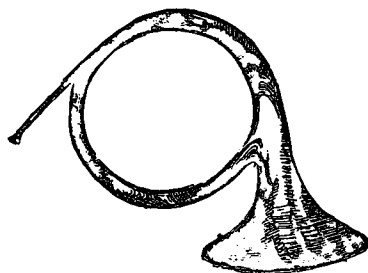
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