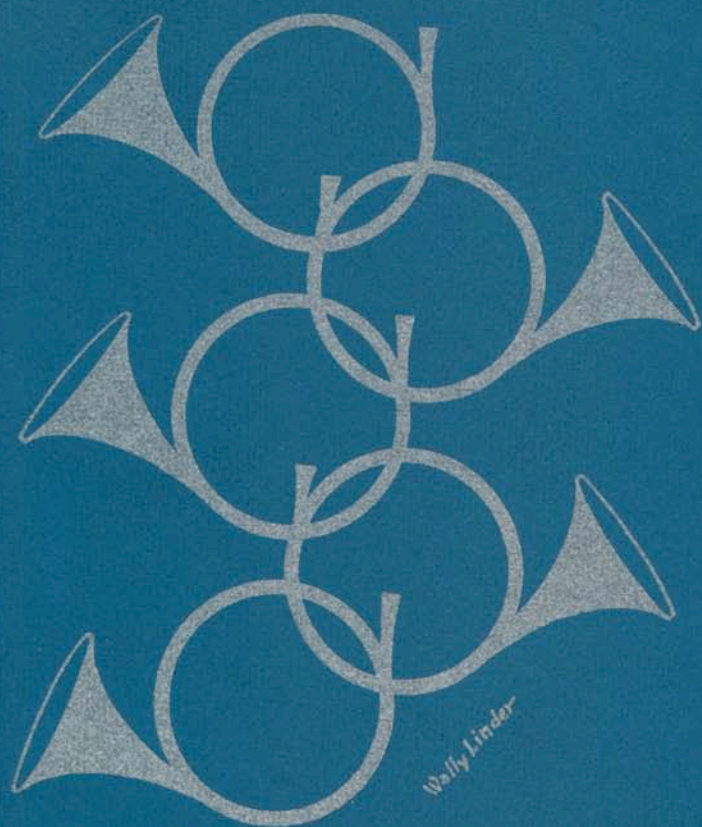


The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

October, 1979

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



"When I was asked to design a horn, I decided I'd combine the best features of every horn made, and eliminate all the bad features. Perhaps I'd come up with something unique. And I did. A horn you can take on the symphony stage and start out playing Mozart, then Brahms, and finish with Wagner. Not just a dark sounding horn or just a brilliant trumpet-like horn, but one that's close enough to all ideals that, with artistic use of the hand in the bell, the lips,

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

"I don't know if it can be proven yet, but it is the best selling horn in America today. And for very good reasons":



disturb the tone or playing qualities."

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



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

Individual tuning.

"With this Bb tuning slide, you don't have to justify between horns. You can tune the Bb horn by itself and the F horn by itself."



Handy Bb slides.

"Because the three Bb valve slide tubes extend out beyond the F tubes, the Bb slides are visible and easily accessible."



Comfort. "Simply adjust the key strings to raise or lower the keys for a large or small hand. Comfort, after all, leads to agility."

Velvety tone. "The flare of the bell produces a mellow, velvety tone plus a little overtone of ringing quality."

The ideal weight. "This horn weighs in the neighborhood of 5½ lbs. I find a heavier horn plays heavy. And a lighter one doesn't project. Like a toy hammer that's marvelously light, but can't drive nails."

Pitch control. "The bell size — not too small, not too large — facilitates hand control over the tone color and pitch. You can get those stopped and echo effects you want."



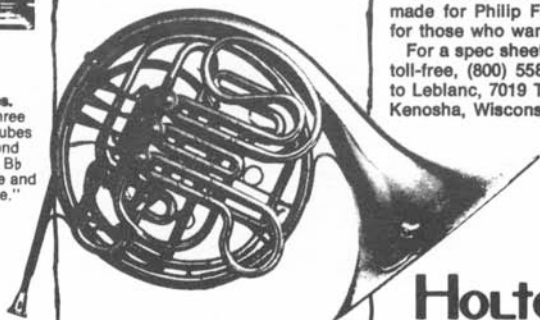
Precise highs and lows. "The taper of the mouthpiece is neither too fast nor too long and narrow, but just right, to keep the high and low notes precise."



Choice of mouthpieces. "I've designed six mouthpieces for Holton, to cover the range of lips and registers."

The Holton French horn. Custom-made for Philip Farkas. Available for those who want the best.

For a spec sheet, just call, toll-free, (800) 558-9421. Or write to Leblanc, 7019 Thirtieth Avenue, Kenosha, Wisconsin 53140.



HOLTON

The Horn Call

October, 1979

Volume X, Number 1

Year beginning July 1, 1979—Ending June 30, 1980

OFFICERS OF THE INTERNATIONAL HORN SOCIETY

PRESIDENT:

Douglas Hill
School of Music
University of Wisconsin
Madison, WI 53706

VICE PRESIDENT:

Michael Hoeltzel
NWD Musikakademie
D-4930 Detmold
West Germany

SECRETARY:

Paul Anderson
School of Music
University of Iowa
Iowa City, IA 52242

TREASURER:

Morris Secon
148 San Gabriel Dr.
Rochester, NY 14610

EDITOR:

Paul Mansur
Dept. of Music
SE Okla. St. Univ.
Durant, OK 74701

EXECUTIVE-SECRETARY

Ruth Hokanson
1213 Sweet Briar Rd.
Madison, WI 53705

PAST PRESIDENT:

Barry Tuckwell

ADVISORY COUNCIL

Paul Anderson

University of Iowa

Robert Atkinson

Los Angeles Horn Maker

Frank Brouk

Chicago Symphony (Ret.)

Alan Civil

BBC Orchestra

Nancy Fako

Chicago Free-Lance

Douglas Hill

University of Wisconsin

Michael Hoeltzel

NWD Musikakademie Detmold

Paul Ingraham

New York City Ballet

Walter Lawson

Baltimore Symphony

Horn Maker

Paul Mansur

SE Okla. State University

Francis Orval

Orchestre de Radio-Télé-Luxembourg

Meir Rimón

Israel Philharmonic

Rebecca Root

Columbus Symphony

S. Earl Saxton

San Francisco Teacher

Morris Secon

Rochester Philharmonic

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.*)

©International Horn Society 1979

All Rights Reserved

Printed in the United States of America

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

Paul Mansur, Editor

Dept. of Music

SE Okla. State University

Durant, Oklahoma 74701 USA

CONTRIBUTING EDITORS:

Recordings:

Christopher Leuba
4800 NE 70th St.
Seattle, WA 98115 USA

Music, Books:

Douglas Hill
School of Music
University of Wisconsin
Madison, WI 53706 USA

Manuscripts:

Gayle Chesebro
Department of Music
Furman University
Greenville, SC 29613 USA

Newsletters:

Thomas Murray
984 Chapman Dr. #8
Colorado Springs, CO 80916

Advertising Agent:

Ann Thompson
23 Cypress
Wichita, KS 67206 USA

Computer Coordinator:

Paul Anderson
School of Music
University of Iowa
Iowa City, IA 52242 USA

Editorial Board:

Paul Mansur
E. Leslie Gaska
Thomas Murray
Elaine Seiffert
James Winter

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

Entire contents copyrighted. Reproduction in whole or in part of any article (in English or any other language) without permission is prohibited. The publication schedule is for October 1 and April 1. All material intended for publication should be directed to the editor's office by August 15 and February 15.

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

MOVING? Send change of address to the Executive-Secretary. (Address Below)

Annual membership in the International Horn Society is \$10.00 U.S. per fiscal year, 1 July to 30 June. Forward check or money order with permanent address to:

Ruth Hokanson
I.H.S. Executive-Secretary
1213 Sweet Briar Rd.
Madison, WI 53705 USA

TABLE OF CONTENTS

4	Letters to the Editor
11	Mansur's Answers
17	The I.H.S. and the Workshops, Hill
19	Comments On, and An Index of the Gumbert Excerpt Series, Leuba
24	Karl Stieglitz, Pizka
31	The XI Annual Horn Workshop, A Retrospective, Gaska
34	Reminiscences and A Message - Workshop XI, Seiffert
40	The I.H.S., We Continue To Grow, Learn and Improve, Hill
44	Meet Ruth Hokanson, Our New Executive Secretary, Hill
47	Central American Horn Workshop, Betts
51	Laudatio: An Analysis, Chesebro
52	Horn Improvement Survey Report
55	Results of a National Survey of Professional Horn Players, Kimple
61	The Brahms Horn Trio and Hand Horn Idiom, Elliott
75	Recordings, Leuba
78	Guest Record Review, Hill
78	The Silver Submarine, McEwen
81	Music In Manuscript, Chesebro
86	Books In Review, Hill
90	Music Review II, Winter
92	The Leningrad School of Horn Playing, Wekre
96	Afterbeats

INDEX OF ADVERTISERS

49	A Moll Dur Publishing House
84	Absurdist Press
33	Hon Apperson
28	Brian Bell
95	Canzona Publications
100	Classified Ads
23	Editions Choudens
39	Helmut Finke
9	Giardinelli Band Instrument Co.
80	Golden Crest Records
9	Holton (LeBlanc Corp.)
50	I.H.S. Scholarship
74	I.H.S. 12th Annual Workshop
22	The Instrumentalist
85	Marvyn Music, Inc.
59	Marvin McCoy
73	Mirafone Corp.
60	Pizka
46	The Selmer Co.
91	Sessione Senese per la Musica e l'Arte
43	Theodore Presser Co.
19	U.S.C. Recordings
49	Vivace Valve Oil
18	West German Workshop
33	Wichita Band Instrument Co.
10	Yamaha Corp.

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 meimbro a expresar sus opiniones tocante tópicos de interés por esta columna — **Cartas al editor**. Les sugerimos que estas cartas no contengan más de 300 palabras de contenido; y además necesariamente reservamos el derecho de redactar todas las cartas.

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

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

LETTRES AU REDACTEUR

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

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

Toute lettre devra comporter les nom prenom

usuel et adresse de l'auteur.

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

To our colleagues, friends of the horn, and officers of the I.H.S.:

Please accept our heartfelt thanks for our having been admitted to the I.H.S. and for the Horn Call issues (1978). [*Editor's note: WE project memberships and a donation of all back issues to the music section of the Prague Library.*]

We are happy to announce an organization called the MUSICA VENATORIA founded in Pilsen some 12 years ago. The artistic director as well as one of the board members is Jiri Zurek. The other board members are Prof. Artus Rektorys (composer and arranger), and Prof. Jiri Paces (trumpet player). This organization, among other engagements, performs annually at the castle Kozel-Stahlavý near Pilsen. This year's performance took place on 24 June Six horn players,

five trumpet players and two bassoon players, mostly students of the Conservatory in Pilsen, were the performers.

The Czech Music Society in Prague created a special commission to organize the celebration of the 300th year of the horn and the hunting horn school in Czechoslovakia. We are planning to celebrate this 1680-1980 jubilee with a meeting at the castle Kozel with one of the biggest attractions being planned to be a Master Horn Concert. We hope this will create a world-wide interest among all horn players desirous to attend this occasion. A precise date has not yet been set but will be in June, 1980. To attend, it will be necessary to get in touch with our Cultural Attaché at the Czechoslovak Embassy in your country's capitol or get in touch with the Ministry of Culture and its branch of the Czech Musical Society. The address is:

The Ministry of Culture
Czech Musical Society
Valdstejske 2
11800 Praha I
Czechoslovakia

They would, for example, arrange for your purchase of the commemorative medal, graphics, commemorative postage stamps, emblems, posters, etc. . .

I suppose it is necessary, immediately following our 300th anniversary festivities, to which we turn now all our attention and efforts, to establish a Society of Horn Players as a branch of the Czech Musical Society.

Prof. Jiri Zurek
Konservator
Kopeckeho sady
30100 Plzen, CSSR

P.S. We are sending an article which you may publish in the *Horn Call*, programs and repertory of the MUSICA VENATORIA PILSENSIS, samples of Prof.

Artus Rektory's Compositions and musical scores in manuscript of Jaromir Baza which we would like very much to exchange for some contemporary American compositions played often in the USA.

Last, but not least, our thanks to our compatriot, Mrs. Vlasta Baskin, for translating our correspondence.

I was saddened to read the letter by Gregor Widholm in the previous *Horn Call* stating his resignation from the I.H.S. I feel that Herr Widholm *does* have a valid argument, but I do not feel it is grounds for such harsh action. Naturally, a language barrier was taken into consideration when the organization was formed; and one *must* admit to the obvious fact that a large percentage of our membership is American and English-speaking.

More and more letters, articles, and the like are being translated into other languages and the HORN CALL is becoming larger. That, in itself, is more expensive! The I.H.S., for its relatively short time of existence, is doing a wonderful job in trying to open lines of communication between *all* countries in as many languages as possible, in as many ways feasible! I am sure that suggestions such as having special editions of the *Horn Call* in other languages are welcome to the staff. The Editor and the Board are constantly searching for improvements for the members' benefit. These things take time and effort.

But to resign such a beneficial organization (even when one speaks "English quite passably") for such a small reason is definitely overlooking the intent of the I.H.S. and the *Horn Call*—that of com-

munication, the communication of
MUSIC, a universal language.

Fran Sherman
Cleveland, OHIO

Gute Nachricht für Gregor Widholm. .
und für alle anderen "internationalen"
BRASS-Interessenten! Lieber Herr Wid-
holm, treten Sie bitte noch nicht wegen
sprachlichen Schwierigkeiten aus der
I.H.S. aus (Ihr Editor-Brief im HC von
April 1979, S. 6), sondern haben Sie noch
ein wenig Geduld, denn Hilfe ist im
Anzug: ich arbeite an einer *dreisprach-
igen Terminologie der Blechblasinstru-
mente* (Engl., Fr., D.), die vermutlich im
1980 herauskommen wird. Als dreisprach-
ige Mitarbeiterin und Übersetzerin von
BRASS BULLETIN kämpfe ich seit
Jahren um die Fachausdrücke und hoffe
nun bald meine Freunde mit dem Resultat
erfreuen zu dürfen! Mitarbeiter und
Herausgeber ist Jean-Pierre Mathez,
BRASS BULLETIN Redakteur und BIM
Direktor, CH-1510 Moudon (vom 1. Sept.
79: CH-1630 Bulle), Schweiz.

E. Mende
CH-8700 Küsnacht

Good News for Gregor Widholm. . .and
for all the other "international" BRASS
Players and Readers! Please, Mr. Wid-
holm, don't let linguistic reasons make you
resign from the I.H.S. yet (your letter to
the Editor, HC April 79, P. 6), because
help is forthcoming: I am compiling a
Brass Terminology in Three Languages
(Engl., Fr., Ger.) which will probably
come out in 1980. As trilingual co-operator
and translator of BRASS BULLETIN, I
have battled for years to find the right

expressions for our articles. Now I hope to
publish the result in the near future for
the benefit and comfort of my BRASS-
friends! Jean-Pierre Mathez, BRASS
BULLETIN Editor and Director of BIM,
CH-1510 Moudon (from 1 Sept. 79:
CH-1630 Bulle), Switz., is my co-operator
and editor.

E. Mende
CH-8700 Küsnacht

I enclose programs of my last concerts.
If possible, I should like to advise the
I.H.S. that I am a unique Horn player in
that my concertizing life in Italy is with
solohorn and piano and with a Trio of
Soprano, Horn and Piano. I want to bring
the Horn to more prominence in Italy
because the recitals with Horn almost do
not exist. Other than myself, only D.
Ceccarossi has begun, with great diffi-
culty, to realize an artistic life with our
fantastic instrument in recitals.

Excuse me for my terrible English! I
will study more your language.

Stefano Mastrangelo
Loc. Codette 14
00060 Riano (Roma)

Thanks, especially, for the article by
Rebecca Root in the latest *Horn Call*.
Articles by and about women hornists are
of particular interest to me and undoubt-
edly to other women hornists.

Annette Case
Seattle, WA

*Editor's note: And to a lot of men
hornists, also!*

The picture I am sending of our solo horn player, Nolan Miller, was the feature shot for an article about "What People Do In Cold Weather" that appeared in Philadelphia's *The Evening Bulletin* on Dec. 15, 1978. Nolan is an avid runner clocking many miles each week besides being a good tennis and racquetball player.

Randy Gardner
Mt. Laurel, N. J.

Editor's Note: The photo is of Nolan Miller, Principal Horn of the Philadelphia Orchestra, in heavy clothing as he jogs, wearing a headset radio to listen to music while running. The photo is not reproducible.

CONCOURS OUVERT A TOUS OU PLACE RESERVEE?

Courant Décembre, ayant appris l'existence d'un concours à l'Orchestre de la Suisse Romande pour les postes de Troisième et Second Cor, j'ai déposé ma candidature accompagnée de mon curriculum vitae, et ai demandé des renseignements concernant ces deux places, par voie postale.

A ma grande surprise, je n'obtins de réponse que pour le poste de Second Cor. J'écrivis une autre lettre pour connaître les raisons du silence à propos du poste de Troisième Cor. La réponse se faisant attendre et étant encore attendue, je téléphnai à la régie de l'orchestre où l'on me déclara qu'un jury s'était rassemblé et avait décidé que ma candidature ne pouvait être acceptée pour la place de Troisième Cor; et ceci sans me préciser aucune raison. Je demandai alors à partir de qu'ls critères cette décision avait été prise: on me répondit évasivement sans me donner aucune précision. Devant mon

insistance pour obtenir avec netteté les critères retenus (ce qui me semble la moindre des choses en un cas pareil) mon interlocuteur me déclara textuellement: "Si vous n'êtes pas content, vous n'avez qu'à ne pas vous présenter". C'est là tout ce que j'ai pu obtenir; je dois avouer que j'en suis resté abasourdi et que ma demande encoure pourquoi l'annonce de tels concours est publique.

Pour tout concours ouvert au public, il serait sans doute souhaitable que les critères de sélection retenus soient clairement exposés afin d'éviter que des esprits chagrins se mettent à supposer qu'en fait, les "lauréats" ont été choisis à l'avance. . .

CHOSSON Roland
Corniste a l'Orchestre de la
Garde Rëpublicaine

I am a college student studying horn who has a goal in life: to be respected as a horn player by people I admire as horn players. I always enjoy hearing a horn played, especially by one of my thousands of "Idles."

Many times I've come home from a date after midnight and taken my horn to the garage where I delightfully serenade my bench saw, lawn mower, and the creepy-crawlers! (I've found that I don't have to warm up as extensively after a date!)

My problem is this: I have this uncontrollable desire to be a professional symphony hornist, but— I've become uncertain of what lies ahead. Someday I'll have a family to support and I don't want to lay aside the horn to do so. There is no life more appealing to me, at the moment, than that of playing horn. Now, I would like to read some argument *in favor of*

playing horn professionally! Someone must be happy doing it! All I ever hear is the same B-flat "It's a rough life" argument against it. Someday there may be no horn players left—you will have scared us all away! (The ultimate Tragedy!) I've found with my students that a little encouragement lasts and helps for a few weeks; and I keep looking for some encouragement for myself.

Thank you for sharing this "Message in a bottle."

Jim Gage
Houston, TX

To the International Horn Society:

Thank you for the set of back issues of the *Horn Call* sent in April 1979. I think the hornists of Czechoslovakia will enjoy this pleasant donation of yours. With all best regards.

Dr. Ales Kricka
Head of the Music and Theater Dept.
Mestska Knihovna V Praze
Nam. Dr. V. Vacka 1
Praha 1, CSSR

What a surprise to open the April 1979 *Horn Call* and find a sketch which I had sent to Morris Secon. (Roy Schaberg's Conn 8-D A.B.*) However, I can not claim to be the imaginative artist of the surfing horn player; nor have I ever been a member of the Honolulu Symphony.

Last fall my distinguished horn professor, Roy Schaberg, played a magnificent performance of the First Brandenburg Concerto at the Crane School of Music. My sketch reflected a moment of insanity among a few of his students during a

Sunday brunch--the original was sketched on a dining hall napkin!

Maryanne Sisk
Potsdam, NY

We are safely returned to our home and are slowly returning to ordinary life after the week in that curious other world that comprises a "Horn-Week." If there were only some way to make that world our normal life and all the rest of this stuff a brief digression!

The week was just as thrilling and stimulating as ever, and I shan't try to single out a "high point"--how could I?--but simply note that, year after year, the I.H.S. Workshop is a stunning event, a shot in the arm for the year to come, and a heart-warming reunion with many friends of yesteryear. . .

Let me relay a little anecdote: My wife, known hereabouts as the "Pearl-Beyond-Price," struck up a conversation with one of the young people behind the desk in Residence West and received the following comment: "We've never had anybody like these horn-players in here before! They're really great: they take good care of the building, they're the friendliest gang we ever had, they are completely dedicated to their thing, and they may practice all day -- but they are really great people!"

So you see, the jury is already in; and I for one am not even remotely surprised at the verdict. Thanks to all for another superb Workshop; and thanks to the whole I.H.S. for being who and what you are.

James H. Winter
Fresno, CA

To the International Horn Society:

Please accept my thanks to you and the Advisory Council for the honor bestowed on me.

I would like to become more active in the society in ways that time and energy permit. You will hear from me soon with specific action.

In the meantime I deeply appreciate the society's kindness and with puffed-out chest will further our art to the best of my ability.

Sincerely,
Mason Jones

I enclose the relation of an experience of mine that is almost unbelievable. The renown of Geyer horns and the fine reputation of the Atkinsons as horn builders are perhaps sufficient to make the story one of quite general interest to I.H.S. members.

I was the first person to teach horn at the University of Iowa and Paul Anderson, whom I met there in 1946, might be called one of my successors. Thanks to the I.H.S. Directory, I am now finding where all those hornists are whom I knew in the Mid-west forty years ago.

Something I found I could not work into the Story was Geyer's belief, a rather mystical one, that he could build a horn to suit the player's personality. He probably had some German word for it: *das unabhaengigkeitlich Personalitaetsvollendenswurth?* (Maybe not!) How must I have impressed him to cause him to put that little oil can in there?

The teacher I mention is Asher Treat, an I.H.S. member; now over seventy years old and still a lot better than I'll ever be!

Gilbert D. McEwen

See "The Silver Submarine" in this issue of *THC*.

A couple of errors cropped up in my article about Frank Brouk; both of them my fault. First of all I omitted one of Frank's most important recordings with the Cleveland Orchestra: *Till Eulenspiegel* (Col. set MX-327 and 10" LP ML-2079) with Szell, of course. The second error was that I referred to his daughter Linda's infant as a son and it turns out that the baby is a girl (I guess I paid a lot of attention to the baby, didn't I?). If you could mention these things in the next HORN CALL I would be most grateful.

Norman Schweikert
Highland Park, IL 60035



Gebr. Alexander



Gegr. 1782

"UNDOUBTABLY the finest instruments in the world."

That is the opinion of many great professional instrumentalists and teachers everywhere.

French Horns: natural, single, double and triple. In brass, gold brass or nickel silver. Standard or screw bell.

Tubas: BB^b, CC, F. Rotary valve trumpets and flugelhorns, etc.

Exclusive U.S.A. distributor



GIARDINELLI
BAND INSTRUMENT CO.
151 W. 46th STREET
NEW YORK, N.Y. 10036
(212) 575-5959

To appreciate the sound of Yamaha, you need only play and hear the instruments.

To understand their excellence, you need only realize that for 90 years Yamaha has consistently produced many of the world's finest musical instruments.

Yamaha proudly works with only the craftsmen, materials, techniques and quality standards that will make every Yamaha a classic in its class.

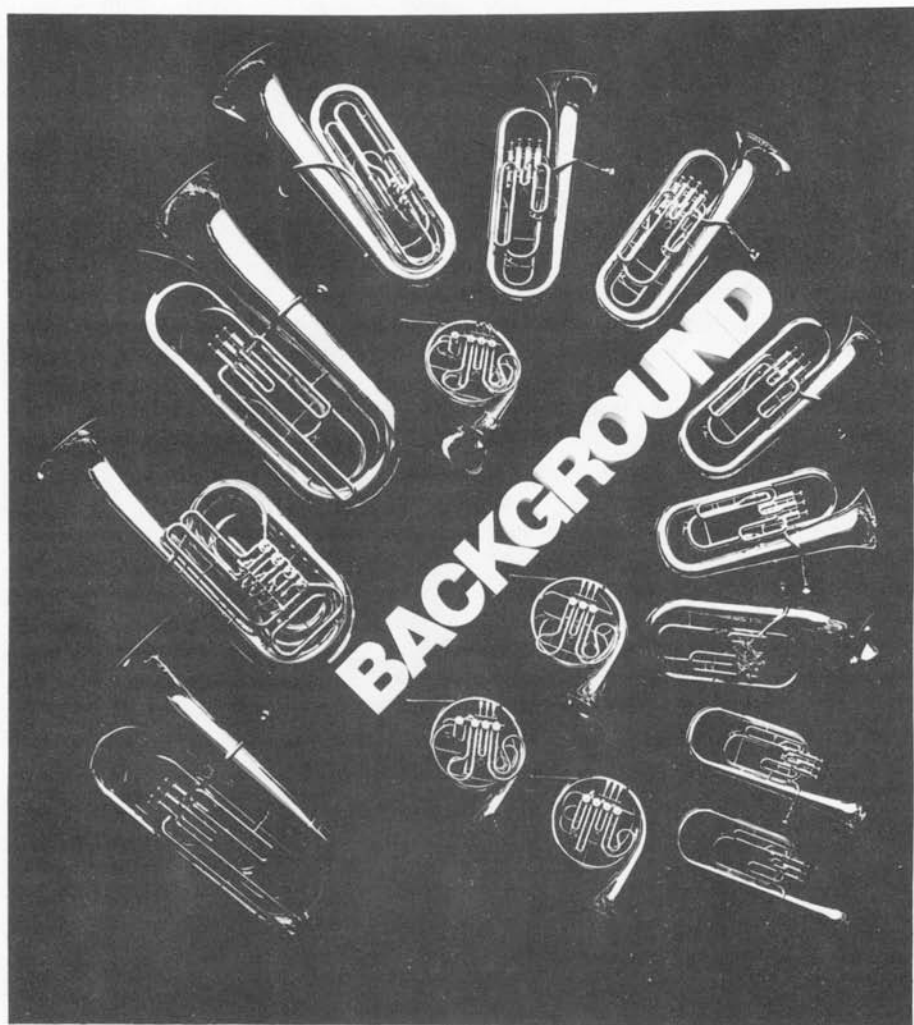
Your ear and judgment will prove this, and the music you make will take on new luster.

See for yourself. See your Yamaha dealer...and these unexcelled band instruments.



YAMAHA

Yamaha International Corporation
Box 6600, Buena Park, CA 90622



MANSUR'S ANSWERS

Notes from the Editor's desk

Paul Mansur
Editor

"Then lifted I up mine eyes, and saw, and behold four horns." (Zechariah 1:18)

I am not a prophet, a son of a prophet, nor even a herdsman or the seventh son of a herdsman. But I assure you, I have seen and heard a multitude of horns. The XIth International Horn Workshop was a thoroughly gratifying, uplifting, and exciting event. There were some marvelous performances. There were, again, diversities of styles and tonal concepts presented as models in review. Technical data and acoustical information were supplied in abundance, all quite significant, pertinent and valuable.

For me, however, the intrinsic and enduring values are derived from *persons* and *personalities*. The human interaction process, the open, unreserved sharing of self, the caring for others and the giving; the open gift of soul, heart, and mind is the essence of the unique character of the I.H.S. and the Horn Workshops. The effect upon me, and many others, is assuredly quite euphoric. I shall make no apology whatever for the exultation of this sheer joy!

One can not but be deeply touched by the indomitable spirit of Wendell Hoss and the floodtide of respect and love that almost visibly flowed to him from the hundreds of participants. This venerable patriarch of the horn, who is among the most kind and gentle of men, now finds it necessary to use a wheelchair and crutches for mobility. Yet, from his place in the audience he rose, stood firmly and conducted the L. A. Horn Ensemble in two antiphonal works. From deep within he flashed fire, drive, and sparks for a vigorous performance, all from memory.



Honorary I.H.S. member Wendell Hoss by the fountain in front of Bing Auditorium, U.S.C., Los Angeles, June 21, 1979. [Photo by Leland Bartholomew]

A carved wooden nameplate, adorned with a sterling silver I.H.S. Logo, was presented to Mr. Hoss during the banquet on Thursday evening. As the presentation was completed the assembly accorded him a rising ovation. It was a memorable and touching moment motivated by the selfless love that Wendell Hoss has given to us and the overflowing admiration and honor we feel for him.

Another example of the human worth of interaction is found in the long-awaited encounter with Herr Hans Pizka. Hans supported his points of contention very effectively in a most ambitious recital performed on a 70-year-old Vienna Horn. Later, in a master class, he asked, "Do you recall my letter to the editor in the *Horn Call*? Forget it!"

His performance of the Strauss *Second Concerto* on Tuesday had a sufficiency of "cracks" to demonstrate the treachery of the F horn in the high register. On Friday evening Hans played the Strauss "*Andante*" with such a warm, lovely tone that I was literally moved to tears! Herr Pizka is quite correct in showing us that the model for our sound, our "tone-ideal," should well be that gorgeous tone of the Vienna Pumpenhorn. We also are generally correct in choosing to perform on more modern and reliable equipment. The position of truth and pragmatic reality, as always, lies between two extremes.

Hans Pizka is not just the name of a hornist who lives 7000 miles away and who has a penchant for stirring up a controversy any longer. He is a person. He is a fellow horn player and a fellow human. We share an enjoyment in visiting, talking, socializing, telling and listening to stories among colleagues and in encouraging students. Herr Pizka enjoys Japanese noodles in a Little Tokyo restaurant in downtown Los Angeles at 1:30 a.m. in the company of a pair of young Texas horn students!

Another quite moving experience was our interaction with Vitali Buyanovsky and Valerie Polekh. These Russian gentlemen are sensitive, perceptive musicians. Their emotions and feelings, their senses of dedication and purpose are expressed in the same concept of the brotherhood of man as do most of us. They are concerned with the same problems that beset all humanity. A great tragedy always occurs when someone sees with his eyes, but does not see; when one listens with her ears, but does not hear; when we perceive but do not comprehend; when we accept the medium but ignore the message. These are the principles they expressed to us. It is a familiar theme to us, this philosophy of theirs, which we know in other words from our traditional system of ethics. We are richer in spirit having been shown so positively that we are fellows and friends in the great commonwealth of humankind.

To chronicle all the events and details for a week of a Horn Workshop would require an entire issue of the *Horn Call*; perhaps more. The interactions of some 300 hornists include humor, high drama, exhilaration, pathos, mass psychology, new and old friendships, and always joy. We can only relate a few high points in trying to present a succinct digest of the vitality that pulses through this week of relevant personal involvement with horns and hornists. For capturing this essence of the spirit of a workshop we are indebted to Elaine Seiffert and Leslie Gaska for sharing their perceptions of the week that was.

MEXICO

National Symphony

Gordon Campbell, Principal
Robert Bell, Co-principal

last year.

The names of the following orchestral personnel were received during Workshop XI and are being published here as a supplement to "Orchestras of the World" published

format.

A very useful research tool, an index, has been conspicuously absent from the pages of this journal. A complete index to the first ten volumes of *The Horn Call* will be published in Vol. X No. 2, April, 1980. An annual index will be published thereafter in the final issue of each volume. This is to be the first modification in our services and

Considerable planning will take place during the coming year in an effort to improve the format of *The Horn Call*, extend services to our membership and maintain economy in publishing costs. We shall welcome all suggestions, comments, and criticisms pertaining to publication policies from our readers.

A case in point is the evolution of a Newsletter in Spanish for circulation in Latin American countries by Regional Coordinators Ed Brown, Daniel Borque, Paris Opera hornist and guest artist at the XIth Horn Workshop, has been hugely successful in organizing hornists of France. The *French Association of Hornists* now has some 350 members. A very high quality *Bulletin* is being published regularly and circulated among their membership. In turn, this *Bulletin* has stimulated an increase among the French members of the *Societe Internationale des Cornistes*. Permission to translate, digest, and reprint material from the I.H.S. Newsletters and *The Horn Call* has been granted to this French society. We expect similar developments enhancing communication among us to emerge shortly in other languages.

As the communication network through the Area Representatives and Regional Coordinators develops we see a practical solution. This would be in the form of Newsletters and Bulletins in various languages of limited distribution. News and major works from *The Horn Call* will be presented in a digest form. There is no limit to the possible number of languages.

Recent developments indicate that the time is at hand for modification to the format of *The Horn Call*. Attempts to publish articles in more than one language have not been completely successful. Problems have included the non-availability of an international font and considerable difficulty with proofing; not to mention the besetting burden of obtaining accurate translations well before publication deadlines.

José Luis Leon
Ezekiel Mendoza
Raymondo Torres
Juan Vasquez

Cameron Kopf
Emil George
Kathy Morse

Opera [Orquesta de Bellas Artes]

Dee DeLoss Schertz
Ramon ?
Diane Muller
Nikolas Gochi

La Filarmonica de la UNAM

Jerome Ashby, Principal
Oxford Kitchengs, III, Co-principal
Linda Scott
Salomon Morales

Orquesta Sinfonica de Xalapa

George Housenga
David Krites
Sue Kincaid
Robin Merriman
Larry Umipeg

La Filarmonica de la Ciudad de Mexico

Lowell Greer, Principal
John Pierce, Co-principal
William Pencke
Jesús Reyes
Bruce Roberts
Maureen Rochietta

*Orquesta Sinfonica del Estado
de Mexico [Toluca]*

Pakala Fernandes, Principal
Dennis Jones, Assoc. Principal

Speaking of orchestras, the principal horn of the Memphis Symphony is Richard Dolph. (*Horn Call IX*, 2, p. 83.) Somehow the name of the principal trumpet player appeared by mistake.

Winners of the first I.H.S. Workshop Scholarships in recital competition at Workshop XI were Ilene Chanon, age 16, and Bill Harrington, age 21. Ilene lives in Los Angeles and has studied horn for six years. She has received a number of earlier awards for her musical achievement and plays with the Santa Monica Youth Orchestra and with the Young Musicians' Foundation Debut Orchestra. Of her achievement, Miss Chanon wrote to President Hill: "The scholarship audition was an exciting experience in being given the opportunity to perform before distinguished horn players. The workshop was extremely inspiring to me and made me aware of different styles of playing from each country represented."

Mr. Harrington has been studying the horn for ten years. He also had received a number of prior awards for musical achievement. He is a student at the San Francisco Conservatory of Music, member of the Conservatory Orchestra, and performs with several other ensembles including the Brass Quintet. He wrote of his experience that, "I

am very grateful to the Horn Society for giving me the opportunity to perform at the workshop in Los Angeles. Many thanks to you. The organization was excellent and the whole week was a fascinating, educational, and inspirational experience for me."

The recording of Workshop X, 1978, at Michigan State University is completed and has been mailed to all who purchased them. If you have moved since Workshop X and have not received your recording, please advise the Workshop Host of your new address. Write to:

Continuing Education Service
Kellogg Center
Michigan State University
East Lansing, MI 48824

Recordings of the XIth Annual Horn Workshop may be ordered from:

Broadcast Production and Media Services
Davidson Conference Center for
Continuing Education
University of Southern California
Los Angeles, CA 90007

The price of the two-record album is \$20.00. Please send check or money order to the address above.

An item of more than passing interest to I.H.S. members is the birth on July 1, 1979, of Elizabeth (Betsy) Katharine Davis to mother Rebecca Root and father Rich Davis of Columbus, Georgia. Rebecca is a member of the I.H.S. Advisory Council and immediate past secretary. I wonder whether Betsy is developing an *einsetzen* or *ansetzen* embouchure? Congratulations!

The winners of the Heldenleben Horn Competition for 1979 were Corbin Wagner, Valve Horn; Jean Rife, Hand Horn; and the University of Michigan, Horn Quartet. The 1980 competition is set for the Memorial Holiday weekend once more. For further information write to: Heldenleben Horn Competition, 12932 Clifton Blvd., Lakewood, OH 44107.

As our society begins its tenth year an appraisal of our past and present seems fitting. Just nine years ago our first Newsletter boasted of some 150 paid members. Our

most recent total of paid membership is above 1600. The member count, including delinquent members, is more than 2,000. *The Horn Call*, Vol. I, No. 1 contained 48 pages; Vol. IX, No. 1 had 100 pages. The Newsletters for 1978-79 alone required approximately 60 full pages of typewritten text.

A number of lofty purposes, services and objectives for I.H.S. were established. For various reasons, usually a shortage of funds, few of these objectives were implemented during the early years. During our tenth year every purpose and objective of our society is fulfilled and fully operational.

The International Horn Society began with an international diversity and included professionals, educators, amateurs and students; both old and young. The pervading theme of sharing, caring and learning from diversity in our communal interest is still being developed.

Emphasis is, and has been from the beginning, upon *international* communication and interaction. The Horn Workshops are a case in point: Only four of the artist-clinicians at the XIth Workshop were American. There were *eight* representing other countries! This emphasis and interest in presenting a broad spectrum of international styles has been evident and obvious from the very outset, a persistent thread through all I.H.S. Workshops.

We are indebted to the founding fathers of this organization for their vision in beginning the International Workshops and then the I.H.S. The cooperative spirit of mutual interests among diversely oriented hornists is amply evidenced by the broad array of names that comprise our membership.

Mistakes have been made; more will be made. Errors in judgement have been committed; there will be further errors and wrong decisions. But the I.H.S. has consistently been on track far more than off it. Its achievements far outweigh its failures. The future may not all be roseate but it certainly appears that the next ten years of the I.H.S. will be interesting, challenging, stimulating and will extend yet further the internationally fraternal spirit of the Horn.

This writer made a few remarks during the general assembly of the I.H.S. on 21 June 1979 in Los Angeles that seem appropriate here also. Requesting your indulgence, we repeat some of them in the first person singular narrative form in which they were framed.

"It seems to me that an overemphasis upon material aspects of life cheapens human relationships and perverts our sense of values. Have you noticed how many times we say *love* in regard to *things* and *like* in reference to *persons*? We say such shallow things as: 'I *love* this horn.' 'I *love* hamburgers and onion rings.' 'I *love* your new dress.' Then we ask, 'Do you *like* her?' or say 'I really *like* him.'

"Have we not reversed the usage of these verbs? It seems to me that we should *like* a sports car, an 8-D or 103, barbecue sandwiches or a favorite dress. If *love*

The Society is deeply committed to the workshops, and we recognize the beneficial nature of these meetings. Past experience indicates that workshop hosts also believe in the value of the Society and wish to support its growth and development. Therefore the two organizations support each other for the good of all concerned.

We believe that this relationship is beneficial for us all. It allows the host the freedom of choosing, changing and varying the designs of the workshop, in a sense competing with those of the past. The Society is therefore relieved of the financial burden and organizational complexity of the workshop, thus allowing it to develop and pursue additional goals of equal importance.

The Society serves to sanction or recognize an individual and institution as the official location where our meetings will be held. However, the entire responsibility for all final decisions, financial output, rewards or losses, emanates from the hosting institution. We require certain support and space to allow for our annual meetings in return for our official sanction, our experienced advice (now including a set of published "Guidelines" and an official Workshop Advisor devoted to the workshop event), and our participation as coaches, conductors, ensemble players, etc. at the sessions.

It seems necessary to briefly discuss our relationship to the Annual International Horn Workshops. The tradition of such an event began in Tallahassee, Florida before there was an International Horn Society. It was from the strong feelings of fellowship experienced at the early workshops that the formation of such a society as ours grew. So, in contrast to the relationships found between other instrumental societies and their workshops, we, the I.H.S., are a product rather than a parent of the Annual Horn Workshop tradition.

THE I.H.S. AND THE WORKSHOPS [How We Relate]

by Douglas Hill



is concern, giving, and sharing—then I should love my students, my teaching colleagues and my associates in all spheres of activity. I try to do just that. There are many things that I like, but I love you, my friends of the I.H.S. It is a distinct privilege and a great joy to be associated with so many colleagues among the International Horn Society who share this love, concern, care and giving."

INTERNATIONALER HORN WORKSHOP

ZUM ERSTEN MAL IN DER BUNDESREPUBLIK DEUTSCHLAND

17. - 23. August 1980

in der Bundesakademie für musikalische Jugendbildung

TROSSINGEN, Baden-Württemberg

Gastgeber: Direktor Dr. Hans-Walter Berg

Leiter: Prof. Michael Höltzel

**Diese Veranstaltung wird getragen vom Land Baden-Württemberg
und von der Bundesregierung in Bonn.**

IHS SANCTIONED HORN WORKSHOP

The first time in Western Germany - August 17th to 23rd 1980

At the Academy of Music - TROSSINGEN, West Germany

**Host: Dr. Hans-Walter Berg; Director: Prof. Michael Höltzel; Supported by the
Baden-Württemberg and West German governments in Stuttgart & Bonn.**

PROGRAM

Masterclasses

Ensemble Playing

Exhibitions

Demonstrations

Recitals

Chamber Concerto

Chamber Orchestra Concerts

Concert of Young Soloists

Concerts of Participants

Banquet

Meisterklassen

Ensemblespiel

Ausstellungen

Vorfürhrungen

Recitals

Kammerkonzerte

Kammerorchesterkonzerte

Konzert junger Solisten

Konzert der Teilnehmer

Bankett

**A detailed brochure for U.S.A. and Canadian citizens will be available (Dec./
Jan.) by writing to: Mr. Earl Saxton; 1778 Walnut Street; El Cerrito,
California 94530.**

**Der ausführliche Prospekt kann von europäischen Teilnehmern mit dem
anhängen Coupon bei John Baji, Postfach 41, 4930 Detmold 1, B.R.D. bestellt
werden. Er wird sofort nach Erscheinen (Dez./Jan) zugestellt.**

Vorname, Name _____

Straße, Haus-Nr. _____

PLZ/Ort: _____

Land _____

COMMENTS ON, AND AN INDEX OF THE GUMBERT EXCERPT SERIES

by Christopher Leuba

Linda Ann Farr's recent *A Horn Player's Guide to Orchestral Excerpts*(1) is a most welcome and valuable addition to the literature pertaining to hornists. Ms. Farr mentions in her bibliography that one shortcoming of the Gumbert series, as presently published, is that "a lack of a table of contents makes looking for particular excerpts time consuming."(2) With these comments, I present an Index which was included in the 1932 edition of the Gumbert/Frehse excerpts, as published by Carl Merseburger.(3)

There have indeed been two, perhaps more, variants of the "Gumbert books", one of which I refer to as the "Hitler Edition" (or "HE"), as it deletes all works by composers of Jewish ancestry, replacing these in some instances with works by composers of approved "Aryan" composers.

For example, my copy of the Hofmeister Verlag "HE"(4) omits the Notturmo from Mendelssohn's music to Midsummer Night's Dream, which appears in the Merseburger edition on page 30 (as indicated in the listing of *A Horn Player's Guide to Orchestra Excerpts*). Pages 30 and 31 of HE spread out the remaining materials of the two pages, excerpts from Robert Schumann's *Die Rosenfee* and the *Quintet for Winds* by J. Rietz.

Similarly, G. Meyerbeer's *Der Nordstern* (or *L'Etoile du Nord*), volume 1, page 39, is omitted in HE.

The Merseburger volume 1 contains 43 pages of musical material, whereas my Hofmeister "HE" has but 40. It is

suggested that those persons who make efforts to acquire their libraries from used book and music stores be aware of the variant editions of this series which is a mainstay of our orchestral excerpt literature.

(1)Linda Ann Farr, *A Horn Player's Guide To Orchestral Excerpts*, (Broad River Press, Inc. P.O. Box 50329 Columbia, SC 29250)

(2)op. cit. page 36

(3)Friedrich Gumbert (Neuaufgabe durchgesehen von Albin Frehse), *Solobuch für Horn, Orchesterstudien*, volume 1 (Carl Merseburger, Leipzig 1932)

(4)Friedrich Gumbert (Neuaufgabe durchgesehen von Albin Frehse), *Orchesterstudien für alle Instrumente. Horn*, volume 1 (Verlag Friedrich Hofmeister, Frankfurt am Main. No publication date indicated.) Purchased in Nürnberg in 1951.



L. P. ALBUM Order Form

The 11th Annual
International
Horn Workshop
Recitals

Mr./Mrs./Miss/Ms./Dr. (circle)

Name _____

Please print (last, first, middle initial)

Home address _____

City _____ State _____ Zip _____

Day phone () _____ Country _____

I would like to order _____ album(s) at \$20 each.

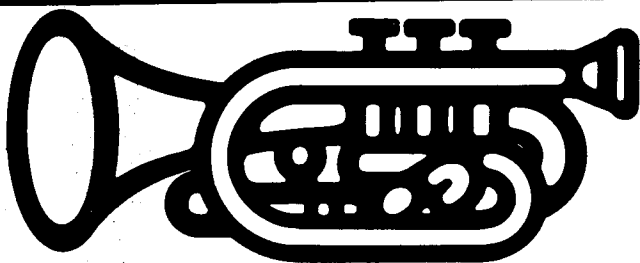
☐ My check in the amount of \$ _____ is enclosed, payable to USC.

Please charge the amount of \$ _____ to my:

☐ Visa/Master Charge/American Express

Authorized signature _____ Exp. _____

After completing this form, mail to:
Broadcast Production & Media Services
University of Southern California
College of Continuing Education
Davidson Conference Center
Los Angeles, California 90007
(213) 741-5166



BRASS MUSIC GUIDE

Brass Solo and Study Material Music Guide

Compiled by PAUL G. ANDERSON

The latest publication from The Instrumentalist Co., this new reference volume contains all the vital information on currently available brass music. Prepared with the help of a computer, the guide includes listings of study materials (etudes, excerpts, and method books) and solo works for each brass instrument — trumpet, cornet, horn, trombone, bass trombone, euphonium, and tuba. All titles were gathered from the catalogs of every brass music publisher; each entry shows composer arranger editor and publisher. The volume is fully indexed and the key to publishers gives the current sources for all titles mentioned.

An indispensable reference book
for every brass player and teacher!
Hardbound. 237 pp. 6" x 9". \$11.00

BRASS ANTHOLOGY

The 298 Best Articles on Brass Playing from 29 Years of The Instrumentalist

This 701 page volume contains information and ideas of lasting value to brass performers, teachers, and students, as well as to orchestra and band directors. Supplemented by illustrations, diagrams, and musical examples, the articles deal with such topics as articulation, breathing, elementary teaching methods, solo and ensemble literature and recordings for each brass instrument. Contributors include such well-known performers, teachers, and composers as Roger Bobo, Philip Farkas, and Lucien Cailliet. The anthology is indexed separately by title, subject, and author. The content of the Brass Anthology is not available anywhere else.

\$22.50 hardbound

The Instrumentalist Co., 1418 Lake Street, Evanston, Ill.

Wettbewerb: 1980 Internationale Horngesellschaft Workshop Stiftungen

Hornisten und Hornistinnen, welche in der Bundesrepublik Deutschland, in der Schweiz oder in Oesterreich wohnen oder studieren und am 30. August 1980 das 23. Altersjahr noch nicht erreicht haben, können an diesem Wettbewerb teilnehmen. Das Workshop findet vom 17. - 24. August in Trossingen BRD statt. Der Fonds der Workshop Stiftungen wurde im Andenken an die verstorbenen Hornisten John Barrows, Max Pottag, Carl Geyer und Joseph Singer gegründet.

Die Interessenten des Wettbewerbs haben ihren Vortrag auf Tonband aufzunehmen und einzusenden. Die eingesandten Tonbänder werden durch ein Komitee (Jeffrey Agrell, Orchester der Allgemeinen Musikgesellschaft Luzern und Stephen Pugh, Orchester der Stadt Freiburg) begutachtet und dieses ermittelt die fünf besten musikalischen Leistungen. Die fünf Finalisten werden am Workshop spielen und die Jury ermittelt zwei Gewinner. Jeder Gewinner bekommt eine Auszeichnung und eine Summe für die Unkosten der Teilnahme am Workshop. Alle Einsender von Tonbändern werden bis zum 1. Juni 1980 über das Ergebnis der ersten Ausscheidung benachrichtigt.

Zugelassen werden Cassetten oder Tonband-Spulen. Der Vortrag darf nicht länger als 15 Minuten dauern und die Aufnahme soll ohne Unterbruch aufgenommen worden sein. Dem Bewerber ist die Auswahl seines Vortrages aus dem Standard-Solo-Repertoire freigestellt. Die Finalisten haben wenn möglich ihren eigenen Klavierbegleiter mitzubringen. Wenn ein Finalist den Klavierbegleiter des Workshops beansprucht, muss er seinen Vortrag aus folgenden Werken auswählen: Telemann Concerto in D-dur, Mozart Concerto Nr. 4, Rosetti Concerto Nr. 2 in Es-dur, Strauss Concerto Nr. 1, oder die Hindemith Sonate 1939, 1. oder 3. Satz. Die Tonbänder müssen bis 1. Mai 1980 an folgende Adresse zugestellt werden: J. Agrell, Gibraltarstr. 1, CH-6003 Luzern, Schweiz. Weitere Details werden noch bekannt gegeben.

EDITIONS CHOUDENS

38, rue Jean Mermoz, 75008 PARIS

BARBOTEU

- **Twenty Concertante Studies for horn**
(recorded on ERATO disc)
- **Astral**, piece for brass quintet
and metronome
- **Divertissement** for bass tuba in C
and brass quartet
(Recorded on ERATO disc STU. 70.959)
- **Caricatures**, three pieces for flute, oboe,
clarinet, bassoon and horn
- **Chansonnerie**, for brass quintet
(recorded on ERATO disc STU. 70.959)
- **Suite in B flat major n° 19 by Johan Pachelbel**
transcription for brass quintet
- **Entretiens** (dialogues) for horn and piano

BOZZA

LEWY [J.R.]

Revision E. Leloir

BRENET

CLOSTRE

DUBOIS

- **Twelve original studies for horn in F**
- **Tetrapyle** for 4 saxophones
- **Dialogue 11** for trombone and piano
- **Fantaisie Exotique** for 2 trumpets, 2 horns and 1 trombone

Catalogues sent on request

KARL STIEGLER [1876-1932]

A biography by Hans Pizka

Nearly 2 years have passed since the unreminded 100th birthday of the famous Viennese Horn-player & teacher Karl Stiegler. Nearly 50 years have passed since his very early death in 1932. Karl Stiegler was born on Jan. 26th, 1876 as one of the 3 sons of the archivist of the Viennese Hofoper (now state opera) and "Faktotum" of Hans Richter, Josef Stiegler. "Karl Stiegler begun trumpet-playing on July 1st, 1887", written on a paper-slip, is the first notice about Stiegler's musical life. Between 1890-94 he studied horn with J. Schantl, theory with Robert Fuchs and piano with E. Ludwig at the "Conservatory of the Musiktheater" at Vienna. His school reports have been all "excellent". During this time he started his activity with the "1st Vienna-Concert-Horn-Quartet". Later enlarged to a quintet, with bass-horn for the fifth part.

Stiegler's compositions: horn-method including natural-horn-method, a collection of 157 special selected etudes to study transposition, 50 horn quartets-quintets, 87 pieces for hunting-horns (4-12), 100 fanfares for hunting horns (4), St. Huberts-Mass for 5 horns, St. Eustachius-Mass for 5 horns, St. Eustachius-Mass II for 4 hunting-horns. Over 350 etudes for horn & piano arranged by Stiegler (piano-part): Cugnot, Bordogni, Duvernoy, Gallay, O. Franz. . many arrangements.



Karl Stiegler

l. to r.: van Leeuwen, Jandourek, Wessner, Stiegler, Behrends.



For a short time we meet him as a member of the Eduard-Strauss-Orchestra. From 1895-1899 he played first horn with the royal theatre at Wiesbaden, where he met Max Reger, again studying theory and organ. The critics about his playing at Wiesbaden have been superb. Following Gustav Mahler's call Stiegler left Wiesbaden in 1899 to become 3rd horn in the K. K. Hofoperorchestra at Vienna, where his colleagues were Wipperich, Romagnoli, Nowak and Josef Richter.

[bass horn].

1st Vienna-Concert-Horn-Quartet: l. to r.: Stiegler, Ledwinka, Romagnoli, Pflieger



Since 1902 he taught horn at the NEW Viennese Conservatory. Together with Ary van Leeuwen he founded the "Wind-ensemble of the Vienna Hofoper" in 1903.

In 1909, after many engagement-offers (Dresden, Boston, London), he finally received the title of a "Hofmusiker" and because of playing exclusively first since 1906, the appropriate salary. Later he received a special contract, equalizing him to the concertmaster. He displayed great activity in the cultivation of horn-music, became instructor of the imperial "Jagdmusik", arranged, collected, composed indistinctly. Within this activity he assembled the unique and rare collection *Osterreichische Jagdmusik* in two volumes, containing: 213 fanfares and 104 pieces for hunting horns by Austrian composers. On the other hand Stiegler collected all available French *Horn Music*. A complete collection of documents about the horn's history, assembled by Stiegler, is now in the possession of the writer. With his experience as F-horn-player Stiegler created a comprehensive horn-method, starting with the natural-horn-method, containing instructions for the use of the B-flat-horn too, which is remembered well as a leaf-by-leaf-system by all of Stiegler's and later by Freiberg's students.

Together with his two brothers Hans & Adolf, Members of the Vienna Philharmonic too, he collected special brass-music and with his arrangements he formed the Brass-Ensemble. Before World War I, Stiegler toured many countries with his Horn-quintett, and played for the highest representatives of states and received many decorations and presents from princes, kings and emperors. At this time the celebration of the St. Huberts-Mass became a tradition. Every year the Viennese horn-players met together to perform the mass at the Lainzer Tiergarten. But WWI interrupted all the activities of the Jagdmusik, nearly extinguishing it. All organizations had been destroyed. But Stiegler worked permanently on the re-establishing of the Jagdmusik, but as *Wiener-Waldhornverein*. As a soloist of the Vienna Philharmonic, the now mature artist earned again and again marvelous critiques. Most famous conductors of his time sent their photographs with dedications to him to say thanks for wonderful performances (f.e.: Franz Schalk after a Bruckner Symphony: "... the 'Meister' would, if alive, have embraced you a thousand-times. --- yours Schalk.). 1922 and 1923 Stiegler appeared as soloist with the Philharmonic on their South-American-Tours: (chamber-music, horn-ensemble, call). 1918 he had become professor for horn at the K. K. Music-academy. His students later all joined the Waldhornverein. 1924 he performed many technical experiments with wind-instruments, being a consultant of the technical museum at Vienna. In the unions he represented the music-academy. 1924 the Hochschule für Musik called him as professor for the orchestral instruments. 1928 Stiegler was awarded with the "golden palm-leaf" at Paris. For his 50th Siegfried-Call he was honored in public. At the occasion of R. Strauss' 60th birthday he received the Introduction, Thema and Variations for Horn and Piano op. 17 by R. Strauss (unpublished, in the possession of the writer) with special dedication by R. Strauss as thanks for the serenade they had played for him. 1928 Stiegler's nephew and pupil and later successor in all positions, Gottfried Freiberg, joined the horn-section of the Vienna Philharmonic.

Unforgettable are Stiegler's Mozart- and Strauss concertos at the Basel-Mozart-Festival-1931 with Weingartner and Salzburger-Festival (critiques with superlatives).

In the field of chamber-music he earned special merit about the Brahms Trio, which he performed many times with Bruno Walter or Franz Schmidt on the piano and Arnold Rose (violin), about the Beethoven-Sonata, many other horn-sonatas (many of them

music and, and. . .). He was specially interested in horn-methods, music for horn-and-piano, horn-quartet, duets, trios, quartets, ensemble and concertos. All his collection, including the books, is more than 9000 titles (3500 etudes, 2500 quartets, 1000 duets, over 200 concertos, 650 pieces for horn/piano, solo pieces with orchestra, chamber

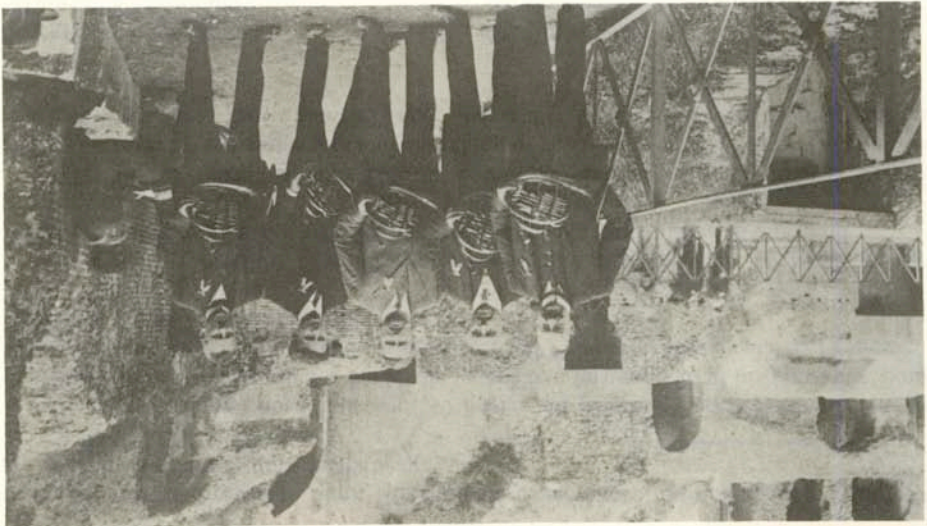
compositions as well as Stiegler's own compositions. What was his importance for us as horn-players? Stiegler collected all available horn music in his archives. Most of the compositions are long out of print, or only exist in few or only one manuscript examples. If there would appear more interest by the hornplayers, and I think, there is, then the writer will try to publish many of these

Obituaries appeared in most of the newspapers in middle-Europe (What a time!!!). His posthumous fame is still unbroken.

Stiegler was an example of reliability. Under the most difficult circumstances he kept all given promises. Hours before his death he was arranging further appearances of the Waldhornerein by phone.

On the 29th of May and 1st of June 1932 Stiegler played his last performances (Freischütz/Hänsel and Gretel). On June 5th, 1932 he died suddenly by a heart-attack after a necessary amputation of his left leg.

1921: at the Coliseum Rome from left: K. Stiegler, Sandner, Stakk, Kainz, Romagnoli.



composed and dedicated to him), the Sinfonia concertante by Mozart, wind-quintett-music from the classics until Schönberg.

Can you imagine a horn-chorus of 40 horns, all playing Vienna-F-Horn? He, the unmarried artist, living only for his ideals, was like a father to all of his students. Some names are remembered: Leopold Kainz, Gottfried Frieberg, Josef Veleba, Franzmann (Finland), Kubat, Mischlinger, Nowak...

We shall try to follow Stiegler's intentions, play more F-Horn, to keep the real horn-sound. We will keep Karl Stiegler as a symbol of a horn-player in our mind.

(Why not F-Horn-Playing? If you listen to all the noise produced by the string-players, all the squeezing and snarching of the bow, that's the same as our little cracks! Why are they allowed and we not? Defend yourselves against all non-horn-players!!!)

Stiegler's compositions:

50 hornquartetts-quintetts

87 pieces for hunting-horns (4-12)

100 fanfares for 4 hunting-horns

St. Huberts-Mass f.5 horns

St. Eustachius-Mass horns

St. Eustachius-Mass II for 4 hunting-horns

a horn-methode

a natural-horn-methode

a coll. of 157 special selected etudes to study transposition.

over 300 etudes for horn & piano (piano arrangement by K. Stiegler, horn parts by Cugnot, Bordogni, Oskar Franz, Duvernoy a.o.)

many arrangements



Now Available
Brian Bell's

HANDS

FOR SOLO HORN
(1979)

In A Limited Edition

Each Copy Signed & Numbered
Send \$4 Plus \$1 Postage (First Class) To

Brian Bell
1815 Red Robin
Columbus, OH 43229

Mehr als 2 Jahre sind seit dem fast vergessenen 100. Geburtstag und fast 50 Jahre seit dem zu frühen Tode des berühmten Wiener Hornisten und Hornlehrers Karl Stiegler vergangen. Sein Nachruhm ist noch immer ungebrochen. Wer war eigentlich Stiegler?

Er wurde als einer der drei Söhne Josef Stiegler's des Archivars der Wiener Hofoper und "Fakotum" Hans Richters 1876 in Wien, geboren. "Karl Stiegler am 1. Juni 1887 Trompetenblasen angefangen" auf einem Stück Papier ist die erste Nachricht über Stiegler's musikalischen Lebensweg. Von 1890-1894 studierte er Horn bei J. Schantl. Seine Zeugnisse lauteten nur auf "Ausgezeichnet". Schon während dieser Zeit begann er mit dem 1. Wiener-konzert-Horn-quartett zu konzertieren. Später wurde es mit einem Bass-Horn als 5. zu einem Quintett erweitert. Kurze Zeit finden wir ihn im Eduard-Strauss-Orchester. Von 1895-1899 spielte er 1. Horn im königl. Theater in Wiesbaden, wo er Max Regger traf und weiter Theorie und Orgel studierte. 1899 verliess er einem Rufe Gustav Mahler's folgend Wiesbaden, und kehrte als 3. Hornist des k. k. Hofopernorchesters nach Wien zurück. Siene Kollegen waren u. a. Wipperich, Romagnoli, Nowak und Josef Richter. Von 1902 an unterrichtete er Horn am "Neuen Wiener Konservatorium" und gründete 1903 zusammen mit Ary van Leeuwen die "Bläservereinigung der Wiener Hooper". 1909 erhielt er endlich den Titel "Hornmusiker" und, da er seit 1906 exklusiv 1. Horn blies, das entsprechende Salär, das später durch einen Sondervertrag zur Gleichstellung mit dem Konzertmeister verbessert wurde. Grosse Aktivität entwickelte Stiegler bei der Kultivierung der Hornmusik schlechthin, wurde zum Instruktur der kaiserlichen Jagdmusik ernannt, sammelte, arrangierte und komponierte unermüdlich. Dabei schuf er die einmalige Sammlung "Österreichische Jagdmusik" (2 Bd. 213 Fanfaren und 104 Stücke für Jagdhörner von österr. Komponisten). Aus seiner Erfahrung als F-Hornist verfasste Stiegler seine umfassende Hornschule, die allen Stiegler- und später Freiberg-Schülern als Los-Blatt-System gut in Erinnerung ist. Beginnend mit der Naturhornschule umfasst sie alles bis zur Einführung in den Gebrauch des B-horns.

Im Verein mit seinen Brüdern Hans und Adolf (beide ebenfalls Philharmoniker) begründete er das Blechbläserensemble. Mit dem Quintett bereitete Stiegler vor dem 1. Weltkrieg viele Länder, spielte vor Staatsoberhäuptern und erhielt zum Dank viele Auszeichnungen und Geschenke von Fürsten, Königen und Kaisern. Damals trafen sich die Wiener Hornisten zur Hubertusmesse im Lainzer Tiergarten, und machten die Messe zu einer ständigen Einrichtung. Jedoch der 1. Weltkrieg brachte eine fast vernichtende Unterbrechung für die Jagdmusik, aber Stiegler arbeitete unermüdlich am Wiederaufbau ("Wiener Waldhornverein").

Der jetzt schon reife Künstler erntete als Solist der Wiener Philharmoniker immer wieder phantastische Kritiken. Viele berühmte Dirigenten schenkten ihm Fotos mit Widmung zum Dank für wundervolle Aufführungen (z. B. nach einer Bruckner-Symphonie: „der Meister hätte Sie, wäre er noch am Leben, tausendmal umarmt.“ Ihr Schalk). 1918 wurde Stiegler zum Professor an der k. k. Musikakademie ernannt. 1922 und 1923 bereiste Stiegler mit den Philharmonikern Südamerika (Kammermusik,

Hornensemble, Siegfriedurf). Als Konsulent des techn. Museums in Wien führte er verschiedene Experimente mit Blasinstrumenten durch (1924, repräsentierte die Akademie bei der Gewerkschaft und wurde 1928 in Paris mit der "Goldenen Palme" ausgezeichnet. Zum 50. Siegfriedurf wurde er mit öffentlichen Ehrungen überhäuft. Anlässlich seines eigenen 60. Geburtstages schenkte ihm R. Strauss zum Dank für die ihm gebrauchte Serenade sein op. 17 (Introduktion, Thema und Variationen). 1928 wurde Siegfier's Nefte und Schüler, sein späterer Nachfolger, Mitglied seiner Horngruppe.

Unvergessen sind bis heute Stiegler's Mozart- und Strasskonzerte beim Basler Mozarteest 1931 (unter Wingarter) und den Salzburger Festwochen. Am 29. Mai und 1. Juni 1923 spielte Stiegler seine letzten Vorstellungen (Freischütz/Hänsel und Gretel). Am 5. Juni 1932 erliegt Stiegler plötzlich einer Herzattacke nach einer notwendig gewordenen Beinamputation.

Stiegler war geradezu ein Muster an Verlässlichkeit. Selbst unter schwierigsten Umständen hielt er Zusagen ein. Noch Stunden vor seinem Tode arrangierte er künftige Auftritte des Waldhornvereines. Die Nachrufe auf ihn erschienen in allen wichtigen Zeitungen Mitteleuropas (Was für eine Zeit!!!)

Was war seine Bedeutung für uns Hornisten? Er sammelte in seinem Archiv alle nur erreichbare Hornliteratur. Viele der Kompositionen sind schon lange vergiffen oder existieren nur als Manuskript. Stiegler's Interesse galt speziell Hornschulen, Solos mit Klavier, Quartetten, Trios, Duetten, Oktetten, Konzerten und Kammermusik für Horn. Seine Sammlung (im Besitz des Autors) enthält inclusive der Bücher über 9000 Titel (Bei mehr Interesse der Hornisten würde versucht werden, viele Stücke zu publizieren). Auf dem Gebiete der Kammermusik machte sich Stiegler besonders um das Brahms-Trio, das er sehr oft zusammen mit Bruno Walter bzw. Franz Schmidt und Arnold Rose spielte, die Beethovensonsate, die konzertante Symphonie von Mozart und das Bläserquintett von der Klassik bis Schönberg verdient. Viele Hornsonaten wurden für ihn komponiert oder ihm gewidmet. Das grosse Hornensemble ist sein Werk. Können Sie sich ein Ensemble von 40 Wiener-F-Hörnern vorstellen?

Nur seinem Ideal lebend war der unverheiratete Stiegler wie ein Vater zu seinen Schülern (z. B.: Kainz, Koch, Freiberg, Veleba, Fransmann, Kubat, Nowak, Mischlinger. . .)

Wir alle sollten versuchen, Stiegler's Beispiel folgend mehr F-Horn zu blasen und den wahren Hornklang zu bewahren! (Warum nicht F-Horn? Denken Sie an all die Geräusche selbst berühmter Streicher, all das Gequietsche und Gekratze! Das sind unsere kleinen Patzer! Warum dürfen die und wir nicht. Hornisten, verteidigt Euch gegen alle Nichthornisten!!!)

Stiegler wollen wir als grosses Vorbild in unserem Gedächtnis bewahren.



THE XI ANNUAL HORN WORKSHOP

A RETROSPECTIVE

by Leslie Gasika

From opening remarks to the final concert, it was a memorable workshop. Have you ever heard so many renditions of Mozart 3rd, Brahms' 4th or Reicha Trios? I can't imagine visiting the University of Southern California without the sound of horn. The campus was lovely, the weather ideal. Palms, flowering shrubs, trees with blossoms, and temperatures in the upper 70's all beautifully combined to make our stay in Los Angeles a beautiful experience.

And the artists: from the solemn to the touching to the humorous, uniquely giving something of themselves for us to use and treasure. The Los Angeles Horn Ensemble entertained us on Sunday night to open the festivities, a glorious way to start. On Monday we were welcomed by our I.H.S. president, Doug Hill, who introduced us to our host, Vic Vener. Lectures were given this day by James Decker, Phil Farkas, and Bob Atkinson. Decker gave a forthright account of the jobbing scene in the L.A. area, and he introduced us to two young horn players who are finally beginning to make a decent living after two years of trying, a typical waiting period we were told. Farkas was his usual ebullient self, looking in wonderful health. His lecture was, as always, so interesting and full of warmth and humor. Atkinson, known to many as the lead-pipe man, talked of maintenance of the horn. He had to compete with a guided tour of the Disney recording studio which, I was told, was most entertaining. The master classes throughout the week were given by three clinicians simultaneously, but was scheduled in a round-robin fashion so that by week's end no one would be missed. I heard Frydais Ree Wekre tell us how she plays lyrically ("play like you're walking above ground, as a ballet danse"), and Alan Civil gave forth his witclisms and wisdom as only he can.

Tuesday brought us a fascinating film showing how Helmut Finkle makes his horns—a film which took 5 years to make. Michael Hoeitzel gave us insight into the situation of foreign horn players in German orchestras ("know some German"), and Chris Leuba detailed a 7 point plan to overcome nerves and stress. We heard Arthur Krebbiel play a Haydn trio and Leopold Mozart solo (have you ever heard such magnificent lip trills?), and Hans Pizka sing beautifully on his Vienna F horn. What a sound, and on an instrument over 70 years old!

I heard clinician Krehbiel, on Wednesday, tell us of his feelings toward the high register (his high F thumb valve is a "placebo valve"), and toward the never-ending problem of playing and nerves, which he feels is best overcome by what he calls "creative not caring". We heard Michael Hoeitzel and Chuck Kavolovski give a joint recital that afternoon, and Daniel Bourgue and Alan Civil give one that evening. Such contrasts in sounds—Hoeitzel played his descant horn in a Corelli piece, originally written for violin, which was unbelievably high. Kavolovski played his Geyer, so mellow; Bourgue with his French vibrato and bright sound, and Civil as always a flawless performer. After the final recital that evening, Mr. Alexander of Alexander horns, bought pitchers of beer and the best pizza I've ever had at a local pizza house

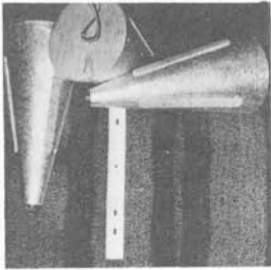
nearby. He even had one sent up to the I.H.S. board members, who were meeting every night into the small hours of the morning.

Thursday was the day of the bass horn. We got our first look at that marvelous horn when Roger Bobo, tubist with the Los Angeles Philharmonic, joined Frydis Ree Wekre in her recital. The horn looks much like a French horn but with a bore size that fits a tuba mouthpiece, making the instrument appear as though viewed with double vision. Its range is that of a tuba, the sound a gorgeous mellow tuba/horn sound. The bell cannot be placed upright on the knee, so is played in the rest position. Bobo designed the horn, and as he said, it made him, a big fellow indeed, look like a small kid with a Conn 8D. An interesting sidelight regarding the Bass Horn is that Mr. Bobo designated a little horn pin that Editor Paul Mansur wore on his collar all week as a "Point Eight-D." Clever! Perhaps we should designate his new Mitrafone-bull Bass Horn as an "8000-D." Bobo and Frydis played two trios, with composer/pianist Roger Kelloway, in the world premier of Kelloway's "Sonor", and "Dance of the Ocean Breeze". This was my mid-week highlight. They have also recorded an album, including these works, for Crystal Records to be released in the late fall. On the basis of these two works they performed in recital I shall certainly purchase the recording! The blend of Horn and Bass Horn is excellent; they complement and match each other quite well in sonority.

Vitali Boujanousky played the other half of the recital, giving us a chance to hear his own "Second Sonata for Horn Solo—Finlandia". He later presented copies of all his published works to the I.H.S. Archives, quite a remarkable gift from our Russian friend. Earlier in the day Doug Hill showed us he does more than preside over meetings when he gave a wonderful recital featuring Verne Reynolds' *Sonata*. That evening was the banquet, and while I thought the food to be disappointing, the festivities were not! Remember Frydis and Roger Bobo doing a whistle duet? Alan Civil being told to be funny—and *was*? Wonderful Wendell Hoss, accepting the plaque presented to him by the I.H.S.? The LONG general meeting? The two young hornists who won the first annual I.H.S. scholarship? It was a night of good feelings and camaraderie.

The last full day of the workshop brought us Alan Civil giving us a lecture on Bad Habits vs. Tradition, and a wonderful definition of assistant horn: a "bumper-up". Entertaining Fred Fox gave a master class touching on many aspects of horn playing including circular breathing. Recitalists were Chris Leuba, who stood up while playing and enjoyed it, and from the Israeli Philharmonic, Meir Rimmon, an engaging hornist who played a triple Alexander. The final concert that evening was, as expected, a horn player's dream. Two horn choirs, one mammoth, one just slightly less so, opened the 2½ hour bash. We heard Daniel Bourgue play the "Villanelle", and watched him cross the language barrier by conducting the chamber choir. Hans Fizka played the Strauss "Andante" with so much soul and warmth that it brought tears to my eyes. The concert also included a rousing rendition of Dauprat's almost unplayable "Sextet" (weren't there seven on stage?), and we were treated to two quartets composed by Hans Fizka's father, and Civil's two octets, in which Civil added the bass horn. A memorable concert indeed.

Saturday brought departure and tears for many of us. It was a great workshop,



**Large & Small
French Horn Mutes — \$20.**

MUTES
by
RON APPERSON
138 Granville Rd.
N. Granby, CT 06030

Hand made of redwood &
aluminum, sealed.
Return if not satisfied.

WICHITA BAND INSTRUMENT
CO., INC.
2525 E. DOUGLAS
WICHITA, KANSAS 67214



1 (800) 535-3006
IN KANSAS CALL COLLECT (913) 864-0271

WORLD'S FINEST FRENCH HORNS — AMERICA'S BEST PRICES

PAXMAN OF LONDON. Many models in stock for immediate shipment
HOLTON FARKAS MODELS. Usually in stock in all models
KING HORNS, Eroica and Fidelio models always in stock.
YAMAHA singles and doubles always in stock.
CONN model 8D's usually available for very fast delivery.

CALL US TOLL FREE IN WICHITA FOR INFORMATION



excellently planned by Vic; and a special word of thanks should go to U.S.C. and the Davidson Conference Center who provided us with great meals, accommodations which were close to all the activities, and a chance to enjoy sunny warm California. Next year we meet in Bloomington, Indiana for yet another grand workshop.



REMINISCENCES AND A MESSAGE—WORKSHOP XI

by Elaine Seyfert

I'm an Easterner and although I've never given the idea much thought, being transplanted to Los Angeles for a week put this Easterner in a different world.

Twenty years ago, California was an amazing, glittering, Disney-like place. But there is more to it than those teenage eyes saw then. Flowering trees as tall as houses; shrubs, plants and architecture all with the southwest Spanish influence permeate every corner of the city, including the U.S.C. campus.

The campus of U.S.C. is quite large and has some tall buildings, and for those who didn't attend, perhaps a word about the layout would be in order. Dormitories dot the campus and our eleven-story home away from home seemed to be (to my middle age body) at the opposite end of the campus from the food! Dorm rooms were in suites which meant less problem of noise - er - music at night, but more problems finding a group with which to play quarters. The food was very good and the coffee was excellent. Enchiladas and retired beans were among the native offerings. The action was located in three buildings found equidistant from room and food. Bing Theater was spacious and comfortable and Founders Hall offered three lecture rooms that, while not sound proof, still worked well for master classes. The Horns, music, T-shirts and Morrie Secon were in a third building: two large rehearsal rooms for trying Horns and a separate smaller room for music. (Our ears thank you.)

True to the Spanish landscaping tradition, the best part was on the inside. While the periphery of the campus was kept neatly, (and included a Walnut tree with leaves that smelled so pungent and fruity that you could get high on them alone), the real beauty was between the buildings toward the heart of the grounds. The pathways and plazas lined with flowering trees made us reluctant to enter Bing Theater for the events of the week. Adding to this reluctance were seven days of beautiful weather: sunny warm days and cool clear nights.

The story book impression of modern-day California is one of movie stars and hippies mingling at Hollywood parties or strolling along the sunny, palm-lined boulevards which have distinctive names such as Figueroa, Vine and Buena Vista. And everything is "cool, man - real cool." Workshop XI seemed to reflect this relaxed, almost care-free attitude, and its host, Vic Vener, remained true to this west coast image through a myriad of minute-to-minute technical difficulties.

With all this atmosphere and the friendly greetings of fellow workshopers—and hearing the L.A. Horn Club LIVE; Monday morning's description of the recording artist's life, by James Decker, catapulted us back into cold, hard, factual reality.

The waiting for the phone to ring game in this town is just as bad as in old New York, and the cost of living is just as high as well. (So much for forsaking all and following that dream!) But for anybody who is bent on giving it a try, there are three basic ingredients necessary to break into the jobbing market—assuming that you are already a crackerjack player with 33 1/3 long playing chops:

1. Bring enough money to last through two years of unemployment. (\$40,000 or more depending on your life-style.)
2. Know somebody - - the *right* somebody!
3. Be available (map in hand) day or night and GOOD LUCK.

Workshoppers were labeled with numbers 1, 2 or 3 according to years of playing experience. No. 3's were high school students or people who had not been hooked for long; No. 2's were college types who are (as the No. 1's know) really hooked—the 6 to 8 hour a day addicts; and the No. 1's - all the rest of us post-university people, trying to support our habits!

Master classes were divided so that each group would see each clinician once. That meant that your master class would be geared to your group's needs. This was a very fine idea and worked well in most cases, however there were times when the questions from group 1 sounded awfully Zish!

A week such as this couldn't go by without some outstanding incidents—and so some reminiscences:

- They have police helicopters in L.A. and they buzz around the city night and day. Our first night they buzzed too close! It seems there was a robbery across the street from the dorm. One observer noted that it looked so much like a Hollywood production that it was difficult to believe it was for real!
- Alan Civil (in utter seriousness) commented during his master class that to have an excuse for missing the first note of Oberon, one would literally have to fall down dead and be carried off the stage.
- Anyone buying *Frøydis' Favorite Prunes* from Marvin McCoy received a free badge saying "Ask Me About Prunes." (Imagine the comments that will raise back home!)
- We were advised by Dave Krehbiel to develop "Creative not caring." Go ahead and try to miss a given note—don't care about making it, try to miss it instead. The harder you try, the more impossible it becomes to miss.
- Michael Hoeltzel told us that Mozart's Concertos have pigtails. (Ask him about Pigtails.)
- According to Frøydis Wekre, playing the Gliere or Strauss Concertos is like playing poker—never let people see what is in your hand until you put your cards out.
- Several clinicians commented on the dryness of the Bing Theater (especially on the stage while playing). Meir Rimón and Chris Leuba shared a recital, and after his first piece, Mr. Rimón commented on the dryness to the audience. So, no one thought anything of the appearance of a person bearing a glass of water between movements of the Brahms Trio until it was handed to the violinist!!!
- One cannot think of Workshop XI without remembering the first night trip to the Disney sound studio. For the brave souls who played, it was an ear opening

experience and for we who watched, it was just as informative. (Ask the players about clicks.) We must thank them again for the time they gave and the sequence of Mary Poppins in VIBRANT, first print color, that was shown. Thank you all.

We saw another movie—"How to Build a French Horn" from scratch. I was thoroughly convinced not to try it for myself, especially after listening to Dr. Wogram's fine lecture on the physical acoustics of the horn. Hopefully we will be able to study his work in detail from a printed copy of the lecture.

We learned from Victor Vener and Michael Hoeitzel that there are many good jobs for Horn players in Europe and we are all welcome to audition for them—but to do the job right, we should learn to speak the language.

There was an ASMA group (at last, someone who understands my breathing problems!—but alas, not Asthma, but the American Society of Music Arrangers) which participated in a panel discussion on Wednesday morning. The panel included several composers. The discussion was supposed to be directed towards new techniques of writing for horn but got off in a discussion centered around the Tippet Horn Quartet—specifically the 21/16 bar. Alan Civil argued that no one can play that measure without subdividing it (into three groups of seven) and Doug Hill maintained, as Tippet apparently had, that the composer wrote it for a purpose and we should try our best to deal with it the way it is written. The discussion could have become much more interesting had time permitted—so we'll all have to make our own separate peace with Tippet's 21/16 bar. The ASMA group held a playing session in which new pieces were given a hearing. There were some very good new works presented and hopefully they will be published for us all to play.

In order to write about the rest of the goings on, I must be serious, for with all the frivolity that comes of these amazing weeks, there is also a message. This year perhaps the strongest, most unified statement so far came from every clinician. Whether it was prearranged or just coincidental, the message was: *It's not the technique but the music that counts.*

Some of us heard the Tchaikowsky Fifth solo played five times by five different artists; five different readings, all valid because they reflected the personal opinion of each artist. Dr. Farkas called it the "Horn player's Lord's Prayer" (with apologies to our non-Christian brethren). Frýdís Wekre and Alan Civil said that we should listen to all styles of playing, all interpretations of pieces, and then choose those things about each which have meaning for us and make sense to us.

The group No. 1 master class with Dave Krehbiel was taken up with No. 2ish questions: "How do you trill like that?" Near the end of the time allotted, Mr. Krehbiel finally pleaded, "Doesn't anyone have a question about music?"

In these days of super-technique on any one of a dozen wonder-horns, why are intelligent people still asking about how to play high notes or trills? Of course, if you can't play high notes or trills it might be helpful to ask someone about it, but perhaps this should be done in a private lesson. The clinicians at these workshops all have for

wonderfully varied and distinctive views of music and the horn, and we should take advantage of our dissimilar backgrounds to gain new musical insights. Granted it is more difficult to ask musical questions—after all you must know the music first—but perhaps we all need to be more familiar with our music.

Mr. Boujanovsky didn't wait for questions but instead offered the opinion that Mozart was primarily an Opera composer and that many of his Horn Concerto themes can be found in his operas. This removes Mozart from the *Soirees Musicales*, lace cuffs, silk stockings and powdered wigs image of classical politeness and gives a much more "human" outlook to his music. To Bitali Boujanovsky, playing the Horn is a conversation and as such must have three basic components:

1. The wish to say something.
2. A complete understanding of what you wish to say, and
3. The ability to bring this understanding into reality.

We would all do well to keep these points in mind whenever we pick up the Horn - even when there are two pages of afterbeats staring at us!

We were fortunate to hear Hans Pizka play his part of a recital on a seventy-year-old F Horn with Stoeltzel valves. This gave us an opportunity to hear a different style of playing on an instrument which was in use at the turn of the century and is still used in Vienna today. It was Herr Pizka's feeling that playing an instrument such as this gives added insight into the classical works for Horn as well as aiding in the maintenance of a strong technique.

One had only to hear Valerie Polekh's recordings to realize that a Russian playing Gliere brings something to the music that an American may not. The sum of all the sounds we hear, the war-torn or complacent lives we've led, the music we've chosen to hear from the time of our youth and what we have studied formally; "Tradition or Bad Habits"; these make up our own way of playing the Tchaikowsky's Fifth solo—all of these structured into the three points of conversation with the audience noted above, make our personal contribution to music.

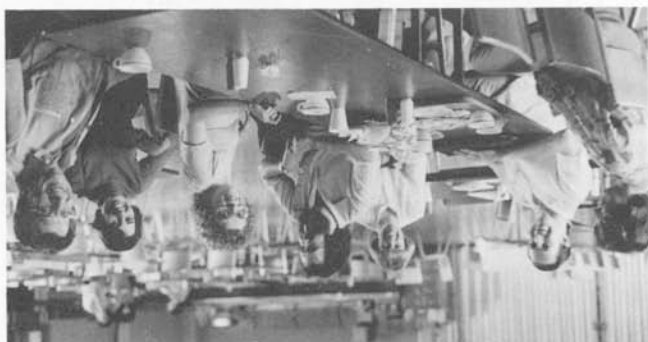
But enough philosophy for the moment.

This workshop was for the eleventh time a unique experience—completely unlike any other before it. There was some very fine, sensitive, musical playing and there was some disturbing playing. There was joyous playing (including everything with Bass Horn—you don't know me Roger Bobo, but I love you!). The *Glorieux* was glorious, the *Jaga March* was rousing, the Dauprat was pure insanity—although well played, and Alan Civil's pieces were, as always, fantastic.

The small ensembles played very well showing a fine calibre of playing from each of the three groups, and the recitals ran the gamut of styles and interpretations. One could only wish that all the recital pieces had been as well rehearsed as Frøydis Wekre with Helen Ghiradella and Doug Hill's were—of course we are not all blessed with spouses who are fine pianists either. In these days of more work for less money and less money

for anything, we hear far too much live music that is under rehearsed. Everyone is so busy. It was a luxury for me to hear a well-thought-through performance. Although 20th century music is not where my main interest lies, I thoroughly enjoyed the whole recital. Perhaps we, as horn players in every conceivable walk of playing life, should insist on adequate rehearsal time for the things we and our students play. Believe me, there is always enough time—if you don't waste it.

To all those who could not attend Workshop XI, you have missed a unique experience—but I said that last year too! In 1980 we will have the opportunity to attend two workshops: Indiana University in June, and Trossingen, Germany in August. As one professional Horn player was heard to say—"This was my first one. But I don't think I'll ever miss any again.



General Staff Meeting? No, but almost. It's just after breakfast on Saturday, June 23 at the end of Workshop XI. Left to right: Gayle Chesebro, Music in Manuscript; David Sternbach; Mary Bartholomew; President Douglas Hill; Leslie Gaska and Elaine Seifert, Editorial Board Members; and Editor Paul Mansur. [Bartholomew Photo]



A relaxed moment during Daniel Borque's Master Class Lecture. [U.S.C. Photo]



Michael Hoeltzel, IHS Vice President, congratulates Vitali Buyanovsky following his recital. The pianist is Helen Ghiradelli. [U.S.C. Photo]



HELMUT FINKE

**Metallblasinstrumentenbau
Industriestr. 7
D-4973 Vlotho/Exter
W. Germany**

DESCANT-DOUBLE HORN
with newly designed
sliding valve and
two lead pipes.

FINKE HORNS

**Individually hand-made.
The lightest horns on the market.**

**30 Models from high Bb
to full triple
in three different metals
and five different bell sizes.**

EACH HORN IS INDIVIDUALLY CUSTOMIZED.

AGENTS WANTED

**THE I.H.S.
WE CONTINUE TO GROW, LEARN AND IMPROVE.**

Douglas Hill, President

This past year has been an amazing example of tireless dedication by numerous individuals, culminating in four substantive meetings for the Advisory Council and a diversified and meaningful workshop at the University of Southern California in Los Angeles.

We must thank and congratulate Victor Vener, the artistic host, and Dennis Prisk, the Executive Director, Claudia Brett, the Conference Coordinator, Lenette Leonard, the Administrative Assistant, and the entire staff of the Davidson Conference Center for administering the massive task of such a workshop; especially during a gasoline shortage and a major set of complications with the airlines (i.e. strikes and DC-10 groundings.) The *11th International Horn Workshop* was a great success, bringing together many old and new friends and ideas. (Please read elsewhere in the Journal of our official relationship with the Annual Workshops.)

We have accomplished so much this past year. Perhaps the best way to discuss our present standing is to follow, in a general manner, the agenda of our 14 hours of Advisory Council meetings.

Our *financial situation* this past year, as reported by our most generous and apparently tireless Treasurer, Morris Secon, has been the best ever, thanks to so many new memberships (we've grown from approximately 900 in 1977 to near 1600 at present), sales of back issues of the *Horn Call*, increased advertising, special gifts, interest on time deposits in our savings accounts, and continued low costs for the printing of the *Horn Call* and Newsletters. Much credit should be given to Paul Mansur, our energetic and profoundly competent Editor, for his innovative use of courtesy mailings and renewal forms in bolstering and reminding our membership.

We have also undergone an extensive appraisal of all our activities and have formulated a complete set of "*Working Papers*" from which the officers, Advisory Council members, officials, and committee members can more consistently administer the Society's business. This includes guidelines for all of the officers' responsibilities, job descriptions for the Editor, Computer Coordinator, and the new positions of Executive Secretary (see below) and Workshop Advisor (Earl Saxton for 1979-80). Also included in these "*Working Papers*" is an accurate Timetable of all yearly events, nomination procedures for officers, nomination and election procedures for Advisory Council members, guidelines for the nomination and election of Honorary Members, a total listing of all membership categories (many new ones have been established since we have become a not-for-profit corporation, allowing for corporate contributions, gifts, etc.), and guidelines for the request of grant monies from the Society. There is also a section among these "...Papers" which contains the Standing Rules for such activities as our Workshop Scholarship Audition, Composition Competition, Horn Club Charters, and the present condition of our world-wide Communications Network.

If all of this seems confusing then you can see why we've needed to apply more structure to our administration. Our rapid growth has also caused a need for and the financial stability to hire a professional *Executive Secretary* to handle many of the daily activities of our society. Her name is *Ruth Hokanson* and she begins her duties on August 1, 1979. Ruth will be handling most all financial and correspondence transactions with the membership. Hers will be the central address for all dues payments, address changes, new memberships, requests for certain official printed materials (aside from the "Sales Items" still to be handled by our Treasurer), sale of back issues of the *Horn Call*, nomination and election of Advisory Council members, and other such duties as will be needed. She is a woman of extensive first-rate professional experience and we feel most fortunate to have her join us in our activities.

Others who have joined us are three new *Advisory Council* members: Meir Rimon - Co-Principal horn with the Israel Philharmonic, Earl Saxton - prominent Professor of horn in six San Francisco area Universities and Conservatories, and Robert Atkinson - leading maker and customizer of horns from Los Angeles. Michael Hoeltzel and I gladly return for our second terms on the Council. We have also added two new names to our prestigious list of *Honorary Members*. Two men who have contributed so much to our learning through their contributions to our literature, their orchestral as well as solo recordings, and their many years of teaching in the finest of American conservatories; *James Chambers* and *Mason Jones*.

Our first *Workshop Scholarship Audition* was a great success. Connie Klausmeier and Neill Sanders of Kalamazoo, Michigan administered the event and chose seven finalists. Five of these very talented young people performed at USC on June 19th. The two receiving the most votes from the audiences for their performances and who in turn received full re-imbursement of actual workshop expenses, were *Ilene Chanon* from Los Angeles and *William Harrington* from San Francisco. They performed portions of the Weber Concertino and Mozart's 4th Concerto respectively. (Look elsewhere for details of the next summer's auditions.)

Our *Composition Competition* is well underway with works already being submitted. This activity is being handled by Gayle Chesebro, who is, at present, in contact with some experienced and prestigious potential judges. This competition should add a great deal of new literature to much needed areas of our repertoire (i.e. horn/voice/piano, horn/strings, and multiple horn.)

The *Instrument Improvement Committee*, chaired by Advisory Council member Walter Lawson, has completed the tabulation and interpretation of the 175 responses to last year's questionnaire regarding specifics about the construction and responses of individual member's horns. Preparation of this material for publication is now under way. The Advisory Council is hopeful that the resultant information will stimulate constructive dialogue and action from all parties concerned.

Walter Lawson, in conjunction with the Instrument Improvement Committee, was awarded a *Research Grant* by the Advisory Council for the purpose of investigating the acoustical properties of the three major types of metals (yellow brass, red brass, and nickel silver) in bell flares. Barry Tuckwell has generously offered to perform for the

microphones under the finest of acoustically controlled conditions. Results and analysis of the research will be published.

Another grant in the form of travel expenses was awarded to *Klaus Wogram*, the leading authority in brass instrument research from the Laboratory for Musical Accoustics of the Physikalisch-Technische Bundenstalt in Braunschweig, West Germany. Mr. Wogram presented his paper; "The Acoustical Properties of Brass Instruments" to the participants at the Workshop in Los Angeles. His findings, which are quite extensive and complete, will be made available in three languages to the membership either in the *Horn Call* or as a separate publication.

With all of this activity, a substantial financial base, and a solid legal foundation for the Society we have been able to modify and complete our *Bylaws*. This important document will be printed and sent out to the membership for official ratification during this year. We must thank our lawyer, Howard Galper, for his readily available and expert advice in these and many other important matters.

As the annual workshops became more complex and as more individuals and institutions became interested in hosting such events, we felt that we should accumulate all significant data into a booklet to save the host unnecessary ground work and detail mistakes. This was most successfully accomplished by Paul Anderson through his astute authoring, acquiring, editing, and printing of our *Workshop Guidelines* and *Supporting Information Form*. This tool, along with our newly formed position of Workshop Advisor, we hope will help all future workshops in their planning and decision making.

Last Spring we were notified that the facilities being built at the University of Texas-Austin would not be completed in time for the *12th Annual International Horn Workshop*. This caused an immediate search for an alternative site which resulted in a marvelous solution. Next summer we are sanctioning two workshop sessions. The North American based one will be hosted by *Philip Farkas* and held on the campus of *Indiana University* - Bloomington from *June 15-20*. The European sessions will, as previously announced, be hosted by our talented Vice President, *Michael Hoeltzel* in *Trossingen, West Germany* from *August 17-23*.

We are hoping that the Trossingen Workshop will help foster greater communication with our European members, present and future. It takes interest and action from all people to accomplish any substantial exchange. As you can read from the above, there are numerous people who care enough to give extensively of their time and ideas for the results they wish to see. We have recently received many positive ideas and probable actions from our new French colleague and friend, *Daniel Bourgue*. But then too, we have received criticism from those who wish to have without giving. (An example can be found in the Letters to the Editor, Volume IX, No. 2 of the *Horn Call*.) The point often made is that if we call ourselves "International" then why don't we simply do this-and-that for the non-American countries? Perhaps a return question could relate to the word "Society" which is a group of individuals working together toward a common interest. "*International*" is a reality we all sincerely hope for, "*Society*" is what is necessary before such a reality as expansive as internationality can



The election of officers was a simple task this year. The same group will return and follow through with all that has been happening. Paul Mansur - Editor, Paul Anderson - Secretary (as well as Computer Coordinator), Morris Secon - Treasurer, and Michael Hoeftzel - Vice President are a group of generous individuals and friends among whom I consider it an honor to work and learn.

Our major goal in the near future is to reach out and at least inform the entire horn-world that we exist and that we wish to share what we have. Our *Communications Network*, headed by our incredibly efficient and organized Secretary, Paul Anderson, has grown extensively in the United States with William Robinson as Regional Coordinator, and has made substantial steps in Latin America with Ed Brown. We have begun in many other parts of the world and hope to see the naming of Area Representatives increase along with the exchange of initiatives.

come to be. Paul Mansur, as well as others, spent hundreds of hours trying to simply find translators who have the necessary expertise to enhance our Journal. We have requested help often over the past two years and only recently have begun to acquire help.

For a FREE HORN CATALOG, send request to Dept. 1HX
THEODORE PRESSER CO. • Bryn Mawr, PA 19010

- Solos
CONCERTPIECE
Horn & Piano \$3.00 (medium)
SONATINA
Horn & Piano \$4.00 (medium)
TEXAS
Horn & Piano \$3.00 (easy)
PARTITA FOR HORN
Solo Horn \$2.50 (medium)
VIRGINE
Horn & Piano \$3.00 (easy)
20 ETUDES
Solo Horn \$7.25 (difficult)
- Ensembles
DEUX TRIOS
Three Horns \$3.25 (easy)
CONCERTO FOR 2 HORNS
Georges-Frederic Handel/Edmund Leloir \$5.00 (difficult)
- Ludwig Van Beethoven/Anton Bruckner
Two Horns \$5.00 (difficult)

NEW MUSIC for HORN

THEODORE PRESSER CO.

MEET RUTH HOKANSON, OUR NEW EXECUTIVE SECRETARY

by Douglas Hill

It is with great pleasure that the Advisory Council of the International Horn Society announces the appointment of Ruth Hokanson as our Executive Secretary beginning August 1, 1979. With our tremendous growth in membership (nearly doubling in the past two years) we find ourselves both in need of such assistance and capable of affording it.

Upon researching the realities of such a position we found the costs through certain professional channels to be prohibitive, (to say the least!) So, we then began to investigate private individuals with expertise and experience in handling such duties as we had in mind. The Council also felt that it would be best to look outside of the Society's membership to find a detached and yet interested employee.

Let me now give you a brief look at some of Ruth's past professional experiences. She was educated as a pianist and theorist, served on the editorial staffs of two Minnesota newspapers from 1945-1950 and began her concert management career as Concert and Lecture Advisor for the University of Minnesota from 1950-1952. From 1952-1960 Ruth was Secretary-Treasurer and partner in the firm of Concert Associates, Inc., New York. She then became Promotion and Booking Representative for Columbia Artists Management, New York.

In 1963 Ruth moved into publishing as Promotion Director for Garrard Publishing Co. and later (1965) became the Vice President and Secretary-Treasurer for Eakins Press, New York, in charge of administration, promotion, public relations, sales, editorial, accounting and shipping.

For the five years preceding her retirement move to Madison, Wisconsin, Ruth served as Administrator to the estate of Audrey Hess of New York City.

We felt you should know some of Ruth Hokanson's credentials since it is our hope that she will stay with us for a very long time. I had not met her until late this past Spring, but since that time have found her to be an intelligent, conscientious, attractive and overall remarkable human being. We are indeed fortunate to have found her and are most excited about her inevitable contributions to our growth and stability.

VORSTELLUNG VON RUTH HOKANSON UNSERE NEUE BEIRATSEKRETÄRIN

by Douglas Hill

Mit grossem Vergnügen macht der Beirat des Internationalen Horn Vereins, die Anstellung von Ruth Hokanson bekannt. Sie hat ihre Anstellung als Beiratsekreterin

am 1. August 1979 begonnen. In den letzten zwei Jahren hat sich unsere Mitgliedschaft beinahe verdoppelt. Darum finden wir es noetig, und koennen es uns erlauben, ihre Hilfe in Anspruch zu nehmen.

Der Beirat hatte sich entschlossen, ausserhalb unserer Mitgliedschaft eine Person zu finden, die die Faehigkeit hat diese Stelle ausserordentlich zu vertreten. Eine Person mit genug Erfahrung und Interesse, die der Verein voellig vertrauen kann. Und in Ruth haben wir diese Person gefunden.

Hiermit moechte ich eine kurze Einsicht ueber Ruth's berufliche Kenntnisse geben. Sie erhielt ihre Schulung als Pianistin und Theoretiker. Von 1945-1950 war sie am Redaktionsstab von zwei Minnesota Zeitungen. In 1950 begann sie ihre Konzertleitungslaufbahn als Konzert und Vortragberater fuer die Minnesota Universitaet welche sie bis 1952 innehielt. Von 1952-1960 Ruth war Kassenwart und Teilhaber der Firma: Concert Associates, Inc., New York. Denn sie bekam Werbungs und Buchungs-Agent fuer Columbia Artists Management, New York.

In 1963 Ruth ging im Verlagsbuchhandel als Werbungs Director fuer Garrard Publishing Co., und spaeter in 1965 wurde Vize-Praesident und Kassenwart fuer Eakins Press, New York. Sie war also verantwortlich fuer Verwaltung, Werbung, Kundendienst, Verkauf, Redaktion, Buchhaltung und Verladung. Vor ihrer Pensionierung, war sie fuer fuenf Jahre Verwalter des Nachlasses von Audrey Hess in New York City.

Ich hoffe das Ruth sich in unserem Kreise wohlfuehlt, und sehr lange mit uns sein wird. Ich machte die Bekanntschaft mit Ruth im spaeten Fruehling, und habe gelernt sie sehr zu schaeetzen. Mit ihrer Hilfe wird unser Verein wachsen, und ihr Beitrag ist uns sehr wertvoll. Und in diesem Sinne sage ich zu Ruth, "Willkommen."

Ruth Hokanson: notre nouvelle secrétaire générale

Le Conseil Consultatif de la Société International des Cornistes annonce avec grand plaisir la nomination de Ruth Hokanson comme Secrétaire Générale de S.I.C. à dater du 1er août 1979.

Outre de serieuses études de piano et de théorie, Ruth a travaillé à la rédaction de deux journaux du Minnesota. Elle a aussi poursuivi une carrière d'imprésario dans le Minnesota et à New York, Elle a travaillé par la suite dans des maisons d'édition à New York.

Nous espérons que Ruth Hokanson fera longtemps partie de notre société. Je ne la connaissais pas avant le printemps dernier mais, depuis lors, je la tiens pour une personne intelligente, consciencieuse, attirante et, en général, remarquable. Nous sommes extrêmement fortunés de l'avoir découverte et nous sommes enthousiasmés à l'idée de ses inévitables contributions au développement et à la stabilité de la S.I.C..

Selmer 77

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

77 Selmer Double Horn in F and B \flat

BORE: .468" (11.89 mm).

BELL DIAMETER: 12½" (31.75 cm).

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

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

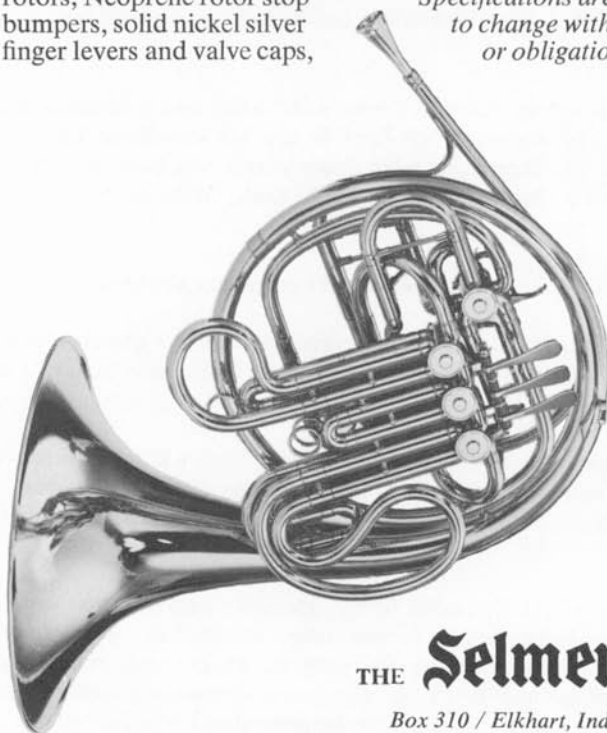
stainless steel hinge screws and needle springs, cast nickel silver thumb lever.

FINISH: Multiple-coat air dried lacquer.

MOUTHPIECE RECEIVER: Standard #1 Morse taper.

MOUTHPIECE: Bach #7.

Specifications are subject to change without notice or obligation.



THE **Selmer** COMPANY

Box 310 / Elkhart, Indiana 46515

CENTRAL AMERICAN HORN WORKSHOP

By Jim Betts

Hornists from Guatemala, El Salvador, and Costa Rica gathered in the capital of Costa Rica, San Jose, June 18-29, 1979, for the first Central American Horn Workshop. The course was sponsored by the Organization of American States as part of a series of workshops for various instruments. The clinician was J. David McNamara, principal horn of the National Symphony of Costa Rica and former first horn of the Bogota (Colombia) Philharmonic, the Colombian National Symphony, and the Mexico State Symphony. Also in attendance were Carlos Velazquez, principal horn of the National Symphony of Guatemala, and James Betts, third horn of the Costa Rica Symphony.

The sessions took place in an atmosphere of informality and cooperation, and covered various facets of horn technique, breathing, phrasing, and tone production. Two recitals were held, in which Mr. McNamara performed, among other works, the Schumann "Adagio and Allegro" and the Saint-Saens "Morceau de Concert", and participated in the ensembles. These ensembles included duets, trio, and quartets, and two works especially arranged for the workshop: an arrangement of Bach's "Jesu, Joy of Man's Desiring", for three solo horns and horn choir, by Mr. Betts, featuring Msrs. McNamara and Velazquez and Costa Rican student Rafael Jimenez, and a jazz piece for six horns by Guatemalan student Carlos Deras with improvised solo by Mr. Betts.

In addition, the participants were invited to a concert of the National Symphony of Costa Rica, which performed two works of special interest to hornists; the first Clarinet Concerto of Weber and Honegger's "Pastorale d'Ete". They also attended a taping session for national television of Lehar's "The Merry Widow".

The day after the official closing recital, Mr. McNamara hosted a party for the hornists at his home, which further cemented the bonds of friendship and mutual respect formed during this workshop, the first, we hope, of many such.

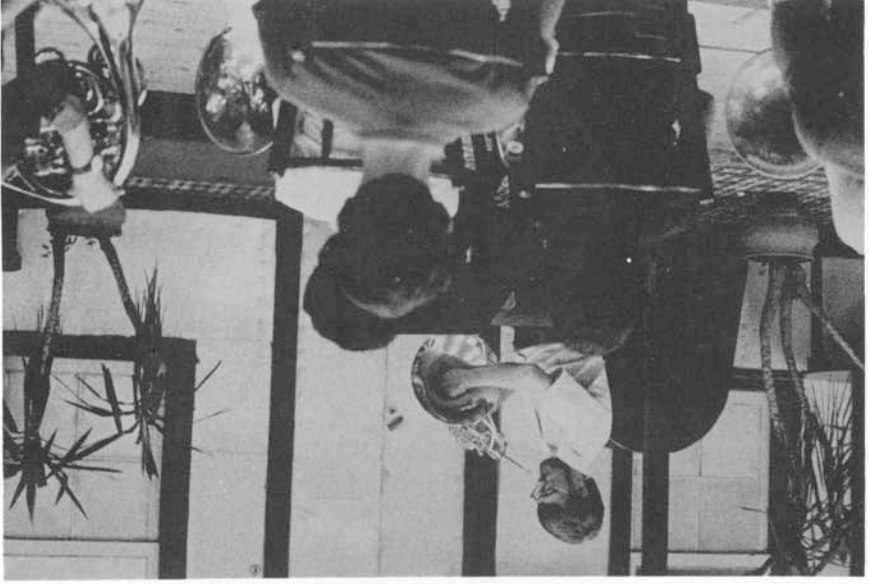
TALLER CENTROAMERICANO DE CORNISTAS

by Jim Betts

Cornistas de Guatemala, El Salvador, y Costa Rica se reunieron en San Jose, capital costarricense, del 18 hasta el 29 de junio de 1979, para realizar el primer Taller Centroamericano de Corno. El curso fue patrocinado por la Organización de Estados Americanos como parte de un serie de talleres de varios instrumentos, y estuvo a cargo de J. David McNamara, corno principal de la Orquesta Sinfonica Nacional de Costa Rica y, antes, primer corno de la Filarmónica de Bogota, de la Orquesta Sinfonica Nacional de Colombia, y de la Orquesta Sinfonica del Estado de Mexico, Colaboraron con el, Carlos Velazquez, corno principal de la Orquesta Sinfonica Nacional de Guatemala, y James Betts, tercer corno de la OSN de Costa Rica.



Cidesin-Curso De Corno - Conferensista-Prof. David McNamara [Foto-Gerald Brown]



Al día siguiente del último recital, el profesor McNamara agasajó en su casa a todos los cornistas participantes, cimentando así, los lazos de amistad y respeto creados durante este taller; el primero, esperamos, de muchos similares.

Los participantes del taller fueron invitados a un concierto de la Orquesta Sinfónica Nacional de Costa Rica, cuya programación incluyó dos obras de interés especial para los cornistas: el primer Concierto para Clarinete, de Weber, y la *Pastoral de Verano*, de Honegger. Luego, asistieron a una grabación para televisión de la ópera de Lehar, *La*

Vida Alegre.

Las clases transcurrieron dentro de un ambiente de informalidad y cooperación, y se trataron varias facetas de la técnica, la respiración, el fraseo, la producción del sonido y su timbre. Hubo dos recitales, en los cuales el maestro McNamara tocó entre otras obras, el *Adagio y Allegro* de Schumann, y el *Morceau de Concert*, de Saint-Saens. También participó en los conjuntos de cornos, los cuales incluyeron duos, tríos, cuartetos, y dos obras preparadas especialmente para el curso: un arreglo de *Jesus, Alegria del Hombre* (de Bach), para tres cornos solos y coro de cornos, hecho por James Betts, con la participación de los maestros Velazquez y McNamara y el estudiante costarricense Rafael Jiménez como solistas, y una pieza en estilo de jazz para seis cornos, realizado por el estudiante guatemalteco Carlos Deras, con solo improvisado por el profesor Betts.

To Members of the International Horn Society

It was in 1977 in Hartford when the proposal to have the 1980 Horn Workshop in Austin, Texas was first broached to the International Horn Society Advisory Council.

New buildings in the beginning stages of construction were to culminate in one of the finest fine arts performance facilities in the country. This is still true but, unfortunately, not so soon as it then appeared.

The completion date was fall 1979. This seemed like certainly enough lead-time to allow for some of the usual delays that occur in construction schedules.

As it stands, the buildings which would be used for the workshop will not be ready until some time in the summer of 1980 and there are not suitable facilities to use as substitutes.

Thus it is with great regret that we have had to ask the Advisory Council to relieve us of our commitment to host the workshop in 1980.

This is regretful for us and inconvenient, to say the least, for those who must find a replacement location.

We here in Austin hope you will understand and give us a raincheck, "literally," for rescheduling at another time.

Wayne Barrington
The University of Texas at Austin



MEMBERS OF I.H.S.!

VIVACE®

**COLD WEATHER
VALVE LUBRICANT**

**is a better lubricant for
rotary valves than
regular VIVACE!**

Several I.H.S. members wrote to tell us about this and we were surprised. Further testing has proven them correct.

Developed by our petroleum engineers for cold weather use to 5°F, this lubricant works beautifully on all brass instruments in cold temperatures and also provides outstanding lubrication for horn valves at all temperatures.

Any member of I.H.S. who would like a free 15ml. sample of VIVACE Cold Weather Valve Lubricant may drop a post card to the following address:

K. R. Shadwell, Vice President
1015 So. Jackson St., Denver, Colo. 80209

You must mention that you are an I.H.S. member to receive a sample.

Vivace products are available in 40 states, Canada, England, Norway, Switzerland, and other foreign countries.

VIVACE® VALVE OIL

Division of PetroSpec Corporation
P.O. Box 1022 • Littleton, Colorado 80160



**LOOK what's new*
at our house!..**

*JOHN BARROWS	Alec WILDER
*ETUDE For Horn & Piano	Wendell HOSS & Mark WESSELL
*SEVEN DUETS	William PRESSER
DIVERTIMENTO For 3 Horns	Albert M. 'Mickey' INGALLS
HORN TRIO	William PRESSER
ANDANTE For 4 Horns	Rudolf MAYER
*SUITE For 4 Horns	Albert M. 'Mickey' INGALLS
*FANTASY For Horn Quintet	Ronald LoPRESTI
SUITE For 6 Horns	Roger JOHNSON
*FESTMUSIK For 8 Horns	Rudolf MAYER
*ES DANKEN DIR, GOTT For 9 Horns	J. S. BACH [REYNOLDS]
IDYLL For Horn & Strings	Paul NELSON

A MOLL, DUR
publishing house
Virginia Beach, Va. Box 5393
23455



Announcing the I.H.S. Performance Scholarships

To be awarded at the 12th Annual Horn Workshop at the University of Indiana in Bloomington, Indiana, June 15-20, 1980. These scholarships are awarded from funds given in memory of Max Pottag, Carl Geyer and John Barrows. Two hornists from the central U.S., Canada and Mexico will be chosen for this award.

Who is Eligible

Auditions for 1980 are open to hornists living and/or studying in the states of Montana, North Dakota, Minnesota, Wisconsin, Iowa, South Dakota, Nebraska, Kansas, Missouri, Illinois, Oklahoma, Arkansas, Louisiana, Texas and Indiana in the U.S.; the Provinces of Saskatchewan, Manitoba, Ontario and Northwest Territories in Canada; in Mexico all states south of and including Mexico City (Except Baja California, Sonora, Chihuahua, Durango and Sinaloa). Applicants must not have reached their 23rd birthday before June 30, 1980. Proof of age will be required prior to the Workshop recital.

How and what to do

All applicants must audition by tape. Five finalists will be chosen to perform in a special recital at the 12th Annual Horn Workshop. The two winners will be selected by a panel of guest artists and advisory council members. These two will receive a plaque signifying their placement among the top five finalists, both will then receive a full reimbursement for the Workshop tuition, room and board.

Members of this year's screening committee are James Jacobs (Hartt College of Music) and Andrew Spearman (Hartford Conservatory of Music). All tapes must be received by the screening committee *no later than March 1, 1980*. All participants will be informed of preliminary results no later than April 1, 1980.

Requirements for the audition tape are as follows:

1. The tape must be no longer than fifteen minutes.
2. Use a 5" or 7" reel (no cassettes, please), recorded at 7½ ips (19 cm), all on one side, which will not be returned.
3. The tape must be unedited, and of high quality.
4. Include selections from the standard repertoire.
5. Piano *must* be included on the tape if an accompaniment is required.
6. Five finalists with the most musically satisfying tapes will be chosen by the screening committee.

The five finalists will attend the Workshop at their own expense and will perform five to six minutes on a Workshop recital. The finalists should plan to bring their own accompanists (if necessary) to the Workshop. However, if a finalist cannot bring an accompanist, he/she *must* choose to perform a first movement from one of the following works: Telemann *Concerto in D*; Rosetti *Concerto No. 2 in E-flat*; Mozart *Concerto No. 4*; Strauss *Concerto No. 1*; or the 1st or 3rd movement from Hindemith *Sonata* (1939). The Screening Committee must be notified by May 1, 1980 if a staff accompanist is needed. A ½ hour rehearsal will be scheduled with a staff accompanist after the Workshop begins.

If there are any questions, please contact James Jacobs and Andrew Spearman, Hartt College of Music, Box 512; 200 Bloomfield Ave., West Hartford, CT. 06117.

Brochures and application forms will be mailed to hornists in eligible areas.

Among the works available for unaccompanied horn, one of the most frequently performed is the LAVDATTO by Bernhard Krol. The work is published in Hamburg and London by Simrock (1966) and has a duration of approximately 4 minutes. The range of the piece extends from D-flat above middle C to B-flat above the staff.

LAVDATTO is based on a segment of the chant *Te Deum Laudamus* which is translated as "We Praise Thee, O God." This ancient song of thanksgiving is used by the composer as the derivation of the opening motive of LAVDATTO. Krol gives no meter, thereby creating a freedom of rhythmic motion similar to the chthonomic pulse of chant. The initial five-note motive is developed and varied throughout the five sections of the work. The important intervals derived from the motive include the minor second, the perfect fourth, and the minor third—all of which become important as the piece unfolds. Sections are divided by double bars with fermatas.

The first section is replete with tempo and dynamic changes; the second section emphasizes extremes in these two parameters and expands the use of stepwise scale motion from the minor sixth in the first section to a minor ninth. Section three features the first use of a rapid tempo and includes bar lines in one passage. There is an abundance of descending minor-second patterns as a slow tempo is approached. The fourth and longest section commences with the fragment of the chant indicated to be played muted. Further expansion of previous material is in evidence as the scale passage in this section encompasses an octave plus a diminished fifth. In this section, both slow and fast tempo are represented and dynamic changes occur suddenly. A restatement of the initial motive occurs at the end of section four. The fifth and final section is more placid in tempo and dynamic level, contains no scale passage, and recalls the initial motive. The second motive statement in the final section leads directly into the last cadence, effectively ending the piece as it began.

In performing this work, constant attention must be given to tempi and dynamics indicated since these are integral to the formal structure. Demands on the performer are musical rather than technical; therefore, the greatest asset in performance is an understanding of the form which can then be reflected in the timbres used and the style chosen in interpreting the notation.



HORN IMPROVEMENT SURVEY REPORT

An I.H.S. Committee Report

In the Fall of 1978 the I.H.S. inserted a Horn Improvement Questionnaire Survey in the *Horn Call*. A total of 175 questionnaires were returned covering 20 different brands of French Horns. A committee of the following members met and collected the material:

A. Kendall Betts
Walter A. Lawson
Robert Osmun
William R. Cook
Dr. J. Milton McKnight

For some manufacturers there were only 2 or 3 responses. These are listed in the tabulation sheets of the survey. The committee felt that although there were personal comments made about these instruments, there were too few to be of significance.

Some manufacturers had several different models evaluated, but it was decided that no matter what the model, each manufacturer was responsible for all of his instruments' mechanical and playing qualities included in the survey. The following French Horn manufacturers were represented:

Alexander	15	Boosey & Hawkes	1
Conn	43	Dieter Otto	2
Geyer	5	Holton	54
Hoyer	1	King	14
Knopf	1	Kruspe	5
Lechniuk	3	Meinl Lauber	1
Mirafone	2	Moennig	1
Olds	3	Paxman	12
Reynolds	5	Schmidt	3
Selmer	2	Yamaha	2

Total 175

The committee made some observations as a result of the many comments that were included with the survey.

1. The mechanical aspects of the instrument seemed to be very important to most players; particularly the working of the valves and slides.

2. Many people thought that there should be a separate Bb tuning slide for a double horn.

3. Plastic parts rated a negative vote.

4. There was much discussion about how the horn felt to the player (valve position). People with small or overly large hands were uncomfortable.

5. Screw bells seem popular and received nothing but good comments.

6. There were many complaints about the lacquer finish but due to the different degree of chemical secretions of the players, some admitted that they were hard on lacquer.

7. Many people, even though they didn't have a water key, said that they would like to have one. Getting rid of the water caused much concern.

8. The case came in for much criticism because it was heavy, unbalanced, bulky, had a poor cover, or didn't protect the instrument well. The flat cases fared better in the comments.

9. The questions regarding playing characteristics seemed to generally favor the modern instruments intonation over the older and frequently obsolete ones; but soundwise, the older ones received the best comments.

An interesting trend emerged about the two largest manufacturers. The Holton horns were divided into two groups—the average age of the instruments that had good comments about their construction was 7 years and the average age of the instruments that had adverse comments was 3.8 years.

There were 4 Conn French Horns built since 1973 that were evaluated and all

received adverse comments as to their construction.

It appears that while the two largest manufacturers are producing many horns each year, the quality of their construction has deteriorated from what it was several years ago. Also, when a player had personal contact with either the manufacturer or someone who modified their instrument, that player seemed to have more confidence and satisfaction with his or her horn.

The committee has tried to extract representative quotes from the players of their likes and dislikes about the various brands:

Alexander

"American mouthpieces don't quite fit the receiver"

"Both Bb and F tuning slides are important"

"I like the ease of changing trigger throw from F-Bb to Bb-F"

"with this horn having no protective finish (bare metal), guard plates should be automatically put on the horn."

"I just wish it had a better constructed case."

"the factory case is inadequate."

"tone is consistent throughout the whole range and doesn't spread out uncontrollably without warning."

"I wanted this horn for 30 years."

Conn

"should have Bb tuning"

"my horn is highly modified."

"I can't make a liquid, smooth slur when I change valves"

"(case) holds horn very secure, outside good"

"no marks on the rotors to tell me whether or not the ports are aligned"

"Conn case seems to protect OK but is too big."

"My bell is one of the thinnest I have ever seen, you can actually see your fingers move under it."

"It blows very freely and is good for orchestral music that calls for a dark sound."

"It has one tone color and to try to change it to suit certain repertoire or certain composers is a frustration."

"After 17 years of not particularly careful treatment, it still looks and plays like new."

"I dislike the new 8D's. I don't know what they did but I wish they'd return to the quality of horn that they produced 5 years ago. The horn that I own is, in my opinion, one of the finest in the world." (8 years old)

Geyer

"Have had this horn for 34 years. It will do virtually anything."

"This is my favorite horn."

"My instrument is like an old shoe—hope it never wears out in my lifetime."

Holton

"Without using much thick grease, when turned upside down, (the main slide) will fall right out."

"I am surprised at the tightness of my 11-year-old valves."

"Valves make quite a bit of noise even after using heavy oil."

"Oh, the valves also do not give dependable action. They stick every so often."

"After 13 years of daily playing my valves show no sign of wear or looseness—I think all valves ought to be this well built."

"Cork holder is weak metal or plastic (big problem) — the workmanship (and materials) is not what it used to be."

"What is strongly lacking is construction quality."

"I would recommend the horn as a sound instrument basically, with the exception of the valves."

"Valves were very undependable—have been rebuilt and plastic parts replaced."

"Case size is excellent—but cloth-like material on outside wears quickly, especially at the corners. I would prefer a more durable finish."

"Sound is too brittle and approaches edge prematurely in *mf* dynamic."

"*Fortissimo*'s limited and very hard and brassy."

"Intonation and evenness a strong plus."

"Loud tones are harsh and do not ring."

"the intonation on the horn is very good."

"my horn is a good playing and sounding instrument. The things that I don't like about it, like slide fit, water keys, soldered joints etc. could be corrected by the manufacturer. Some of the Holtons I've seen have sounded terrific, but literally fell apart after 5 or 6 years. What a shame!"

King

"The valve slides are very uneven in fit"

"Both main and F slides leak."

"comfortable, fast valves."

"the thumb valve is very noisy"

"case is very durable but much too bulky"

"I find it plays well in all registers but can sound offensive if overblown."

"I like the horn so much I have purchased a second, identical 1170."

Kruspe

"prefer a separate Bb tuning slide"

"find the screw bell very convenient, much easier to pack and carry on trips"

Paxman

"slides were not matched to the instrument or were not worked on to achieve perfect fit."

"I use rather light oil frequently as Paxman valves are historically slow."

"Ball joint valve action seems slower"

"(screwbell) good option—makes for sensible cases"

"Fine projection, clarity of sound"

"I find the horn extremely free blowing—with a dark, mellow sound compatible

with both orchestral and chamber music playing."

Reynolds

"wish they all would make such fine rotary valves."

"have had to take into a repairman about 5 or 6 times to have solder redone on braces and slide receiving sleeves"

"valve position is poor for my small hand"

"Love the big sound of the old Chambers (model)"

Schmidt

"Fingering difficult technical passages can be a problem."

"Compact Tone"

"sound with good center and focus"

"when you miss a note you really miss it."

As chairman of the Horn Improvement Committee I would like to make a personal statement. There has been much criticism of American horns in this survey, all of it well founded. However, I believe something should be said in defense of the U.S. manufacturer who stresses high volume sales to a mass market. You can buy any brand of American French Horn for less than \$1,000. In order for a factory to build a consistently first class instrument and to offer many models; the materials, time and expert labor would cause the price to be \$1,500-\$2,500. But many players already have paid that price for a fine European horn; and some used horns sell for more than \$2,500.

Nearly everyone can drive a Chevy but the same manufacturer makes Cadillacs. It would be nice to have available a top grade professional quality instrument that would last a lifetime.

Walter Lawson



RESULTS OF A NATIONAL SURVEY OF PROFESSIONAL HORN PLAYERS

Wilbert Kenneth Kimple, Jr.

In order to satisfy my own curiosity, and hopefully that of many other musicians, I took it upon myself to conduct this study between June and October of 1978. Some 270 questionnaires were sent to horn sections of forty-five professional orchestras in all parts of the United States. Questionnaires were also sent to horn instructors at various Universities, distributed through East and West coast horn repair shops, and some were given out at the 1978 International Horn Society Convention.

As of this writing (February 10, 1979), I have received only twenty-nine replies, the last one coming in November of 1978. This gives a return rate of about nine percent. I am told, by Walter Lawson, that this nine percent rate is much better than the three per cent return rate considered normal for such surveys.

The results are tabulated as follows, followed by my conclusions in this matter. The figures may not seem to total correctly as some of the forms were returned with parts unanswered. Still others had several answers, and some replies were, of course, ambiguous. I have done my best to keep my own personal opinions out of this study.

Question one: What kind of horn do you have/use?

Conn 8D	10
(most were more than ten years old)	
Paxman Double Descant	7
Schmidt	6
Kruspe	6
Geyer	6
Holton 180	3

Alexander 103	3
Alexander Descant	2
Paxman Single B-flat	2
Alexander Heldenhorn	1
Buescher	1
Geyer Single B-flat	1
Holton 181	1
Holton 281	1
Hoyer Brass Double	1
Hoyer Double Descant	1
King Single B-flat	1
Miraphone B-flat Wagner Tuba	1
Paxman Double	1
Paxman low B-flat, high B-flat	1

Question two: How did you obtain these instruments?

Private purchase	31
Music Store	14
Custom Order	6
At the Factory	1
Pawn Shop	1

Question three: What kind of modifications, if any?

No Modifications	7
(six were Conn 8D)	
Mouthpipe (leadpipe) replaced	10
Bell cut off and threaded	5
Bell replaced	4
Lacquer removed	4
Folding knuckle installed	3
Finger hook altered	2
Tuning slide made longer	2
Bell silver plated	2
Thumb lever changed	2
(both were Kruspe horns)	
Valves modified	2
Valve slides altered	2
Water key added	2
Ports opened	1
Bell annealed	1
Tuning slide shortened	1
Stopping valve added	1
Horn silver plated	1
Extra braces added	1

<i>Question four: Have these instruments been rebuilt?</i>		Steve Lewis Horn	5
		Schmidt	4
		Paxman Triple	3
Yes	15	Paxman Double	2
No	17	Geyer	2
		Paxman Descant	2
<i>If yes, how many times?</i>		Alexander	2
		Hand horn with crooks	2
Once	11 horns	King Fidelio	1
Twice	2 horns	Paxman low B-flat, high B-flat	1
Three times	1 horn	Kruspe pre-war	1
Four times	1 horn	Veniklarson prototype	1

Question five: Why did you choose this/ these instruments?

Sound	6	I liked it	4
It felt right	6	It's the best	2
Style of playing	5	Workmanship	2
Blend	4	Mad passion to have one	2
Played like a "Strad"	4	Sound	2
I liked it	4	Proven design	1
Learned to play on this type	3	Tuning	1
Blind Luck	2	Fine horn	1
Opportunity and availability	2	Heard good things about it	1
Response	2	Best for my job	1
Tone	2	It felt right	1
The best I could get	2	Not sure	1
Experience	2	Best I ever played	1
Flexibility	2	As a spare	1
Professional Quality	2	Best of their time	1
Recommendation of Others	2	Would like one	1
Necessity	1	Best sound I ever had	1
Price	1	GREED!	1
Action	1		
Balance	1	<i>Question eight: Are foreign horns better than American ones?</i>	
Intonation	1		
Can play it without tiring	1		
Who knows?	1	Yes	13
Searched for it	1	No	9
Comfort	1	No opinion	2
Influence of others	1	Some are good, some are bad	1
CHEAP!!!	1	The older ones seem to be	1
		Yes--for the Professional	1

Question six: What horn would you most like to own?

One like the one I've got	6	No--it's much more important if the horn is hand made or mass produced	1
---------------------------	---	--	---

<i>Question nine: Should American Manufacturers produce more models of horns?</i>		King Eroica	9
Yes	15	Conn 6D	7
No	3	Reynolds	5
Make better what they have	3	Holton 179	5
Yes-if better quality control	1	Conn 28D	5
Maybe	1	Steve Lewis Horns	3
Not needed	1	Holton 178	2
I don't need so many horns	1	Holton ???	2
I don't care	1	Geyer	2
		King Fidelio	2
		Depends on the student	2
		Holton 181	1
<i>Question ten: Should American Manufacturers make a quality Single B-flat, Descant, and Triple horn?</i>		Holton Modified by Lawson	1
		Depends on what's available	1
		No reply	1
Yes	17	<i>Question thirteen: What foreign horns do you recommend?</i>	
No	3	Alexander	14
Only if it is good	4	Paxman	12
Maybe	1	Kruspe	9
<i>Question eleven: How can American horns best be improved?</i>		Hoyer	6
Quality control	17	Yamaha	4
Research	9	Schmidt	4
Better valves	8	Knopf	3
Choice in Leadpipes	5	Mirafone	2
Workmanship	4	Moennig	1
Bell thickness	3	Bohland and Fuchs	1
Better materials	2	Finke	1
Cater to the professional (not just high school bands)	2	Courtois	1
Key adjustment	1	Pre-war German horns	1
Cork quality	1	No recommendations	3
Lacquer (who needs it)	1	<i>Question fourteen: What mouthpiece do you use?</i>	
More models	1	There was simply no trend! Some	
Cleaner designs	1	twenty-five "stock" models from twelve	
Custom modifications	1	different manufacturers were given.	
Lighter tubing	1	There were, of course, several custom	
Better fitting slides	1	designs listed, including the very informa-	
No opinion	1	tive phrase, "a copy of a copy."	
<i>Question twelve: What American horns do you recommend?</i>		<i>Question fifteen: What mouthpiece do you recommend?</i>	
Conn 8D	10	There was a slight trend to the	
Holton 180	10		

answers in this question. The Giardinelli C-10 received five votes, with the Bach 7, and original Farkas, and the Holton MC getting four votes each. Otherwise, twenty-seven models got one or two votes each.

Question sixteen: Does your mouthpiece work well for all instruments?

Yes	21
Sometimes change for Descant	2
No	0

Only one person said that the mouthpiece should be matched to the resistance of the horn. One other person said that a shallower cup *might* help for Descant horn. As the vast majority of players feel their mouthpiece works well in all instruments, it might seem to indicate that mouthpiece size is highly related to the mouth cavity size of the player, rather than the instrument or the part they play.

Question seventeen: Which teacher had the most positive effect on you playing?

The answers to this question, or perhaps I should say the non-answers, were somewhat surprising to me. Dale Clevenger received five votes, while his teacher, Forrest Standley, received four votes. All other teachers, including such highly thought of people as Farkas, Reynolds, Chambers, Shapiro, Jacobs, and Barrows received only one or two votes each. Most of those replying had studied with at least three "quality" teachers of national reputation.

Question eighteen: Are you serving as a consultant to any company?

Yes	1
No	22
No answer	5

Question nineteen: Is repair service adequate in your area?

Yes	10
No	10
Sometimes OK	1
Not at all!!!	1
FABULOUS!!!	1
Ok considering	1

It is, of course, somewhat difficult to draw conclusions based on just twenty-nine replies (I was hoping for at least 100). In general though, we might conclude that most of the instruments owned by professional players are of foreign manufacture, and that these instruments were sold from one person to another. Many of these horns were modified to fit individual needs, and almost half had served their owners well enough to be rebuilt. Some questions, such as five, six, and seven, dealt with personal preference, and showed no clear trend.

Most of those replying believe that, at present, foreign horns are better than American ones. The majority felt that American manufacturers should produce more models of double horns, as well as more types of horns, such as descants, double descants, and the like.

Almost two-thirds of the players felt that quality control in American manufacture could be vastly improved. Many replied that American instruments lacked consistency from one to the other. Several players felt that American manufacturers should do more research, and praise was given the King company for creating two new, high quality models during the past several years. Conn, Holton, Reynolds, and Getzen please take note!

Alexander and Paxman were the recommended foreign instruments, with the Conn 8D, Holton 180, and King Eroica

the American ones. It should be noted that the American instruments were not listed as being better, but simply more available!

I feel that question number seventeen was quite revealing. Dale Clevenger and Forrest Standley were listed as the most influential teachers. Their style of playing and teaching tends to be more delicate, refined, and more of the singing style than that which is often called "the New York Style." In fact, several people said that they preferred the small bore, brass horn sound. Perhaps band directors should take note of this style, as they teach most of the beginning horn students in this country. I'm certain that some players would like to see conductors re-educated in the true concept of horn sound.

Equal numbers of people said that repair service in their area was both good and bad. It is interesting that of three

players in the same orchestra, one said service was good, one said OK, and the other said it was bad. To each his own!

I personally find the answer to question number eighteen most disturbing. Only one of those replying is serving as a consultant to any company. I, as well as several of those replying, find myself playing woodwind quintets, brass quintets, symphonic bands, symphony orchestras, and recording sessions sometimes in the same week! Only one person was in a position to feed back this experience to a manufacturer so that the industry might make their product better. Judging from the comments I received, there are many players and teachers willing to aid those companies in producing better, more versatile instruments, if only given the chance. Such is life.



FRAYDIS' FAVORITE • PRUNES •

NEW!

A Collection of

NEW!

Artistic Short Pieces for Horn and Piano

Introduced at 11th Annual I.H.S. Workshop - \$7.50

NACH der WANDLUNG - by Michael Haydn
for Horn, Flute and Organ - \$5.00

"STILL AVAILABLE" LeBasque for Horn and Piano
as Recorded by Dennis Brain - \$3.50

U.S. POSTAGE PAID - FOREIGN ADD \$1.00 PER COPY
FOR FAST, SAFE AIRMAIL

WRITE FOR
FREE
COMPLETE
CATALOG

McCoy's Horn Library

3204 West 44th Street
Minneapolis, MN 55410 U.S.A.
Phone (612) 927-6021

EDITION

Hans Pizka in München

Music for Horn

century as by Fiala, Pokorny, Levy, Backofen, C.F. Agthe, Henri Kling, Carl Fridl (1802), Rosetti, L.F. Dauprat, H. Donnich, Franz Strauss (no. 2)

Music for huntinghorns up to 6 parts (Missa for 4 huntinghorns by Karl Stiegler), horn quartets & horn quintets by Karl Stiegler, Gottfried Freiberg, A. Wunderer, the Schantl family, Erich Pizka, Franz Hauber (Trios, quartets, Octets).

The St. Hubertus' Mass & St. Eustachius' Mass for horn quintet by Karl Stiegler.

Chambermusic with horn by J.A. Amon (3 quatuors for horn & strings op. 109), Jean Nisle (trio for violin, horn & piano; 12 solopieces for horn & piano), W.A. Mozart (octet for 4 strings, oboe, clarinet, bassoon & horn; an arrangement of the quintet KV 452 from 1800)

Solopieces for horn & piano, etudes for horn & piano, etudes solo, duets, trios, concertos for 2 horns, full scores, piano reduct.,

historic horn methods as REPRINTS (Donnich from 1803 with English transl.) ASK FOR A FREE CATALOGUE NOW !!!

Mozart & the Horn

A valuable & important book for every hornplayer. Contents the original handwriting of Mozart's 3rd & 4th concerto, the Rondo, the fragments in E-flat & in E, the duets & the Aria from "COSI", a critical view on the concertos, a discography of all Mozart Horn recordings including the metrum, a comparison of 5 different editions of the 495, some cadenzas, about the concertos' history and about Leutgeb & Punto. Price during subscription DM 120.- (deadline May 1st 1980), later DM 160.-. Book ready about Christmas 1979. Special the 495 will be in full colour as done by Mozart.

The Vienna-F-Pumpenhorn manufactured by

Hermann G a n t e r in Munich is ready. We are glad to announce, that one of the first 6 instruments is now in the use of a solo-hornist of the Vienna Philharmonics. The horns have improved valves, the fascinating velvet sound, perfect intonation, incomparable. The horn comes with the extra slides for B-flat and the A-crook and a soft shoulder-strap-case. Price: DM 2.650.-. In Germany + 13%

In other countries add shipping, your local custom & salestax

Only direct orders
accepted. No dealers.

For music & horns
write to: Hans Pizka
Postfach 1136

D-8011 Kirchheim
Germany

The Johannes Brahms *Trio in E-flat Major for Piano, Violin and Horn, Opus 40* was completed in the summer of 1865. From 1862 to 1872 Brahms spent his summer months with Clara Schumann and her friends in the Black Forest at Lichtenthal in Baden-Baden. Each morning after coffee he would go for a long walk in the surrounding woods. In this beautiful setting he received inspiration for the composition of the *Trio*. Albert Dietrich, a close friend of Brahms and a student of Robert Schumann, relates that Brahms once showed him the place "on the wooded heights among the fir trees" where the theme of the first movement came to him.

The death of his mother on February 1, 1866 was probably a major factor in Brahms's writing of the *Trio*. The choice of instrumentation is a souvenir of his life at home in that it includes three of the four instruments he studied as a child. Only the cello is not included. The third movement is marked *adagio mesto* which means sad and mournful. It is said to be an elegy to his mother. Although in six-eight time, it can be viewed as a slow funeral march. This movement is a spiritual cousin to another composition written at nearly the same time and also thought to be in memory of her. It is the second movement of the *German Requiem* which is a *Modervato in modo di Marcia* and is in three-four time. In the middle of the *Trio's* Adagio is a passage in horn-fifths style for violin and horn which confirms the dedication of the movement. It is based on *In den Weiden steht ein Haus*, a lower Rhenish folk song which his mother taught him as a child. Used as the primary thematic material of the fourth movement, this same melody serves as a cyclic link between the last two movements.

The first performance of the *Trio* was a private one held in the foyer of the *Hoftheater* in Karlsruhe on December 7, 1866. Brahms played the piano part with members of the grand ducal orchestra—*Herrn* Strauss and Segesser, violin and horn respectively. The *Trio* was a great favorite of Brahms and he played it many times. He was not averse to recommending it for public performance. He wrote Albert Dietrich telling him that "for a quartet evening I can with a good conscience recommend my horn trio, and your horn player would do me a great favour if he would do like the Karlsruhe man and practice the French horn for some weeks beforehand so as to be able to play it on that." (1) (Evans has translated *Waldhorn* as French horn.) Hans von Bülow performed it in Basle on March 26, 1867 with Leopold Abel, violinist and Hans Richter, hornist. Richter later became a famous conductor and premiered several of Brahms's compositions. Clara Schumann played the work several times. After her first performance in 1866 she wrote Brahms:

I had meant to write to you from Leipzig the day after the quartet-evening at which I played your horn trio, but I left for Cologne the next morning, and all those last days were one wild rush. We had studied your trio (I had begged it from Simrock) very well, and the horn-player was excellent. I do not think he spluttered once, and that says a great deal, though it is true that he played on a *Ventilhorn* he would not be induced to try a *Waldhorn*. The Scherzo was

applauded most energetically and next to that the last movement which went as if fired from a pistol, and we were recalled. . . .(2)

On January 19, 1870 she wrote in her diary:

I played Johannes's horn trio—it went very well, but was not at all favorably received—and that pained us greatly on his account. The people did not understand this truly spirited and thoroughly interesting work, in spite of the fact that the first movement, for example, is full of the most ingratiating melodies, and the last movement, teeming with fresh life. The Adagio, too, is wonderful, but indeed hard to understand on first hearing.(3)

Fritz Simrock published the *Trio* in November, 1866. He was a horn player and performed the piece with Brahms sometime near the end of 1866. On Simrock's insistence a cello part as an alternative to the horn was included in the first edition. A similar part for viola was added some twenty years later. The extra parts were included strictly for commercial reasons. Brahms thought that the "substitutions sounded horrible."(4)

At this point a very brief outline of the development of the horn would be helpful. By the beginning of the seventeenth century the instrument was known as the *cor de chasse* or the *cor à plusieurs tours*. It had a multi-coil helical configuration and seems to have originated and been most popular in France. Its only use in formal music was to add "local color" to operatic and ballet scenes through the playing of hunting fanfares. Two of these early appearances were in Cavalli's *Le Nozze de Teti e Peleo* of 1639 and Lully's *La Princesse d'Elide* of 1664.

During the years 1680 to 1682 a young Bohemian aristocrat named Count Anton von Spörck made a grand tour of Europe. In France he was so taken with the sound of the horns that he left two of his entourage in Paris to learn the art of playing these instruments. These two men, Wenzel Swida and Peter Röllig, became the founders of the Austro-Bohemian school of horn playing out of which came the many great players of the eighteenth century. Two of these, Anton Joseph Hampl and Jan Václav Stich, proved to be major figures in the maturing of the horn. In the earliest years of the horn's tenure in the orchestra, a different instrument had to be used for each key required. The only notes available to the composer were those belonging to the harmonic series of the fundamental of any given instrument. This series is shown in example 1. Sometime around 1715 a Viennese horn maker, Michael Leichambschneider, developed a system of interchangeable coils of tubing known as crooks. They allowed a single instrument to play in many different keys. A major problem with this system was that the crooks were affixed at the lead pipe and that each change of crook would result in a different distance from the mouthpiece to the body of the instrument. Performance practice probably did not dictate the use of the right hand in the bell until sometime around the middle of the eighteenth century. It was inserted into the bell as an attempt to tone down the raucousness of the open horn that led an English visitor in Vienna on January 1, 1717 to write that she found "the music good, if they had not that detestable custom of mixing hunting horns with it, that almost deafen the company."(5) One result of the right hand in the bell was that the great distance from the mouthpiece to the bell

Throughout the majority of the nineteenth century there was controversy between those who favored the valve horn (*Ventilhorn* in German) and the hand horn (*Waldhorn* in German). Johann Strauss was using the valved instrument in his orchestras as early as 1830 and they were quite popular with military band players. The Paris Conservatory had two classes, one for each tradition, from 1833 until Meillet's retirement in 1864. Then, until 1902, only hand horn was taught there. There were probably several reasons for the early aversions to the *Ventilhorn*. Certainly one was a natural conservatism among established horn artists who were not eager to learn a different way of playing. Another reason was the stuffy response and poor intonation

Near the end of the eighteenth and the beginning of the nineteenth century players and horn makers were experimenting to find a way to eliminate the need for carrying as many as fifteen different crooks from job to job. At first several types of strange looking instruments were invented. These omnibonic horns had various types of switches and taps which could alter the length and thereby change the pitch of the instrument. In all cases the player still had only the hand horn techniques available since the change in length could not be made while playing. By 1815 a more sophisticated invention, the valve, was developed by Stölzel which allowed for instantaneous alteration in length. These early valves were very leaky and as such did not gain much favor with horn players. In 1827 the French horn player, Pierre Joseph Meillet, improved the Stölzel valve and became a pioneer in the acceptance of the valved instrument. In 1832 Joseph Riéd of Vienna developed a rotary valve which has remained basically the same since then.

In addition to the hand, players tried other means to soften the sound. Sometime around 1760 Hampl is said to have experimented with a cotton mute. He noticed that the closing off of the bell altered the pitch. In all likelihood he was not the first to notice this phenomenon but he and his pupil, Jan Stitch, can indeed be credited with the development and spread of the hand horn technique. This technique requires the player to alternate half or fully closed positions of the right hand with an open setting—half closed lowers the pitch one-half step and fully closed drops it one step. The outcome is a fully chromatic capability from the fifth through the sixteenth partials (written as e' through c'''). Chromatic notes one-half and a whole step below the second through the fifth partials are also available. The contrast in quality between the open and stopped tones would seem to be great but it is generally thought that players minimized the variance by playing the open pitches as covered as possible. The gentle sound and subtle shadings of timbre and dynamic characteristic of the hand horn presented quite a contrast with the rowdy blaring of the hunting horn or the thin, piercing, clarion style of Baroque horn playing. The new style resulted in increased popularity for the horn as a solo and chamber music instrument. Mozart's four concerti, two concerti of Haydn, a sonata by Beethoven and numerous chamber works by all three composers are some of the more illustrious examples. For the solo literature the crooks between D and F were used with E-flat being the most preferred.

With the longer crooks of the Viennese system required the player to assume an awkward position. About 1753 Hampl, in association with the Dresden horn maker, Johann Werner, developed an instrument with a fixed mouthpiece and the crooks inserted in the middle of the circle. This type was known as the *Inventionshorn*.

Even though he knew that most of his compositions would be played on valve horns, Brahms scored for the hand horn. The majority of his pitches are either notes of the

Unlike his good friend, Robert Schumann, and most other contemporary composers, Brahms remained faithful to the spirit of the *Waldhorn*. The great majority of his horn parts can be played on a natural horn.⁽⁷⁾ His father was a musician who played horn professionally for over 36 years. As a boy Brahms was taught the horn, as well as piano, violin and cello, in the hope that he would follow his father as a professional player. Although the valve horn was already well developed at the time of his birth, it was the natural instrument that Brahms studied. On his second public piano recital of April 14, 1849, he included a horn arrangement of Schubert's *Ave Maria* played by a *Herr Börs*. In the late 1850's, while serving as pianist and choir director in the small court of Detmold, he played several pieces with August Cordes, a hand horn player said to have a rich, mellow tone. The compositions played included the quintets for piano and winds of Mozart and Beethoven and the latter's horn sonata, all compositions for natural horn. After his father's death in 1872, Brahms wrote ten études which remained unpublished until 1964. They are for horn and bear the dedication "to the memory of my father." The problems on which they are based are the most difficult aspects of the hand horn technique and show that Brahms had an intimate knowledge of the instrument that could only have been gained by playing experience.

caused by valve alignment and leakage problems. However it would seem that this major criticism seems to have centered around some performance practices of the new valve horn players who in many instances were not the best of performers. Since the right hand and was no longer needed to produce certain pitches, many players opened the bell and used the hand only to support the instrument. Obviously this created a much different sound. Although the early valved instrument allowed for various crookings to retain the variances in tonal color between the short, high pitched crooks and the longer, lower ones, players tended to use only the middle keys of F, E and E-flat. This practice bothered those who took the various types of sounds into consideration in orchestration and performance. Serious players and teachers soon realized these problems and did their best to correct the situation. Some composers were quick to recognize the potential of the evenness of all the chromatic notes of the new instrument. In 1828 Schubert wrote *Auf dem Strom* for piano, tenor and valve horn and in 1849 Robert Schumann wrote two compositions for the new horn—the *Adagio* and *Allegro* for horn and piano and the *Konzertstück* for horn quartet and orchestra. In the preface of *Tristan und Isolde* Richard Wagner wrote the following:

The composer desires to draw special attention to the treatment of the horns. This instrument has undoubtedly gained so greatly by the introduction of valves as to render it difficult to disregard this extension of its scope, although the horn has thereby indisputably lost some of its beauty of tone and power of producing a smooth legato. On account of these grave defects, the composer (who attaches importance to the retention of the horn's true characteristics) would have felt himself compelled to renounce the use of the valve horn, if experience had not taught him that capable artists can, by specially careful management, render them almost unnoticeable, so that little difference can be detected either in tone or smoothness.⁽⁶⁾

All of the pitches in the horn part are common in hand horn writing. A complete inventory of pitches used is given in example 4. Passages using only open notes are

open; and X for factitious or false notes.

In the musical examples, the following symbols show the right hand positioning in the bell: 0 for normal position; ● for partially closed; ○ for fully closed; ø for hand wide

this as it appears in E-flat major in the third movement.

overtone series while the second sounds the fifth, sixth and eighth. Example 3 shows the pre-hand era. The first horn plays the eighth, ninth and tenth partials of the passage. This harmonic progression was used frequently in writing for pairs of horns in movement, which is a *Holloo* motive of the hunt tradition. The Adagio has a horn-fifths fanfare around. Example 2 shows a figure, used quite prominently in the fourth horn. In both the Scherzo and the Finale, passages which are similar to hunting horn an ensemble setting. Throughout the *Two* one feels the historical background of the partials of the overtone series, it is much easier to play a note correctly when it fits into the hornist to have to play without a harmonic frame-work. With the closeness of the imitation with a slow and technically simple passage. It seems that Brahms did not want appears by itself in only one place where in the third movement it begins a section of the *Two* are interesting. The horn does not play at the start of any of the movements. It of his instrumental ensemble output not in "sonata-form." Several points of texture in alternates between an andante and a poco più animato. This is the only first movement forgoes his usual first movement "sonata-form" for a five-part episodic structure which which is in the parallel minor. With a rather limited possibility for modulation Brahms favorite E-flat crook for all four movements. All are in E-flat major except the Adagio discover in it many examples of typical hand horn technique and practice. He chose the Knowing that Brahms intended the *Two* to be played on the *Waldhorn*, one can

The preference exhibited in this letter and the aforementioned correspondences of Brahms to Dietrich and Clara Schumann to Brahms was carried out in practice. Six of the seven early, known performances of the *Two* were played on the *Waldhorn*. One of these, a reading in Vienna on December 29, 1867 with Brahms playing the piano, is especially noteworthy. The best player in Vienna at the time was Richard Lewy who was first horn in the Vienna Philharmonic. He played only the valved instrument so Brahms overlooked him and chose the second player, Wilhelm Kliehnecke, who played the part on a natural horn with such beauty of tone that two separate critics commented on it.

If the performer is not obliged by the stopped notes to play softly the piano and violin are not obliged to adapt themselves to him, and the tone is rough from the beginning. (8)

There can be no doubt that Brahms wished the *Two* to be played on a hand horn. In both the first publication of 1866 and the second of 1891, the instrumentation specifies *Waldhorn*. In a letter published by Richard Heuberger in the *Beilage zur Allgemeinen Musik-Zeitung* in 1899, Brahms made the following statement:

harmonic series or those one-half step below. In the four symphonies there are no notes on c-sharp or d, only two on f and a-flat, and only a few on a-flat.

quite easy on the natural instrument. Brahms employs several such passages including example 5 which comes at the very end of the work.

Other than open tones, the notes easiest to play are those which require the least amount of stopping. The seventh partial (b-flat') is flat, so the pitch one-half step below (a') can be played with only a slight closing with the right hand. Example 6 shows a passage using this note. The eleventh partial falls somewhere between f' and f-sharp"; thus an f' requires so little stopping that it is at home in rapid, open tone passages such as example 7. The a-flat" is based on the thirteenth partial which is a very flat a". It too requires only slight stopping and is used quite frequently in the *Trio* as in example 8.

The eleventh partial is sometimes described as a very flat f-sharp". Its enharmonic equivalent, g-flat", was performed as an open tone only if preceded and followed by an f". In this context the small half step is acceptable to the ear. Brahms's only use of the tone, shown in example 9, follows this rule.

Slightly lower on the roster of preferred notes are those exactly one-half step below open tones. These are f-sharp, b, e-flat', f-sharp', b', c-sharp", e-flat", f-sharp" and a". It was standard procedure to approach these notes from, or resolve them to, the partial on which they are based. Brahms often follows this pattern as in example 10. Occasionally he requires the player to approach them by leap or relate them to the partial below. These practices are illustrated in examples 11 and 12.

Since fully closed notes are dull and harder to play, they were avoided whenever possible. Brahms uses only two of them, f' and a-flat', the latter occurring more often. Brahms usually employs them either before or after the related open tone with the possibility of inserting a half stopped note in between. The end of example 11 shows a classic illustration.

The variation of tone quality between open and closed tones can best be camouflaged in the range between the sixth and the twelfth partials (g' to g"). This tessitura was therefore favored for horn solos and chamber works and was the range of the *cor mixte*. The preponderance of the stopped notes in the part are in this octave.

Another type of non-open note available to the hand horn player is that which results from a change of lip pressure. These notes were known as factitious or false notes. The most common were those produced by relaxing the lips from a setting for the second partial. Beethoven made frequent use of these. Brahms ignored them and uses instead two which are based on the third partial. One, f, requires both full closing of the bell and relaxation of the embouchure.

Example 13 is the only usage of this note and occurs in one of the most difficult passages of the piece. The other, a-flat, is the most uncentered note of the entire horn part. Berlioz says that it "is obtained by forcing a g, and by compressing the lips." (9) Example 14 shows this and the *ossia* part an octave higher if the factitious note proved impossible. It is curious that the *gestopft* technique used by horn players today was not a part of the hand horn tradition. This is the phenomenon where a pitch is raised one-half step as a result of completely cutting off the bell which shortens the length of

Ex. 10

Ex. 9

Ex. 8

Ex. 7

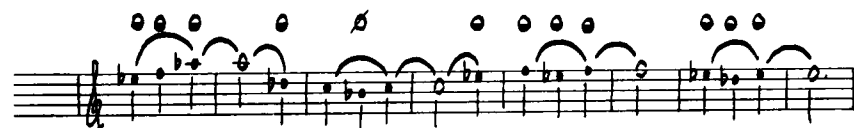
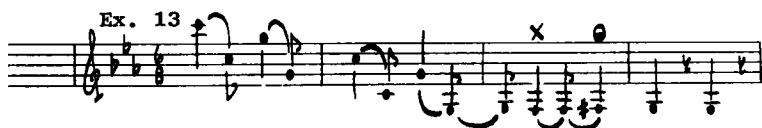
Ex. 6

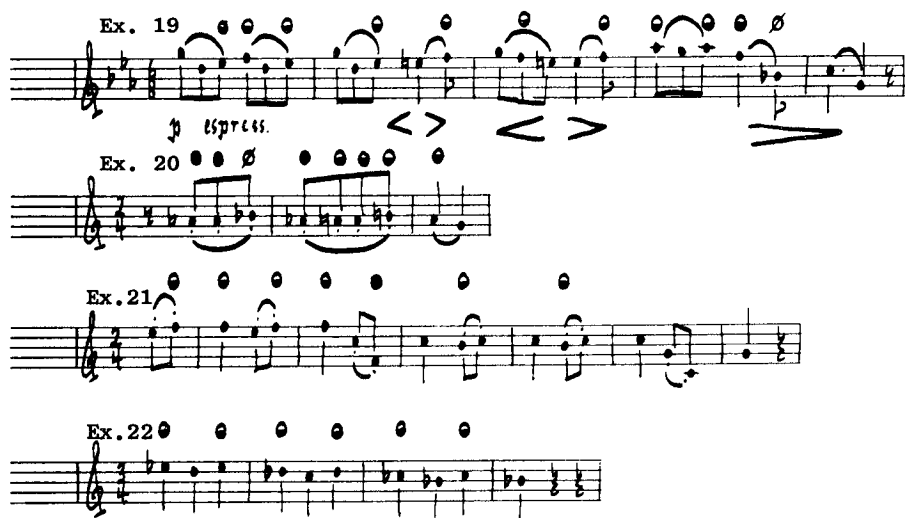
Ex. 5

Ex. 4

Ex. 3

Ex. 2





FOOTNOTES

(1)Edwin Evans, *Handbook to the Chamber and Orchestral Music of Johannes Brahms* (London: W. Reeves, Ltd., 1912), p. 185.

(2)Berthold Litzmann, *Clara Schumann* (London: Macmillan & Co., Ltd., 1923), III, p. 198.

(3)*Ibid.* III, p. 234.

(4)Homer Ulrich, *Chamber Music* (New York: Columbia University Press, 1948), p. 326.

(5)Leo Sacchi, "Studies on the Natural Horn" (unpublished M. Mus. thesis, University of Houston, 1967), p. 9.

(6)Reginald Morley-Pegge, *The French Horn* (New York: Philosophical Library, 1960), p. 110.

(7)For a thorough discussion of which compositions Brahms intended for hand horn and which for valved horn see Seiffert's "Johannes Brahms and the French Horn."

(8)Florence May, *the Life of Johannes Brahms* (London: E. Arnold, 1905), p. 371.

(9)Hector Berlioz, *A Treatise on Modern Instrumentation and Orchestration* (1844), trans. by Mary Cowden Clarke (London: Novello, Ewer & Co., 1882), p. 190.

BIBLIOGRAPHY

- Berlioz, Hector. *A Treatise on Modern Instrumentation and Orchestration*. (1844). Translated by Mary Cowden Clarke. London: Novello, Ewer & Co., 1882.
- Brahms, Johannes. *Complete Horn Parts to the Four Symphonies*. Compiled and prefaced by Richard Merewether. London: Paxman, 1972.
- _____. *Zehn Etüden für Waldhorn [Nachgelassenes Werk]*. Edited by Edmont Leloir. Geneve: Editions Henn, 1964.
- Coar, Birchard. *A Critical Study of the Nineteenth Century Horn Virtuosi in France*. DeKalb, Illinois: By the Author, 501 Garden Road, 1952.
- Deutsch, Otto Erich. "The First Editions of Brahms." *The Music Review*, I (May, 1940), 139.
- Evans, Edwin. *Handbook to the Chamber and Orchestral Music of Johannes Brahms*. London: W. Reeves, Ltd., 1912.
- Geiringer, Karl. *Brahms, His Life and Work*. London: George Allen & Unwin, Ltd., 1948.
- Gevaert, Francoise-Auguste. *A New Treatise on Instrumentation*. Translated by E. F. E. Suddard. Paris: Henry Lemoine & Co., 1885.
- Jacobson, Bernard. *The Music of Johannes Brahms*. London: Tantivy Press, 1977.
- King, John Robert. "The Technique of Writing for the French Horn as illustrated in the Trio, Opus 40, by Johannes Brahms." Unpublished M. Mus. thesis, Eastman School of Music, 1946.
- Litzman, Berthold. *Clara Schumann*. London: Macmillan & Co., Ltd., 1923.
- May, Florence. *The Life of Johannes Brahms*. London: E. Arnold, 1905.
- Prout, Ebenezer. *The Orchestra*. Vol. I: *Technique of the Instruments*. London: Augener & Co., 1897.
- Sacchi, Leo J. "Studies on the Natural Horn." Unpublished M. Mus. thesis, University of Houston, 1968.
- Seiffert, Steven Lyons. "Johannes Brahms and the French Horn." Unpublished D.M.A. dissertation, Eastman School of Music, 1968.
- Ulrich, Homer. *Chamber Music*. New York: Columbia University Press, 1948.

Van Norman, Clarendon E. "The French Horn—Its Use and Development in Musical Literature." Unpublished Ed. D. dissertation, Columbia University, 1965.

RECORDINGS OF THE BRAHMS HORN TRIO

Boston B-209

James Stagliano, horn
Arthur Grumiaux, violin
Gregory Tucker, piano

L'Oiseau-Lyre SOL 314

Neill Sanders, horn
Emanuel Hurwitz, violin
Lamar Crowson, piano

Westminster WL 5146

Franz Koch, horn
Walter Barylli, violin
Franz Holetschek, piano

Mercury SR 90210

John Barrows, horn
Joseph Szigeti, violin
Mieczyslaw Horszowski, piano

Mercury MG 15015

Jean Devemy, horn
Georges Ales, violin
Annie d'Arco, piano

Columbia ML 4892

Mason Jones, horn
Alexander Schneider, violin
Mieczyslaw Horszowski, piano

Lance FV3B

Frederick Vogelgesang, horn
Frederick Vogelgesang, violin
Frederick Vogelgesang, piano

Philips 9500.161

Francis Orval, horn
Arthur Grumiaux, violin
Gyorgy Sebok, piano

BBC REB 175 (M)

Dennis Brain, horn
Max Salpeter, violin
Cyril Preedy, piano

Deutsche Grammophon 139.398

Gerd Seifert, horn
Eduard Drolc, violin
Christoph Eschenbach, piano

Angelicum-Milano LPA 5965

Domenico Ceccarossi, horn

Monitor MCS 2066

Yakov Shapiro, horn
Leonid Kogan, violin
Emil Gilels, piano

Pye GSGC 14132

Ifor James, horn
John Tunnell, violin
Susan Tunnell, piano

Supraphon 1.11.0516

Miroslav Stefek, horn
Bruno Belcik, violin
Frantisek Rauch, piano

BASF KMB 21184 (MPS 25.21184-3)

Hermann Baumann, horn
Stoika Milanova, violin
Malcolm Frager, piano

Hungaroton SLPX 11672

Adam Friedrich, horn
Miklas Svenhelyi, violin
Sandor Falvai, piano

London CS 6628

Barry Tuckwell, horn
Itzhak Perlman, violin
Vladimir Ashkenazy, piano

RCA Victor LM 2420

Joseph Eger, horn
Henryk Szeryng, violin
Victor Babin, piano

Columbia MS 7266

Myron Bloom, horn
Michael Tree, violin
Rudolf Serkin, piano

Angel S 36472

Alan Civil, horn
Yehudi Menuhin, violin
Hephzibah Menuhin, piano

Odeon COLH 41 (Seraphirn re-issue GO44 (3))

Aubrey Brain, horn
Adolf Busch, violin
Rudolph Serkin, piano

Renaissance X 13

Fred Klein, horn

Vox SVBX 578

Erich Penzel, horn
Dieter Vorholz, violin
Günter Ludwig, piano



New from *Mirafone*

DELUXE FLAT HORN CASE for most Screw Bell Models

A hard shell case lined with plush and foam, and covered with handsome brown vinyl. Has two mute compartments and space for three mouthpieces. Also available - custom case cover with large zipper pocket for music and accessories.

Plus a variety of Horn Mutes (brass, fibre, veneer), Mouthpieces and Gig Bags for Horn and Wagner Tuba, and a full line of Single and Double Horns, Deskants and Tubas for student and professional.

Full Double Horns (brass, nickel silver and gold brass)

- Compensating Doubles • Compensating Deskants (4 or 5 valves) • Wagner Tuba in Bb • Wagner Tuba in F • Single 3, 4 and 5 valve Bb Horns • Single F Horns • Post Horns and Hunting Horns.



Mirafone
Corporation



8484 San Fernando Rd., Sun Valley, Calif. 91352
Telephone (213) 767-2360

ANNOUNCING

The 12th Annual International Horn Workshop

North American Session

June 15-20, 1980

INDIANA UNIVERSITY, BLOOMINGTON, INDIANA USA

Sanctioned by the International Horn Society

We are endeavoring to obtain the finest horn artists: soloists, orchestral players and clinicians from all over the world. Names will be announced as soon as negotiations are completed. We shall have a happy mixture of old favorites and new guests. Low-horn playing expertise, horn design, maintenance and construction arts will have their place in the program. The Heldenleben Horn Competition winners will be invited to perform at the workshop.

Three levels of Master Classes, so successful at the 11th Workshop, will be included in this workshop. All artists will be asked to participate as teachers. We shall strive for a relaxed schedule with a bit more leisure time between events—time for you to meet and visit with clinicians and participants on a personal level.

Many small ensembles will be organized (sextets, octets, etc.) for all participants. These will be coached by the fine professional players and teachers who attend. One or two large ensembles will be formed for the sheer spectacular beauty of the event. The entire assemblage of 420 horn players filled the stage during the 4th Workshop at Indiana in 1972 for a thrilling sound captured on the 1972 Workshop Recording.

All the great horn manufacturers are being invited to exhibit their products. We are arranging for rooms so that horns may be tried without distraction. Music publishers are being invited to display their horn music.

The entire workshop will take place under one roof—THE MUSICAL ARTS CENTER—which contains a large modern auditorium and a dozen or more large rooms; each with a capacity of over 100 persons.

The modern dormitories are only a five minute walk from the MUSICAL ARTS CENTER. The dining hall is equally convenient. Several state parks with excellent camping facilities are within a dozen miles of Bloomington. The University has a magnificent outdoor swimming pool which will be available to participants and families. Family housing will also be available on campus.

A banquet is planned; and also a picnic in a pleasant country grove just a short bus ride away from the campus.

The 1972 Workshop held at Indiana University was considered an outstanding success. With our better knowledge of what is most desired by participants, the 1980 Workshop can be the best one ever.

A future announcement in the *HORN CALL* and the Newsletter will supply more detailed information and the names of the artists to be in attendance. We are endeavoring to hold costs down and hope that the entire cost of registration, meals, and housing can be kept to about \$170.00.

Philip Farkas
1980 Workshop Host

RECORDINGS

Christopher Leuba
Contributing Editor

*Readers are advised of the change of
address for the Recording Editor:*

*4800 N.E. 70th St.
Seattle, WA 98115*

Several outstanding recordings have been received for review. Frøydis Ree Wekre is heard on Varese International VS 81017* in an interesting program of French compositions.

Her playing is characterized by a fine sense of rubato, never overdone, imparting a natural grace and interest to every phrase she plays, along with a bright virtuosity which transforms a possibly trite work such as the Francaix *Divertimento* into a delightful bit of froth.

The recording presents a natural horn color, but seems to place the horn slightly more distant from the listener than is the piano. The virtuoso conclusion of the Dukas *Villanelle* is slightly obscured by this placement; otherwise, the quality of both performance and recording is such that the entire side seems to last but an instant. The reverse side presents a program of French music for Flute.

*P. O. Box 140 P. O. Box 148
1700 Sarpsborg or Glendale, CA 91209
NORWAY U.S.A.

A new release by the Annapolis Brass Quintet (Arthur LaBar, horn) on Crystal S 207 presents contemporary music for brass quintet not previously recorded.

The performances obviously result from the efforts of players who have attained a high degree of ensemble and musical empathy. Their outstanding rhythmic vitality and impulse is felt throughout the recording, which provides a balanced perspective of all the performers. The remarkable balance in the recording makes the rapid trade-offs, characteristic of much contemporary brass idiom, quite effective. The intonation of the group rings true in a rather resonant environment. The slightly "distant view" of the microphone placement seems to emphasize the virtues of ensemble, rather than individual performances.

LaBar, within the framework of the recording and the literature presented, seems to be a strong, flexible and musical performer.

Not particularly a "horn record", Crystal S 207 is certainly to be recommended to anyone interested in brass quintet performance, as excellently performed and recorded.

The Octet, opus 32 and the Nonet, opus 31 of Louis Spohr are placed conveniently back to back on a new release by an English producer, CRD. These are performed by the Nash ensemble, with hornist John Pigneguy on both works and Anthony Halstead playing second horn in the Octet.

From the hornist's point of view, the Octet is the more interesting work, with many passages demanding fluency and technical virtuosity of both players: Pigneguy and Halstead do not disappoint, and they are quite well recorded. The Nash Ensemble has given attention to the

detail and nuance necessary to succeed with this rather Schubertian music.

I was not enthusiastic about the apparently differing recording ambience given to the contrasting string and woodwind groups in the Nonet: at least on my playback, the woodwinds sound louder and have more reverberation, even though they seem more distant than the strings, and there seems to be an aggressiveness besides, which is not always pleasing. The Octet, I felt, was much more successfully recorded.

Mr. Pigneguy mentions that both this record and the one reviewed November 1977, "John Pigneguy and the Sound of Horns" are available directly from him: CRD 1054 (Sophr) at £7.00 and "Sound" at £5.50, both postpaid; his address is 46 Northumberland Road, North Harrow, Middlesex HA2 7RE England.

Jan Dismas Zelenka (1679-1745) is certainly little known among performers today, but Hornists are indebted to Barry Tuckwell and Robert Routh, performing with the Camerata Bern directed by A. van Wijnkoop (on Polydor ARCHIV 2710 026) for the opportunity to hear some hitherto unknown works of a contemporary of J. S. Bach, exploring the stratosphere register of the Horn.

Tuckwell's ease of execution of the seemingly impossible tessitura certainly places him at the forefront of deskant-register performers, and Routh provides an uncanny match in these recordings.

The recording itself is done with the typical expertise one expects of the best German technology: the listener is never aware of changes of perspective between the various solo instrument groups, often

a disturbing factor in the recording of the music of the baroque period utilizing brass instruments. However, one is aware a few times of an inept splice, surprising for a record release of this calibre.

Oboeist Heinz Holliger provides an unusually fine counterpoise for the artistry of Tuckwell and Routh.

With performances of this calibre, one can only with difficulty raise the question as to the quality of the music itself: one remains convinced while listening to these performances. It is indeed fortunate that our introduction to the music of Zelenka is through such a superb production.

ARCADE LP 218

Gordon Carr

Locke Brass Consort:
"Panoply" by Francois Glorieux

Glorieux, Tribute to Stan Kenton and other works.

CRYSTAL S 207

Arthur LaBar (Annapolis Brass Quintet)

Peter Cabus, Variaties
Allen Molineux, Encounter
Jiri Pauer, Charaktery
Karl Pilss, Capriccio
Hermann Stein, Mock March
Alexander Tcherepnin, Quintet, opus 105

DEUTSCHE SCHALLPLATTEN 8 26 680

Peter Damm (Staatskapelle Dresden, Herbert Blomstedt, cond.)

W. A. Mozart, Four Concertos
W. A. Mozart, Concert Rondo

(Israeli) HED ARZI-BAN 14212

Meir Rimón

I. Graziani, Variations on a Theme by
Haydn for Horn and Band

MARLBORO RECORDING SOCIETY
MRS 11

Robert Rouch
Meir Rimón
E. Scott Brubaker
John Serkin
M. Moyse, Cond.

W. A. Mozart, Serenade 10 in Bb, K.
361

MUSICUS M52 45101 (private issue ?)

Nico de Marchis
(1st. horn, Orchestre Mondial des
Jeunesse Musicales, Pierre Hétu,
cond.)

Mussorgsky, Pictures at an Exhibition

[*Editor's comment: fine example of the
French School*]

NO SWEAT RECORDS 0179*

Dr. Roger Lienke
Roger Lienke
Tupper Lienke
(The Lienke Brothers City Band)

"Caroline" and other original com-
positions

*P. O. Box 2791, Norman, OK 73070

PETERS INTERNATIONAL PLE 088

Anthony Cecere

Mozart, Concerto No. 4 in E-flat K.495

POLYDOR ARCHIV 2723 059

Barry Tuckwell
Robert Rouch
(Camerata Bern)

Jan Dismas Zelenka (1679-1745):
Capriccio I in D
Capriccio II in G
Capriccio III in F
Capriccio IV in A
Capriccio V in G

PYE
GOLDEN GUINEA COLLECTORS
SERIES GSGC 14034

Giora Raphaeli
(Haifa Woodwind Quintet)

F. Danzi, Quintet in Bb, opus 56/1
P. Hindemith, Kleine Kammermusik,
opus 24/2
J. Ibert, Trois Pieces Breves

TURNABOUT TVS 34646

Martin Smith

Haydn, Concerto No. 1 in D

VARÈSE INTERNATIONAL VS 81017

Frédéric Rea Wekre

J. M. Damase, Berceuse
Paul Dukas, Villanelle
Gabriel Faure, After a Dream
Jean Françaix, Divertimento
C. Saint-Saëns, Romance, opus 36

GUEST RECORD REVIEW

THE SILVER SUBMARINE

by Douglas Hill

by Gilbert D. McEwen

SONG OF LIGHT

Hidden Meaning Music

JOHN CLARK - Horn

MICHAEL COCHRAN - Piano

RON MCLURE - Bass

VICTOR LEWIS - Drums

John Clark, a New York free-lance musician who appeared (far too) briefly at the International Horn Workshop in Hartford, Connecticut in 1977, has just produced one of the only jazz horn recordings which no one need make excuses for. There is little, if any, hint of the clumsiness which so often plagued the earlier jazz hornists. John is a refined and agile player with a wealth of feelings and messages to convey.

The seven tunes on the recording are all his original compositions and are generally quite varied with a bent toward the jazz/rock idiom. There is an abundance of multiple over-dubbing and electronic manipulation of the horn sound, including a wah-wah pedal, phase shifter, and use of analog delay. None of this distracts but is all used to heighten the incredibly impressive improvisatory abilities of John Clark.

Enough said! This is a great jazz record which should popularize the concept of jazz horn (much like Hermann Baumann has done for the hand horn through his recordings.)

This recording can (and should) be purchased from:

New Music Distribution Service

500 Broadway

New York, NY 10012 USA \$5.00

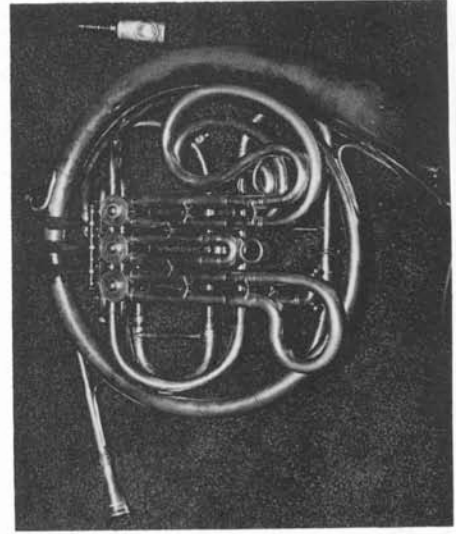


When I was twenty and, I thought, on the verge of a career as a professional hornist, I ordered a Schmidt model double horn from Carl Geyer in Chicago. It was ready at Christmastime, 1936. My sister, a nurse, loaned me two hundred dollars to pay for it. Actually, she paid Carl twenty-five dollars a month, and would have lunch with him at the Blue Ribbon Grill, under the noisy *El* on Wabash Avenue, when she brought him the money. Carl, a generous man, gave me the case, which would have cost another twenty-five dollars.

Who can forget those first holy moments with his first new horn? They are perhaps the least selfish of self-indulgences, for they can never come again. I loved my horn. It was just like my teacher's, and I was sure that it was only a matter of time until I would play as well as he did.

My professional career was short. Soon I went on to graduate school and earned a Ph.D. in English. With time out for military service (I was classified initially as a clerk by Cpl. A. Waldhorn, in Miami Beach), I have continued to play in community orchestras and chamber groups wherever my academic path has taken me.

A couple of years ago I took my horn to Bob and Mark Atkinson in North Hollywood, California, for refurbishing—new leadpipe, valve plating, brace tightening—remarkably little work, considering her age and experience, and it cost only what I had paid for her in 1936. The leadpipe made quite a difference, but some high notes were still a little bit out, something the valve work should have corrected.



Bob and Mark, grinning one hundred and eighty degrees each, handed me my horn, completely assembled in the right order, and a metal oil can with a needle point, about an inch wide and four and a half long. "That," they said in perfect unison, "was in your horn!"

What had happened? Had they put it together backwards for a joke? Had they made it into a triple horn in E \sharp , F \flat , and G \flat ? Carefully observing the 55 mph speed limit, I drove the thirty miles to North Hollywood in twenty-five minutes.

Last year Bob suggested replacing the first branch, which Carl had made of rolled sheet stock, with a more scientifically tapered one, and possibly annealing the bell to brighten up the tone. I left the horn and went home to wait for the magic to take place. After some months of waiting I felt, one Saturday morning, a sort of psychic vibration in the right index finger which caused me to dial the horn shop. Mark Atkinson answered: "Yes, I guess you could say it's done. You can come on over, but you're going to get a chuckle."

Anyone who ever saw Carl's shop would understand. Only Carl knew where everything was, and sometimes he didn't. I'm still trying to think of some other way that oil can could have gotten into the horn, but nothing comes to me—it had to have happened in Carl's shop. All I know is that when Bob took the horn apart and picked up the bell section to prepare the small end to accept the new branch, the oil can, silent all those years, rattled.

I count my blessings: I have developed a powerful embouchure and diaphragm by blowing around that unsuspected obstacle! I have the friendship of the Atkinsons, and own one of their horns, which I love as much as the Geyer, even though it lacks an internal oil can; and I believe that I have the distinction of taking part in the longest horn joke on record. (Excluding Alphorns.)



The genius of
John Barrows
 lives on through his
Golden Crest
 records.



RE 7002 JOHN BARROWS AND HIS FRENCH HORN

Playing the Horn Sonatas of Alec Wilder. Alec Wilder First Sonata for Horn and Piano—Allegro, Andante, Allegro Giocoso; Alec Wilder Suite for Horn and Piano Part I—Dons Quixotic, Slow and Sweet; Alec Wilder Second Sonata for Horn and Piano—Allegro Rithmico, Andante Epizzzo, Scherzo Fantastica, Allegro Ostenato; Alec Wilder Suite for and Piano Part II—Song, Epilogue, Suitable for Dancing.

RE 7018 JOHN BARROWS, HORN; HARVEY PHILLIPS, TUBA; BERNARD LEIGHTON and FRANCES SANFORD, PIANO.

Alec Wilder Sonata for Horn, Tuba and Piano; Elegie for Horn by Poulenc; Romance by Scriabine; Serenade #12 for Tuba by Persichetti.

RE 7034 JOHN BARROWS, FRENCH HORN; TAIT SANFORD BARROWS, PIANO.

Sonata No. 3 for French Horn and Piano (1966), Alec Wilder; Sonata for Alto Horn (French Horn) and Piano (1943), Paul Hindemith.

CRS 4147 HARVEY PHILLIPS presents "TRIBUTE TO A FRIEND" John R. Barrows—French Horn, Harvey Phillips—Tuba, Milton Kaye—Piano. Suite No. 2 for Horn, Tuba and Piano—Alec Wilder. Variation for Solo Tuba and Nine Horns—Bernhard Heiden (with the Valhalla Horn Choir, Bernhard Heiden conducting)

CR 1014 JOHN BARROWS—French Horn.

(Clinician recording. This is of great value to students of the French Horn.)

All records may be ordered through your dealer or by writing direct. If ordering direct, send check or money order in full. No C.O.D.
 Records are \$7.98 each. We ship postpaid.

GOLDEN CREST RECORDS, INC.

P.O. Box 2859, Huntington Station, N.Y. 11746

(Plant located at 220 Broadway, Huntington Station, N.Y.)

For additional information, call Toll Free 800-645-5318.

(New York residents call collect)

MUSIC IN MANUSCRIPT

by Gayle Chesebro

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

MUSICA SONANTE for Horn Solo

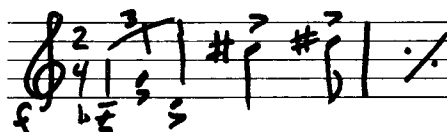
David Deason/219 West 106th St., Apt. 5-W/New York, NY 10025 USA

Having already contributed a successful work to the brass repertory (*WIND TUNNELS FOR BRASS TRIO*), David Deason is not a newcomer to the brass world. His two-movement, unaccompanied *MUSICA SONANTE* is beautifully notated in easy-to-read manuscript. In view of the fact that the unaccompanied literature for horn is growing rapidly, it seems worthwhile to state some salient points regarding this piece. Deason's work is not lengthy and uses a practical range from low E-flat to high A-flat. Also, the lyrical style of the first movement contrasts with the more technical, rhythmic style of the second movement. The piece is interesting and possesses a depth of organizational detail necessary to invite serious interpretation by good performers.

Beginning with a descending minor seventh followed by an ascending major 7th, the first movement makes frequent use of 4ths, 7ths, and 9ths. Slow rhythmic values at the onset become faster as momentum builds to the reoccurrence of the opening motive, this time one half-step lower than before. This tends to blur the establishment of any tonal center, while the intervallic material used reinforces the lack of tonality. Proportional notation, constantly changing meters, and varied rhythmic values lend an air of improvisatory freedom in which the

musical merit of the work relies on an effective balance between ascending and descending motion in a single-line texture. One possible difficulty in this movement is the use of stopped horn on F-sharp below middle C at a piano dynamic level.

The second movement is a presentation of pairs, whether they are found in repeated-note figures or in repetition of phrases. The repetition of a phrase will occur with the second statement being varied so as to give impetus to new material. A distinctive, rhythmic call introduces the events of this movement.



This call reoccurs towards the end of the movement followed by a brief Coda summarizing the materials used.

MUSICA SONANTE adds to the unaccompanied literature a musical opportunity which is not burdened with technical problems.

CONCERTO PER CORNO e Orchestra da camera con pianoforte

Alexej Fried/Czechoslovakian Music Information Center/Prague, Czechoslovakia

This work, already performed and recorded by a Czech soloist and orchestra, is written for a Baroque-size accompanying group consisting of two flutes, two clarinets (one to double on bass clarinet), strings (sometimes divisi), and piano. For anyone wishing that Stravinsky had created a work for solo horn, Fried's *CONCERTO* may be the answer to your wishes. This is not to imply that the piece is a mere imitation. Actually, the

composer has absorbed elements from the styles of Stravinsky, Bartok, and even the jazz idiom. The resulting piece is a programmatic sounding work that is new and effective.

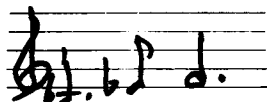
One of the composer's strong qualities is his thorough understanding of orchestration. Fried handles each instrument with knowledge and imagination. For instance, he uses the woodwind instruments in a Calliope effect; another interesting sound is a single flute against the bass clarinet and low strings. The opening of the second movement features an introductory horn cadenza followed by two flutes against a pedal point in the horn. The falling half-step motive of this movement increases in weight as the remainder of the ensemble enters. The piano is sometimes essential to reinforce the rhythm, such as in the jazz section, and one portion of the first movement involves only the piano and solo horn.

The rhythmic vitality characteristic of this Concerto provides ensemble work which will occupy rehearsal time. Meter changes are especially numerous in the last of the three movements. Although difficult, this final movement is less convincing than the first two, partly because of the abrupt ending.

The horn part is challenging; yet, it is worth performing because it is well written, idiomatic for horn, and exciting in combination with the orchestra da camera. The tessitura of the horn part is fairly high, and the range extends from G below middle C up to high B. Duration is approximately 16 minutes.

CONCERTINO for Horn and Piano
Thomas Hutcheson/Middle Tennessee
State University/P. O. Box 500/Mur-
freesboro, Tennessee 37132 USA

Dr. Thomas Hutcheson composes from the advantageous viewpoint of horn performer and horn teacher. His *CONCERTINO* was composed in 1969 and represents an earlier style in this composer's output than the previously reviewed work, *DIMENSIONS* for 12 Horns (See Horn Call, Nov., 1978 issue). *CON-*



CERTINO is a sectional work based on a single motive stated at the opening. The ontogeny of this motive is revealed throughout the work in impressionistic hues, jazz expressions, and Hindemithian passages. The piece provides an interesting study in changing meters, contemporary rhythms, polyphonic writing for horn and piano, and thematic transformation using different 20th century styles. Flutter tonguing is the only special effect utilized in the work, and the range of the horn part is from low G-flat to high A-flat with both of these extremes occurring in the same climactic measure. Although the accompaniment is riddled with accidentals, the texture is generally open and does not involve an impossible keyboard accompaniment. As with any ensemble work, it is necessary for the horn player to acquaint himself with the score so that the horn part can be integrated into the entire work. This is especially true of the polyphonic sections in Hutcheson's work in which both players present the musical material in an interwoven texture.

STATEMENT I AND III for Solo Horn
M. Lee Scoville/School of Music/Univer-
sity of Oregon/Eugene, Oregon 97403
USA

The composer, now a candidate for the DMA degree in composition at the

University of Oregon, will be teaching at the University of the Pacific in Stockton, California, beginning in January. Concerning her piece, the composer states that it "is 6-7 minutes in duration; is a one-movement piece, difficult, and utilizes multiphonic techniques as well as muting effects."

Where is *Statement II*? Statements I and III are built on the opening ascending intervals of a fourth and a minor sixth. The result of these two intervals suggests a lyrical quality indicating that the piece will be a musical experience rather than mere technical display. This is true upon further investigation. However, the prerequisites for performing *STATEMENT I and III* would most likely include an agile technique over the complete range with control and endurance, and an interest in the use of special effects.

The composer includes in the manuscript a list of performance indications to explain what is intended by the symbols used to differentiate muting effects and multiphonic uses. The list includes the following items: stopped; half stopped; open; roll valves; synthesize sound, by humming same pitch being played, move slightly higher and lower; bend pitch; flutter tongue; chromatic glissando; and whole step glissando.

Once the notes and special effects are mastered, this piece will probably still require "growing time" musically. As an example, the range is extensive, going from pedal G up to high C; but, more importantly, the use of this range is challenging. The final note of the work is a high C to be played with a diminuendo.

Where is *Statement II*? If it matches the quality of these *Statements*, it will be a challenging and valuable contribution to the horn literature.

The following four works are published

and available from Panton, a Czech publishing company located in Prague, Czechoslovakia.

SONATINA for Horn and Piano Josef Ceremuga

This three-movement work was composed in 1975 and is aimed at an intermediate level for soloist and accompanist. The first two movements are useful material for this level, but the final movement is the most interesting. It is also more difficult due to its syncopated rhythms and a few technical passages which may tax the abilities of a high school player. Although this *SONATINA* is not particularly idiomatic for horn, it is a fairly interesting study in sonatina form. The range of the horn part is from G below middle C and up two octaves.

CONCERTO for Horn and Orchestra Oldrich Flosman

Written in a bravura style, this work dates from 1970 and is available with piano reduction. The ponderous *Grave* opening and the forceful horn cadenza that follows denote an authoritative tone which is found in both of the outer movements. The final cadence soars to a high B whole note at a fortissimo level. Of the three movements, the second is uniquely scored for horn and tamburo only. The tamburo begins with a bolero-type rhythm which accompanies the limpid horn melody throughout the movement. Traditional forms are used in all three movements.

The reviewer would welcome an opportunity to see the orchestra score because many effects involving dovetailing of voices and antiphonal scoring appear in the piano reduction. Also, the intrigue of the horn and tamburo combination demonstrate that the composer is creative in his use of instrumental color.

Perhaps a performance with orchestral accompaniment would cure the waning interest that seems to appear in portions of the piece with piano.

SONATA for Horn and Piano
Emil Hlobil

The composer of this *SONATA* has a gift for melodic invention, and each of the three movements is based on attractive thematic material. Patterns often are used in the accompaniment which further highlight the melody. Unfortunately, the development of the melodic material is not as skillful or as interesting as the initial statements seem to promise. Dissonance level is inconsistent, shifting from triadic material to atonal counterpoint. The level of difficulty is moderate with a range up to high B-flat, a pitch which occurs frequently. The low register is not exploited, although there is one sustained low B-flat.

CONCERTINO for Horn and Piano
Zdenek Sestak

This is an instructional piece for a first or second year horn player. The fingerings are written in the music and small intervals are used with only an occasional 4th or 5th. The range of the horn part is from G to E (an octave and a sixth) with the exception of the final note which is a low C. Different meters are used, but the only accidental employed is an F-sharp.

For a beginner, the piece is a welcome addition due primarily to the colorful piano accompaniment using tone clusters and modal sounds. In both the *Moderate* first movement and the *Poco Allegro* (6/8) movement, the piano adds reinforcement to the basic pulse. Summarily, the piece aids in teaching rhythm and melody in an appealing manner.



ABSURDIST PRESS, INC.

"A Mad Salute to the Age of Elegance"

announces the publication of Jim Collorafi's

Absurdist Concerti (4) for Horn and Orchestra (or piano)

Absurdist Quintet for Winds "El Saloon Mexico"

Absurdist Romance for Horn and Piano

Canon for Horn Players

"A new literature for the horn; delicate in its coarseness, original in its plagiarism, even somewhat substantial in its superficiality! Exquisitely crafted and fun for all."

"Unforgettable! A *must*." —Philip Farkas

For catalogue, please write to:

Absurdist Press

M 153 GRC

Bloomington, Indiana 47406



**Music of interest to horn players from
MARGUN**

- Louis Dauprat *Six Trios* for horns
- Louis Dauprat *Sextuor No. 1* for six horns
- Robert DiDomenica *Quartet* (1959) for flute, violin, horn and piano
- Lucia Dlugoszewski *Angels of the Inmost Heaven* (1971) for two trumpets, horn, two trombones
- Pietro Grossi *Composizione No. 3* (1958) for clarinet, bassoon and horn (or viola, bassoon and horn; or clarinet, cello and horn)
- John Stewart McLennan *Trio* (1971) for horn, violin and viola
- Tibor Pusztai *Canticles* (1971) for two horns and three clarinets
- Tibor Pusztai *Interactions* (1966) for horn and three percussion
- Gunther Schuller *Five Pieces for Five Horns* (1952)
- Gunther Schuller *Lines and Contrasts* (1960) for sixteen horns
- Gunther Schuller *Trois Hommages* (1942-46)
1. *Intermezzo (Hommage à Frederick Delius)*
horn and piano
2. *Pavane (Hommage à Maurice Ravel)*
horn and piano
3. *Chanson (Hommage à Darius Milhaud)*
two horns and piano
- Gunther Schuller *Perpetuum Mobile* (1948) for four muted horns and bassoon (or tuba)
- Alec Wilder *Twenty-two Duets* for horns
- Alec Wilder *Nonet* for eight horns and tuba
- Alec Wilder *Jazz Suite* for four horns, harpsichord, guitar, bass and drums
- Alec Wilder *Sonata No. 3* for horn and piano
- Woodwind Quintet Transcriptions*, Vol. 1 (includes Beethoven *Sextet*, op. 71; Fauré *Pavane*; Rachmaninoff *Prelude*; Dvorak *Notturmo*, op. 40)

Write for catalogue and information.

MARGUN MUSIC INC.

Gunther Schuller, President and Editor
167 Dudley Road, Newton Centre, Massachusetts 02159
617 332-6398

BOOKS IN REVIEW

By Douglas Hill

There are numerous method books on the market and many of them appear to be restatements of the content of earlier publications. This could be thought of as an unnecessary redundancy, or as a substantial reinforcement of those topics discussed. We shall choose the latter as it allows one to observe *how* the materials are stated and presented, and *which* materials and topics are chosen by a given author/teacher. Subtle variations and illuminations can also be observed by an open and receptive reader.

PLAYING THE HORN

by Barry Tuckwell
Oxford University Press (1978)
Music Department
44 Conduit St.
London, England \$10.00

Little need be said regarding the ultimate historical importance of a method book by the famed virtuoso, Barry Tuckwell. Fortunately for all of us this collection of directives, opinions and exercises is also an important addition to our literature.

Upon reading the Table of Contents one sees the usual headings. One might also assume, upon quickly leafing through the 40 pages of material, that there is little room for substantive new information. Slow down and read more carefully. There is a thread running through the entire text which is almost never seen in print. Quoting a few phrases:

"My whole approach to horn playing is to try to make it as simple as possible, cutting out all unnecessary physical activity..."

(regarding embouchure and later stamina) "Remember that the conservation of energy is as important as muscular development."

"Above all, breathing should be without exertion."

(regarding the release of a note) "... simply relax the abdominal muscles momentarily - to hesitate rather than to seize up."

He continues to remind the advancing student to undo those unnecessary muscular actions while acquiring new techniques and abilities.

Mr. Tuckwell does address some interesting less frequently discussed problems such as: posture with the bell off of the leg and while standing with the consequent right hand position, the use of "NOO" in tonguing instead of "TOO" to avoid tension and excess compression, the use of optional fingerings for tone color variety, lip and valve trills, intonation, and the avoidance of key action noise, use of the brass mute, and some very interesting examples of a re-barring technique to aid in the practice of some selected complicated solo passages.

Aside from a few excusable typographical errors, the apparent exclusion of some multiple tonguing studies referred to in the text, and the two photos of the right hand positions (open and stopped) which were taken at an angle showing little, if any, difference, this publication is done in a clear and exacting manner.

Mr. Tuckwell's astounding grasp of the subject and his equal ability to explain in so succinct a manner is periodically spiced with his subtle sense of humor.

"One can always be sure of one thing: nothing remains constant. Either there is progress or there is deterioration, mostly the latter."

"A good way of camouflaging a weak trill is to start very slowly, finish in a slow deliberate fashion as at the beginning, and incorporate a turn at the end. However dull this may sound, it is better than the disastrous mess that misguided over-enthusiasm will produce."

Barry Tuckwell and Oxford Press have also collaborated on a set of **FIFTY FIRST EXERCISES FOR HORN** - a progressive series of overtone studies on the F, E, Eb, D, and Db horns. It sells for \$8.85.

TECHNICAL STUDIES FOR SOLVING SPECIAL PROBLEMS ON THE HORN

by William R. Brophy
Carl Fischer, Inc. (1977)
62 Cooper Square
New York, NY 10003 \$5.00

William Brophy has composed, compiled and authored a very useful and significant supplement to our etude repertoire. As Mr. Brophy explains in his Introduction; "The exercises. . .are typical of those which teachers have been scratching out for their students for many years. . ." This statement is descriptive of the type of studies, those designed purely for technical ends, but is overly modest in its tone since much of the material is unique and all is well presented and annotated by the author. Also from the Introduction: "This book makes no attempt to duplicate the efforts of past writers for the horn. Conversely, the hope is that it will serve as an effective supplement to the standard works." This it does.

Each new topic is treated with a

progression, however short, of individual studies, thus making it useful for the intermediate through advanced stages of study. The most unique contributions come in his chapter on "Pitch Bending Exercises" (for aperture development in the low register), "Stopped Horn Exercises" (well designed to foster accurate pitch, dynamic control, and lower ranges), and "Buzzing Exercises" (which cover buzzing with and without the mouthpiece for the development of muscular control rather than mouthpiece-pressure control of the embouchure and aperture). Mr. Brophy's chapter on buzzing is long overdue and contains some valuable insights and studies.

Other chapters involve discussions and exercises for low register, high register, lip trills, accuracy, rapid single and multiple tonguing, and a presentation of Arkadia Yegudkin's "New Beginning Exercises," which are studies for the development of secure initial attacks.

KEYS TO NATURAL PERFORMANCE FOR BRASS PLAYERS

by Robert Weast
The Brass World (1979)
Box 198, Drake University
Des Moines, IA 50311
\$6.95 (\$5.50 student rate)

Robert Weast, who has long been an active contributor to our growing knowledge about the many elements of brass playing, has just written and published a remarkable new, fresh, innovative, creative, informative and inspirational book. Throughout this tightly organized volume he draws from the writings of recent brass pedagogy, philosophy, physiology, kinesiology, psychology and perhaps some psychophysiology. He also utilizes some of what is found in **THE INNER GAME OF TENNIS** by T. Gallwey and develops it rather than simply rewording it as has become the fad.

The main premise of this treatise is stated in the Preface where Mr. Weast discusses the problems of defining the "natural player." He believes that the ideal "playing process lies outside the boundaries of language." "As the player becomes aware of musical values, he comes to know in an aural, nonverbal sense what he wants to sound like. . . Players who possess a strong aural reference are able to will themselves to become something more than they already are. . . In this realm of the undefinable. . . the mind instructs the (various technical parts of the playing system) to nuance its every musical whim. But the parts function not one whit better than the stage of the mind's development."

Each chapter begins with a succinct statement of "Principle."

Examples: "The playing process is controlled primarily by the subconscious mind. The conscious mind plays an attention setting role and provides the stimulus to activate the learned motor responses."

"A quality, authentic sound and style is only possible to the player possessing a mental reference or memory of good playing by others."

"Playing concepts and techniques are more easily comprehended when one can relate these to experiences in other areas." (analogies)

The stated principle is then followed by a "Supporting Statement" drawn from the literature of the aforementioned disciplines, "Commentary" which is where the

ideas develop for the brass player's specific needs, a statement of "Converse" for contrast, an "Example" of a specific activity which displays the problem in reality, an "Analogy" which illustrates and expands the implications of the principle being discussed, then an explanation of the "Procedure" to use in helping to develop the necessary awarenesses and abilities through some well constructed exercises presented in both treble and bass clefs.

It would be easy enough to continue on about this fine book, but it is hoped that by now one can see the KEYS TO NATURAL PERFORMANCE FOR BRASS PLAYERS is profoundly unique, timely, and a must for anyone interested in their own growth and the growth of their students toward confident, competent and intelligent musicianship and performances.

A HORN PLAYER'S GUIDE TO ORCHESTRAL EXCERPTS

by Linda Anne Farr

Broad River Press, INC. (1978)

P. O. Box 50329

Columbia, SC 29250

\$3.00

CATALOGUE OF HORN ORCHESTRAL EXCERPTS

by Dennis Hanthorn (1978)

2400 Harrison Ave. Apt. F4

Cincinnati, OH 45211

With the large number of excerpt books available and the level of competition increasing at auditions, these two volumes could be important time saving tools for the preparing professional. Each of the two contain materials not found in the other though both are drawn from recently available publications. Both list the composers and titles of the excerpted works with a code reference to which books they appear in. Mr. Hanthorn's

manuscript gives the publisher, compiler/author, volume number and page number for each excerpt. Ms. Farr's book contains descriptive annotations for each of the publications referred to in a final bibliography. (Both of these indexes contain minor inaccuracies, but then don't most auditions?)

Together they form a complete and convenient means to alleviate those practice-room hours leafing through the excerpt books to find all eight examples of Beethoven's Symphony No. 3.

THE WOODWIND QUINTET

by Miroslav Hošek

Bernard Brühle Edition (1979)

Ludwig - Thoma Str. 2/b

d-8022 Grünwald, Germany \$24.00

Miroslav Hošek's hardbound and very tastefully prepared and published book is primarily a bibliography and discography of over 3000 published and unpublished wind quintets. To add to the interest and uniqueness of this volume there are short essays on "The Origin of the Woodwind Quintet" (informative though brief), and on "Acoustics and Performance" by Mojmir Dostál, which delves into room acoustics and the relationship to the quintet's composite "unit of intensity," seating arrangements, roomsize and reverberation, recording problems, and the individual properties of the five instruments' sound spectra and formants, rising up and dying away of the tones, and directional properties at various amplitudes.

Also included are portraits of some of the important early composers of quintet music and facsimiles of isolated pages of original quintet manuscripts and publications. An interesting inclusion is the international list of names, addresses and personnel (at conception and present,

dates given) of many of the world's active quintets. Other lists included are: music with quintet in combination with other single instruments through full orchestra, publishers with addresses, Libraries and Information Centers, and a bibliography of books referred to in the development of this text.

No such book can be complete and accurate tomorrow, so it is good to read in the Foreword that it is meant as a working basis for a more complete version to be continued in a supplemental volume. This present text is, however, a special reference book for all interested wind music performers, coaches, and music libraries.

BRASS SOLO AND STUDY MATERIAL MUSIC GUIDE (1976)

BRASS ENSEMBLE MUSIC GUIDE (1978)

compiled by Paul G. Anderson

The Instrumentalist Company

1418 Lake Street

Evanston, IL

\$11.00 per vol. or \$20.00 for both

For those interested in the *available* literature for all brass instruments you could do no better than to acquire the above named volumes. Mr. Anderson has made use of his astounding organizational skills with the help of a computer center in compiling all possible information from nearly 400 of the world's music publishers.

Perhaps the most valuable volume for the performing hornist who is not teaching the other brass instruments would be the BRASS ENSEMBLE MUSIC GUIDE. The title of this most recent compilation is misleading as it suggests only "brass ensemble" repertoire. This is far from the total picture. The book catalogues "Two-part Music," "Three-Part Music," through "Music With Ten or More Parts," includes "Additional Brass Ensemble Categories,"

then re-catalogues the entire collection of titles in a "Composers Index." Within the Two, Three, Four Part etc. sections Paul has organized the titles into sub-categories as follows:

- (i.e. 3) Trumpets
- 3 Horns
- 3 Trombones
- 3 Tubas
- 3 Mixed Brass (Brass - Perc.)
- 3 Parts Horn - Woodwind
- 3 Parts Brass - Woodwind
- 3 Parts Trumpets - Keyboard
- 3 Parts Horns - Keyboard
- 3 Parts Trombones - Keyboard
- 3 Parts Miscellaneous - Keyboard
- 3 Parts Wind(s) - Strings(s)
- 3 Parts Brass Miscellaneous

These specific categories are adjusted as is appropriate for the various repertoires, but the above should give you an idea of the dimensions of this volume. Brass with electronics, organ, voices(s), wind ensemble/band, orchestra, harp, (etc., etc.) are also presented.

The first volume includes the teaching materials (i.e. etudes, excerpts, methods, technical studies) and solo repertoire (i.e. concertos, sonatas, solos with band, orchestra, and piano accompaniment, and unaccompanied solos) for all of the brasses, also with a Composers Index.

There have been many bibliographies made available in recent years, but most have been compilations of old library catalogues, previous repertoire lists (often of dubious origin), and vast private collections, all of which so often contain a large number of obsolete, unavailable, or manuscript copy. These new guides list only those works which are actively available as declared by the publishers themselves. So, if you and your friends wish to program a work for horn,

percussion, alto flute, bass clarinet, harp, and guitar, chances are you will not have to cope with the all-too-frequent reply that Zelenka's "Früh-Stück" is "Temporarily out of print."

MUSIC REVIEW II

James Winter

FIRST BOOK OF BRASS ENSEMBLES

*Elwyn Wienandt, Editor
Southern Music Company
San Antonio, Texas*

Scored for two trumpets, two trombones (alternate parts for horn to replace first trombone and euphonium to replace second trombone) and optional tuba, this album contains ten useable and carefully scored settings of music of the Renaissance, Baroque, and Romantic eras. The first trumpet requires rather mature strength and endurance (range to b", numerous g" and a") and the first trombone goes to "high b-flat;" technical demands are modest. The "Norse Air" is actually Schumann's "Grüss an G," a tribute to Niels Gade, Danish composer whose name (G—A—D—E) is used as the motif in one of the musical anagrams so dearly loved by Robert and Clara Schumann and their great friend Brahms.

CRUCIFIXUS

*Antonio Lotti
Arranged by Arne Oldberg
[Memorial Collection,
Max Pottag Library]
Southern Music Company
San Antonio, Texas*

Arne Oldberg, Professor Emeritus of Composition at Northwestern (and grandfather of Richard Oldberg, Chicago Sym-

phony Horn Section) wrote and arranged a number of works for the horn, for his friend Max Pottag; the *Crudifixus* of Antonio Lotti (1667-1740) is an example. The work, originally for eight-part chorus, is a superb example of late-Renaissance writing, notable for its expressive unprepared dissonances. Professor Oldberg chose to solve the range-sonority problem by simply writing the horn parts at the written voice pitches; the result keeps the range reasonable for all parts, and should not result in excessive murkiness in the opening measures. This is a wonderful example of choral writing from its period, and should prove greatly rewarding for any horn group of eight or more horns.

PRELUDE

J. S. Bach

Arranged by Arne Oldberg

[Memorial Collection,

Max Pottag Library]

Southern Music Company

San Antonio, Texas

Southern Music seems to have elected to publish this work and the Lotti *Crucifixus* as a pair of works, and directors of horn ensembles of eight or more players will be grateful. This *Prelude* by the greatest Bach of them all should provide ample challenge, with melismatic passages well distributed in all parts and sensible ranges throughout. Purists may object to the romantic dynamic markings; if so, appropriate modifications are permissible.

EXERCISES AND ETUDES

(Including "Theme and Variations")

Anton Horner

Harold Meek, Editor

Southern Music Company

San Antonio, Texas

Harold Meek has once more done a great favor for the horn-playing world and for the I.H.S. with this edition of etudes from Anton Horner, legendary figure in the world of horn-playing and teacher of many of the great hornists of our time. The etudes are wonderfully imaginative; some are pure Horner, some are based upon standard orchestral literature, and the "Theme and Variations" is a well-wrought work written for the composer's brother Josef—to be played on the single F horn.



SESSIONE SENESE per la MUSICA e l'ARTE

SUMMER "MUSIC PERFORMANCE" PROGRAM in Siena, Italy

July 14 to August 18, 1980

S.S.M.A. in cooperation with the University of Siena and the American Universities and Colleges again offers seminars and concerts in Siena, Italy in the 1980 Summer Session. The program is open to graduates, undergraduates, professionals, teachers and qualified visitors 18 years of age and over. Up to 8 transferable Credits available:

Performance practice (all periods) - 3 credits
solos-large-small chamber ensembles

Music-Art Survey (No extensive musical background necessary) - 3 credits

Composition-Theory (Vocal and Inst.) - 3 credits

Organ: on antique and modern organs - 3 credits

In addition, participating students may attend courses in Italian, beginning or advanced, for credit.

Performances take place in beautiful renaissance halls in Siena and throughout Tuscany. Cultural trips include: Assisi, Pisa, Venice, Florence and a Puccini opera at his villa. See the exciting medieval Palio held twice annually in Siena.

Returning to the S.S.M.A. Artist-Faculty in 1980 is Gary Gardner, Selmer Artist/Clinician, principal hornist of the Jackson Symphony Orchestra and prize winner of the 1977 Rome Festival Orchestra Concerto Competition. A full-time member of the Jackson Symphony Woodwind Quintet, Mr. Gardner specializes in chamber music for the horn.

For further information write to: Joseph Del Principe, D.M.A.; S.S.M.A. Director; 415 Riverside Drive; New York, New York 10025; Telephone: (212) 866-0444 or (203) 754-5741

by Frødis Ree Wekre

A new cultural center was established in Russia with the birth of St. Petersburg in 1703. St. Petersburg remained closely related to her sister city, Moscow the original capitol, which developed as an important commercial center, upheld the great Bolshoi Theater, and carried on its fine tradition for dramatic arts.

The role of the arts in Russia at this time was changing and acquiring a new more active and prestigious position. Aristocrats already involved in the arts continued their support of theaters and chamber orchestras. The Royal Court at St. Petersburg housed the Court "Kapella" which provided musical working grounds through the use of some traditional though unsystematic Russian methods. Many talented foreign artists and students at the Court "Kapella" helped to influence and develop the internationally recognized Russian style as we know it today.

The Conservatory at St. Petersburg - the first in Russia - was founded in 1862 and so the earliest stages of the Russian School of horn playing which is known in Leningrad today, had begun. However, in the beginning the school lacked general organization and thus, all the brass instruments were combined and placed in the hands of one trumpeter professor named Metzdorf. The situation remained as such until 1870, when through the efforts of Friedrich Homilius, and later, Franz Schollar, the school of horn playing came into its own.

Franz Schollar was born December 26, 1859 in Prague where he completed his conservatory studies in 1883. He arrived in Russia that same year and began working in the Court Orchestra and theater in St. Petersburg. Schollar was active as both horn and harp instructor at the school of the Court "Kapella" where he remained until his emigration in 1919. He died in 1938 in Plzen, Czechoslovakia.

Schollar is mostly noted for writing the first horn method, which is known to have much musical and technical value. This method has been reprinted ten times and is partly still in use particularly for beginning students. One of Schollar's principles was that middle G (concert C) was the horn's central tone, not being too high or too low, and this has become a standard belief in the school today.

A number of Schollar's students were good players and readily accepted at the conservatory. Recognition for the actual founding of the horn school was given to Friedrich Homilius, for it was through his efforts that the horn class at the conservatory was finally officially organized.

Homilius was born October 16, 1818 in Germany. He received his musical training at the conservatory in Dresden where he studied horn with Professor Moschke. Homilius was a member of the Dresden horn quartet until he joined the St. Petersburg Theater in 1838. He remained with the theater until 1877.

Homilius became professor of the horn class at St. Petersburg in 1870. He drew many students from the surrounding areas of Latvija and Estland which helped in flavoring the St. Petersburg style. He formed a horn quartet with his students. This quartet was widely acclaimed, and gave the horn more public attention and recognition than it had ever known.

In his last years at the Conservatory, Homilius was assisted by his foremost student, Jan Tamm, who became professor of the class in 1899. Friedrich Homilius died in 1902 in St. Petersburg.

Jan Denisovitch Tamm was born in the small village of Tarvastu in Estland on January 11, 1875. Like his father he went to St. Petersburg to study violin, however shortly after Jan changed to horn. His musical studies were completed in 1897 and in addition to much solo and chamber music work, he began playing horn in the Court Orchestra.

At this time, the National Russian Music School was in a great developmental phase. Tchaikowsky, Rachmaninov, Rimsky-Korsakov and Glazunov ; cellist Davidov ; the great violin school of Leopold Auer, to which Heifetz and Zimbalist belonged ; and the piano schools of Esipora and Nikolajev were all part of this great era. St. Petersburg became recognized as an important influence on all aspects of the art world - music, art, ballet, and architecture.

Being inspired by the cultural development of the time, the horn class at the conservatory also was striving toward new goals and expanding in ideas and principles. One of Tamm's foremost beliefs was that the horn should be regarded as a melodic instrument and played in a natural singing manner. In his teaching, he stressed the importance of exact interpretation of what was written. He also provided the first clearly defined embouchure technique—this technique involved the use of the lower lip as a base for the mouthpiece, developing flexibility through the use of an active upper lip, and rejecting the use of pressure. This made a great change in the characteristic horn sound of previous years.

As a teacher, Tamm was a strong and authoritative personality and described as a man of great culture. He drew many students to the Conservatory, who, in their success, gave St. Petersburg a reputation for fine horn playing. After 1920, the horn class continued under the leadership of Tamm's most prominent student, Mikhael Nicholajewitsch Boujanovsky. Jan Tamm died on February 17, 1933.

Mikhael Nicholajewitsch Boujanovsky was born in St. Petersburg on October 4, 1891. Like Tamm he was the son of a musician, and also like Tamm he began his studies at the Conservatory on violin. When his father retired from playing flute in the Court Orchestra, however, financial difficulties began. It was at this time that Boujanovsky began studying horn since wind players received lessons free of charge. He quickly became Tamm's most outstanding student and finished his studies in 1911, graduating with highest honors. In 1913 he joined the Theater in St. Petersburg where he played first horn for forty-one years.

St. Petersburg at this time was still in its height of cultural development. Great composers, conductors, and performers were very active, and the early years of Boujanovsky's career were musically rich.

Mikhail Boujanovsky's horn playing displayed a new kind of interpretative style, and he soon became a forerunner in the performing arena. His belief was that the horn should be used as a means for expressing an infinite range of musical ideas - he explored all extreme possibilities, both technically and emotionally. In comparing the horn to the human voice, he felt that it must be able to capture every colour, idea, and nuance asked by the composer. His principles and beliefs provided the groundwork for the rebuilding of the Leningrad horn school after the Russian Revolution. His musical talents, in addition to his vibrant character, succeeded in bringing the horn into a new light of artistic consideration. Because of his work, the horn then received a new more equal place at the Conservatory—curriculum expanded and limitations lifted. Mikhail Nikolajewitsch Boujanovsky worked as a professor at the Conservatory until his death on March 4, 1966.

Today the two professors of horn at the Conservatory are both students of Mikhail Boujanovsky. Pavel Constantinovitch Orekhov was born on February 2, 1916 in Petrograd (later called Leningrad). He began working at the Conservatory as Boujanovsky's assistant in 1945, and later became full professor in 1968. His other professional duties included playing second horn in the Kirov Theater.

Vitali Mikhaelovitsh Boujanovsky was born in Leningrad on August 28, 1928. He was the son of musical parents; his mother an opera singer and his father the famous horn professor. Although Vitali began his studies on piano and cello, he changed to horn and was a student of his father for ten years, ending his formal studies at the Conservatory in 1955. He held the position of first horn in the Kirov Theater from 1946 to 56, and immediately following became principal horn in the Leningrad Philharmonic Orchestra, under the direction of Eugene Mravinsky.

Participating in international music competitions, Vitali Boujanovsky was awarded first prizes in Prague in 1953 and again in Vienna in 1959. He was also the recipient of two honorary titles in Russia, "Honored Artist" in 1963, and "Artist of The People" in 1978. He began teaching at the Conservatory in 1959, then in 1973 became appointed professor.

In the last years, Boujanovsky has also been active as a composer. Pieces such as Espana and the first Sonata, both for solo horn, are already familiar to many horn players and demand new technical and artistic efforts of the performer.

In his teaching, Vitali Boujanovsky has further developed his father's ideas, the main principle being that *technique is not a goal in itself, but only a means to interpret the composer's ideas*. Boujanovsky attracts students from the whole Soviet Union as well as from foreign countries. Many of his students have been prize winners in international competitions and many also hold positions in major orchestras. As a teacher, Boujanovsky goes beyond the discussion of technique, and emphasizes the musical content and the performer's creative responsibility.

The impression that Vitali Boujanovsky has left on this generation of horn players is an important one. Through his interpretative style one realizes the horn having as many artistic possibilities as any of the traditional solo instruments. This is especially clear in his famous recording of Schumann's Adagio and Allegro, and Rossini's Prelude, Theme, and Variations. In orchestra literature, Boujanovsky has a great ability to play even the most simple solo lines with ease and beauty.

One has much to learn from each of the various schools of music in the world today. The qualities of the Leningrad School are especially relevant to all brass players. The increasing influence of its ideas can help us develop as better musicians and artists.

The responsible author of this article is Frøydis Ree Wekre. It is based on historical information from Vitali Boujanovsky. Co-operation with the English-speaking horn players Candace Devine and Ann Teehan made it readable.



BRASS MUSIC FOR CHRISTMAS

Gary Olson, editor

<i>Quartet</i> (2 trp, hn/trb, trb)	
J. Handl - Two Christmas Motets	5.50
J. Lheritier - Ave Maria	5.50
<i>Quintet</i> (2 trp, hn, trb, tba/b trb)	
M. Leontovich - Carol of the Bells	5.75
W. Byrd - Rejoice, rejoice	5.50
J. Walter - Joseph lieber, Joseph mein	5.00
M. Praetorius - Four Christmas Carols	6.00
-with Organ-	
G. Gabrieli - Hodie Christus Natus Est	6.00
<i>Sextet</i> (2 trp, hn, 2 trb, tba/b trb)	
S. Calvisius - Three Motets	7.00
J. de Pres - Praeter Rerum Seriem	6.50
<i>Septet</i> (2 trp, 2 hn, 2 trb, tba/b trb)	
H. Schutz - The Angel spoke to the Shepherds	6.00
<i>Octet</i> (double quartet)	
G. Gabrieli - O Jesu mi Dulcissime	7.50
S. Scheidt - In Dulci Jubilo	7.50

Canzona Publications, P.O. Box 10123, Denver, CO 80210

AFTERBEATS

DEAR PROFESSOR HUBLEY

Dear Professor Hubley,

I've been doing my best to get noticed at the Horn Workshops by warming up on the Kreutzer Violin Etudes, but have had no luck so far. What can I do about this?

—Puzzled

Dear Puzzled,

Let me tell you a little story. It is a little-known fact that the first horn workshop was held in Teaneck, New Jersey, in 1949. I was a young man and decided, like you, that the thing to do was to try to impress the Biggies what great stuff I was. I mean, this was my chance, yeh? It's not every day that you have guys like Alan Tuckwell or Herman Hill or whoever next door trying to sleep. Man, I did everything: I warmed up a 6 a.m. with the Long Call, the Short Call, the Middlin' Call, Mahler, Strauss, Mozart, Brandenburg, Meistersinger, everything. I did this again late afternoon and late evening (the lip was so shot I couldn't play in between). That ought to do it, I figured. Sure enough, after four days, the door opened and in walked a Biggy! "That you who's been doing those wild warm-ups?" he asked. "Yes sir," I said, as modestly as I could. "So," he said, and punched me in the nose. The moral of this story is: there are some crazy people at those Workshops, so watch out!

Dear Professor Hubley,

I want to get a new horn, but have been very confused as to what to get — there are so many brands and models on the market. What do you suggest?

—Wondering

Dear Wondering,

I'm glad you asked that question. As far as I am concerned there is only one possible choice for you (or anyone): the new Hubley Horn, made by the Frack Mfg. Co. of Kicks, Minnesota, specialists in the manufacture of brass instruments and precision plumbing accessories. This horn has everything: mouthpiece. . .bell. . .valves. . .I designed this horn to be all things to all players. You can order your choice of bore sizes, from weensy to unbelievably gross; metals: from aluminum for those light French numbers, to cast iron (must be greased inside and out regularly) for those big romantic muthas. The bell is fur lined for those cold mornings. The entire Bb side is detachable so if you visit Vienna (or Munich) you can make them think you play everything on the F horn. The entire F side is also detachable, in case you come up with a reason why you would want to do so. Both sides can be detached and replaced with high-F and super-Bb assemblies for that extra touch of security. The valves are electrically motivated for coping with those fast scale passages. Whole tone trill mechanism optional at extra cost. Each horn comes equipped with three mouthpieces: the Hubley Screech Owl High Chop for high hornists, the Hubley Windflap Big Bore for low players (a No. 2 pencil will pass through it easily), and the Hubley Middler (measurements are the averages of those of all known mouthpieces) for those who don't mind being laughed at by highs or lows for being a sissy for not using what they do. Optional accessories: the Hubley Bulldog Stopping Mute, guaranteed to stop a runaway horn at 100 yards; Hubley Valve Oil (120 proof,

guaranteed to make your valves unsticky and you pretty loose as well). Finally: the Hubley Rhino Hide Horn Case. Besides having room enough for the horn, 2 mutes, music, metronome, 3 sandwiches, clock radio, fifth of Jack Daniels, and the latest issue of the *Horn Call*, this case is practically indestructable and can withstand everything short of direct hits from large caliber artillery. It also weighs 68 pounds (can't have everything).

So you see, Wondering, why I can recommend without hesitation such a wonderful instrument over all others. In fact, if you order directly from me, I will give you 20% off list price. (You see, the factory gives me 40% off, I give you and all my students 20% off, and everybody is happy. You didn't think I got my pool table, sailboat, and new wing on my house selling Christmas cards, now, did you?)

Dear Professor Hubley,

What kind of horn and mouthpiece do you play yourself?

—Still Wondering

Dear Still Wondering,

A pre-war single Bb Crumbley with a mouthpiece my teacher gave me (I also have a Hubley model around here somewhere which I use for circus gigs, Wagner, and supermarket openings). If it's any of your business.

To Roger Bobo

Ode to a Bass Horn

by Elaine Seiffert

O Horn thou art great
in size and in sound,
How long we have waited
for those low notes to resound!

A low horn player's dream
has come true out in L. A.
Those notes we've tried for years
happened all at once that day.

Roger Bobo and his Bass Horn
have turned the heads of all
Who listened to its music
in that California hall.

For years there have been stories
of Roger and his great playing,
But no one could have figured
that a Horn was in the weighing.

O how I'd love to have one
for Strauss; Shostakovich too,
For all the times conductors say
"Louder low notes, that means you!"

And yet alas I fear that
the fateful day is near,
When some conductor type
will have a chance to hear.

Be careful where you use it,
this beautiful Bass Horn,
Or somewhere in the future
we'll have to mourn fourth horn.

So—welcome to our family,
this clan of those who play,
And stay with us in spirit
until a future day--
When next we get together
for our annual hoop-de-do,
We hope that you will come Roger,
and being your Bass Horn too!

**THE INTERNATIONAL HORN SOCIETY'S MEDDLING COMMITTEE
PROUDLY ANNOUNCES THE WINNERS OF THE 1979 MEDALS.**

Le Croix de Bel Cor — for the most beautiful Horn

To: Roger Bobo, for his Bass Horn.

The Edith Head Medal — for Best Costume

To: No Award; Southern California Casual took its toll.

The Order of the Purple Chop — for those wounded in the line of duty

To: Gayle Chesebro, for the biggest shiner ever seen at a Horn Workshop.

The Elliott Higgins Medal — for the most unusual performance

To: Morris Secon, for "Send In The Clowns", played and sung.

The Rookie of the Year Medal

To: Hans Pizka, for bravery in playing a 70 year-old F Horn on a public performance
— the Second Strauss yet! (should we rename this the Kamikaze award?)

The Medal for the Most Number of notes scored in a Play Off Week

—by a single performer: A tie!

To: Michael Høltzel, for his own edition of Corelli's *La Folia* Sonata (another
Kamikaze award nominee).
and

To: Doug Hill, for the Czerny-Gabler *Andante e Polacca*

—by a group

To: The Alan Civil Sextet Plus One

Charles Kavalovski

Meir Rimon

Frøydis Wekre

Andre van Driessche

James Winter

Vic Vener

Maestro Civil is being considered for an award as the World's Champion *Prestissimo*
Conductor; regrettably, the members of the group are crying.

(Correction; that should read: "the mem-
bers of the group are crying 'fool' ").

(Correction; that should read: "the mem-
bers of the group are crying 'foul' ").

The I.H.S. Medal of Honour — for feats of Heroism and Valour above and beyond the
call of duty

To: Dolores Stevens

The Alan Civil Award — for the most promising young comedian

To: Alan Civil, for looking younger and playing better than ever.

The Iron Chop Award — for stamina

To: Frøydis Wekre and Meir Rimón, who not only played all week in the recitals and ensembles, but served in the intervals as interpreters for Mssrs. Buyanovsky and Polekh.

The Medal for Best Supporting Actor/Actress

To: Barbara Ryland, for her role in "Send In The Clowns".

The Award for Best Actor/Actress of 1979 goes to Victor Vener for his *savoir faire* and portrayal of 'utter cool' throughout what must have been a harrowing week.

The Giant Clam — goes unclaimed again this year.

NO AWARD! (ISN'T THAT SIMPLY GRAND!)

In addition to the Committee's regular awards, it was felt that Honourary Mention should be given to some people who helped to give Workshop XI its uniqueness. And so the following one-time awards are here presented.

Le Cor Rare — for the Most Astounding Horn

To: Philip Cox, for his Trombocor, Trombecorno, Posaunehorn, or *Cor à Coulisse* or whatever he calls it. (Was its mother frightened by an Alaskan Reindeer?)

The Order of the Telephone Trill

To: Arthur David Krehbiel, for obvious reasons. (He says he's trying to find a way to slow the thing down! Might we suggest some Creative Not-Caring?)

The Comeback Player of the Year Award

To: King Philip of Bloomington, whose subjects are delighted with his obvious good health, and who still sounds like himself — that which nothing could be whither sounding!

The Kojak Award — for bravery

To: Chris Leuba, Doug and Karen Hill, Jim and Pearl Winter, and the guy in the L.A.P.D. Chopper with the searchlight — for the Great Hamburger King Caper.

The Cordon Bleu Award

To: The really nice people who operated the cafeteria so tastefully and so bountifully.

and finally

The Carrie A. Nation Award

To: The clown who planned a banquet menu in Southern California WITHOUT WINE! (Doesn't Gallo have a studio?)

Our sincere Congratulations to the winners, and to those whose names are not included—you have two chances next year, so get on your thinking caps.





No, this is not a bearded ten-year-old boy with an 8-D; it is Roger Bobo with his new Bass Horn. [U.S.C. Photo]

BULLETIN BOARD

WHO? WHAT? WHEN? WHERE? HOW?

Moving? Send change of address 30 days in advance to: Ruth Hokanson, IHS Executive Secretary, 1213 Sweet Briar Rd., Madison, WI 53705 USA

Charter A Horn Club? Write to Horn Club Coordinator: Louis Stout, 1736 Covington Dr., Ann Arbor, MI 48103 USA

Questions, suggestions regarding Horn Workshops? Write to: Earl Saxton, Workshop Coordinator, 1773 Walnut St., El Cerrito, CA 94530 USA

Information about a specific Workshop? Write to: Philip Farkas, School of Music, Indiana University, Bloomington, IN 47401 USA or Michael Hoeltzel, NWD Musikadademie, D-4930 Detmold, West Germany

IHS Finances, Donations, Sales Items? Write to: Morris Secon, IHS Treasurer, 148 San Gabriel Dr., Rochester, NY 14610

History Mementos, Tape and Music Collection: Write to: History, Momentos, Tape and Music Collection: Write to: IHS Archives, c/o Music Librarian, Bracken Memorial

News items, Programs, Announcements? Write to: Thomas Murray, Newsletter Editor, 984 Chapman Dr. No. 8, Colorado Springs, CO 80916 USA

Purchase Back Issues of the HORN CALL? Library Subscriptions? Write to: Paul Mansur, Editor, The HORN CALL, SOSU Music Dept., Durant, OK 74701 USA

Composition Competition? Write to: Gayle Chesebro, Department of Music, Furman University, Greenville, SC 29613 USA

CLASSIFIED ADVERTISING

Free classified ads up to 30 words are available to members in good standing of the International Horn Society. Additional words will be charged at the rate of 15¢ per word. Deadlines for ads are September 1 for the fall issue and March 1 for the spring issue. Submit ads to the advertising agent: Ann Thompson, 23 Cypress, Wichita, KS 67206 USA.

BACK ISSUES OF THE HORN CALL, VOLUMES I - IX; (18 issues): \$5.00 each. Full sets of back issues are available to IHS members in good standing and to school and public libraries at a discounted price of \$76.50. Single issues reduced for current members of IHS by 10%. Send check, money order or official Purchase Order in the correct amount for the issues ordered. Add \$1.00 per issue for overseas Air Mail service. Mail Orders to:

International Horn Society
Paul Mansur, Editor
SOSU Dept. of Music
Durant, OK 74701 USA

SCHOOL AND LIBRARY SUBSCRIPTIONS to the HORN CALL—Send official Purchase Order or Standing Order directly to the Editor of the HORN CALL, address as above. Payable by annual invoice. Libraries may also enter subscriptions through your regular Subscription Service company.

IHS SALES ITEMS—Heather blue Tee-shirts with logo: Small, Medium, Large and Extra Large: \$5.50 each, postpaid. Note pads, 5 1/2" x 8 1/2" with logo and "Horn Call" motif: \$1.00 each, 6 for \$5.50. Blue and gold vinyl IHS logo decals for horn cases, luggage, bumpers, etc.: Three for \$1.25. Order from Morris Secon, Treasurer of IHS, 148 San Gabriel, Rochester, NY 14610 USA.

Custom made leather hand guards as seen at Workshop X. Specify model of horn. \$3.00 (Includes postage). Gary Gardner, P.O. Box 4584, Jackson, MS 39216. Phone 601-373-8114.

Selmer Thevet-model F/Bb compensating horn with ascending third valve. Asking \$650. Stephen Salemon, 200 West 16th St., New York, N.Y. 10011, 212-675-1638.

Miroslav Hosek, THE WOODWIND QUINTET, history, acoustics, bibliography/discography (more than 3,000 works, ensembles, 234 pages, clothbound, 1979, \$24.00. Bernhard Brüche Edition, Ludwig-Thoma-Str. 2/b, D-8022 Grunwald, West Germany.

Handel-Higgins, "I See a Huntsman" from Julius Caesar. Baritone voice, Horn and Piano (Italian and English). \$12.00. Elliott Higgins, 12932 Clifton Blvd., Lakewood, Ohio 44107.

HONORARY MEMBERS

**James Chambers, U.S.A.
Philip F. Farkas, U.S.A.
Holger Fransman, Finland
Herbert Holtz, U.S.A.
Wendell Hoss, U.S.A.
Kurt Janetzky, West Germany
Mason Jones, U.S.A.
Wilhelm Lanzky-Otto, Sweden
Ingbert Michelsen, Denmark
William C. Robinson, U.S.A.
Lucien Thèvet, France
Willem A. Valkenier, U.S.A.**

Deceased Honorary Members:

**Carl Geyer, U.S.A.
Max Hess, U.S.A.
Anton Horner, U.S.A.
Reginald Morley-Pegge, England
Max Pottag, U.S.A.
Lorenzo Sansone, U.S.A.**



2 FANFARES for 2 HORNS

Marvin McCoy
-1979-

Fast ♩

I

II

Fast ♩

p crescendo

p accel.

ritard

! = Preceding

sfz

McCOY'S HORN LIBRARY
3204 West 44th Street
Minneapolis, MN 55410 U.S.A.
Ph. (612) 927-6021