

The Horn Call



journal of the

International Horn Society

Internationale Hornengesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

April, 1980

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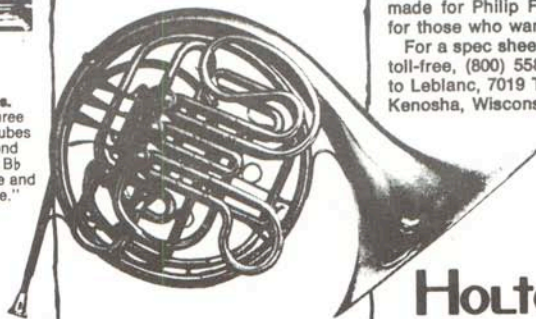


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The Horn Call

April, 1980

Volume X, Number 2

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

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

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Printed in the United States of America

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

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

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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.

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

Wir interessieren uns auch für unserer aufgabe entsprechende Fotos. Auch der Name des Photographen wird gedruckt. Auf Wunsch erhält man eingesandte Fotos zurück.

CARTAS AL EDITOR

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

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

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usuel et adresse de l'auteur.

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

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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

I am a horn teacher in the musical academy in Debrecen. This is a large city in Hungary. I would like to get the publications of the Horn Society but I am not a member. Please write me what I should do to get the publication. Many thanks.

Palma Szilagy
Debrecen
Thomas M. 17.
4032
Hungary

I am presently doing graduate work in music at the University of Oregon. My major areas of study are music education and performance (horn). For my graduate research project I am making an extensive

survey of music for horn and voice with an historical assessment.

So far the most extensive listing appears in Robin Gregory's book on the horn. Although the Gregory listing is excellent in its range, further illumination in this area of the repertoire for our instrument is needed.

If anyone has or knows of any music for horn (multiple horns) and voice (including vocal ensemble/chorus), I would greatly appreciate hearing from you so that this music would be represented in this research. I would also like to become aware of any new music for this combination which may not yet be published.

My thanks goes to all who have made the International Horn Society such an important part of a horn player's life.

Gordon J. Johnson
148 West Rosewood
Eugene, Oregon 97404

I just received my copy of the October 1979 Horn Call and as usual found it to be enjoyable and informative reading. However, I'd like to make one comment in regard to Leslie Gaska's article, particularly concerning the first paragraph on page thirty-two.

As much as Mirafone did indeed build the valves and the custom designed bell for Roger Bobo's bass horn, credit also belongs to Mr. Larry Minick of Los Angeles who assembled the instrument from these Mirafone components as well as some parts that were manufactured by the Conn Corporation.

I'd be pleased if you could include this letter in the next *Horn Call's* "Letters to

the Editor" column so that all parties involved in the development of Roger's special bass horn can receive due credit.

With best wishes, I remain

Sincerely,

MIRAFONE CORPORATION
Michael Zucek
Assistant Sales Manager

As the IHS area representative for the state of Maine, I would like to let the rest of the horn world know what's going on in the pine tree state.

Even though we live in a supposedly remote corner of the U. S., things do happen here! Playing opportunities for Maine's hornists include the Portland Symphony, the Bangor Symphony, the Colby Community Orchestra, the Portland Community Orchestra and the Haydn Festival Orchestra. Along with orchestral playing, we also perform in various smaller ensembles including brass and woodwind quintets and several horn choirs in the state.

Several years ago we were lucky to have heard a performance by Barry Tuckwell with the Portland Symphony, and this year the Boston Symphony came with featured soloist Charles Kavalovski.

Although no one makes a living as a performing artist alone here in Maine, we do get a chance to play almost all the time at various concerts and church gigs.

The relatively large distances between the major cities makes it difficult for all of us to get together to play as a group, but perhaps in the future we can help to organize a northeast U. S. horn workshop for all of us who live in the beautiful

"downeast" part of the country.

Best wishes for a new decade of horn playing!

Scott A. Burditt
Bridgton, Maine

Please find enclosed a list of horn sections in Ulster, Wales, and England outside London. The Welsh Philharmonic is now known simply as the Orchestra of Welsh National Opera.

This list was not compiled by me but by *Anthony Champion* to whom any credit by name should be given. All organizations employing horns on a full-time basis are included. It is impossible to supply a list for free-lance, semi-pro, or amateur orchestras as membership of these is very fluid in Britain.

I have distributed all the I. H. S. brochures you sent me. Some more would be welcome. I hope we get at least one or two new members out of this.

Best regards,
Paul A. Kampen

[See *Mansur's Answers* in this issue.]

The San Joaquin Valley, of which Fresno is nearly the geographical center, is noted for its long, golden autumns (the 1979 version is only just now showing clear signs of ending.) Since the practice rooms of the CSUF Music Building are traditional little cubicles, with no room for a horn tone to expand, horn students in particular seem to gravitate to the out-of-doors—a practice which I heartily encourage for its therapeutic effect upon tone quality and projection.

Somehow the editor of the local newspaper must have got wind of it and a photographer was dispatched. He caught junior student, James Mattos, ensconced in solitary splendor in the middle of the amphitheater, and this photo appeared on the front page of the regular edition! If you print it, please credit *The Fresno Bee* for the photo. Mattos is from Monterey, transferred from Monterey Peninsula College this year.

James H. Winter
1386 East Barstow
Fresno, California 93710



The Solitary Hornist.
Fresno Bee Photograph.

I do not intend to market the idea for thumb valve string action reversal for an 8D. I meant to pass the idea along to any who might use it.

8D and 6D thumb valves turn 120° or 1/3 of a turn and thus are not easily reversed.

A Holton-Farkas thumb valve and some others turn 90° or 1/4 turn and are easily reversed if there are two pairs of slots on the rotor by merely changing the stop arm hub 90° (the rotor movement not reversing direction).

The 8D and 6D cannot be reversed by changing the stop arm hub nor can a different rotor accomplish the reversal.

The mechanical action thumb valve on the Alexander (the one with the big thumb valve) has provision for reversal (turns only 60° or 1/6 of a turn).

Since the advent of the Descant Horns more and more players have been wanting to change to Bb horns as the basic horn. Let us hope, however, to preserve F horn playing in the middle register.



REVERSAL OF 8D STRING ACTION THUMB VALVE

The two pulleys are held by a brass strip placed under cork stop plate. Changing mode of operation is merely a matter of stringing and takes about four minutes.

Feel free to use the picture in the Horn Call if you think enough players might be interested. Mine works very smoothly and I can detect no difference in thumb pressure or distance of movement. I leave mine in place and carry some 11" strings in order to demonstrate to anyone interested. It takes four minutes to string for reversal and three minutes to change back again. I have not made the leap (reversal) yet, because I have had some important playing this summer.



This interchangeable tuning slide allows instant change to E or A horn.

I'll be happy to answer any letters of those wanting more details.

Enclosed is a picture of a quick change to A and E (extend supplementary F slides an additional 1 1/4"). The awkward fingering in "The Thieving Magpie" inspired this.

Edmund D. Allen
2023 South Pearl
Independence, MO 64055

The news from Brazil is that all things are improving - but *amanha* (tomorrow).

Last week Hermann Baumann played a recital and a concerto with orchestra in Rio. We had a party with most of the Rio Hornists in attendance and Herr Baumann expressed his wish that we not consider ourselves as hornplayers of Brasil—but hornplayers of the world—to become more involved with the Horn Society and keep our ears open for things hornistic in other countries. Brasil's horn playing development is way behind that of her iron ore, bauxite, lumber, etc.

Edmund House

I am an amateur horn player. For many years, I have been playing or attempting to play a double horn (King). Recently I acquired a single F horn and I seem to enjoy playing that more than the double. Is this normal? I find playing the single is more satisfying than the double horn.

Musically yours,

Mandel Fogel
3266 Bertha Drive
Baldwin, LI NY 11510

Who is to say what is normal? I prefer a double to a single F horn. I sometimes play a single Bb horn which is an excellent instrument. Many professional players use Bb horns in the US and other countries. In Vienna, the principal horn of choice is the small bore single F horn with pumpenvlaves. [Pumpenhorn or Vienna F-horn. See the October 1979 HORN CALL] If you principally play on the F side only of the double you would find less resistance and more comfort with a single F horn. Perhaps this is why you find more satisfaction—it just feels a bit easier than the F side of your double. That would definitely be a normal reaction. If you used Bb horn from g' up, or thereabouts, you would be frustrated with an F horn.

CORdially yours,

Paul Mansur

Thank you for your letter received with the April 1979 HORN CALL. I shall write in English and I beg your pardon for any mistakes in my letter.

I received many letters from members of the IHS (including Emily Mende of Switzerland) and I must say that I was a bit surprised with such strong reaction. I

wrote my letter to you rather aggressively with the intention of making sure that the problems of *languages, international, and translations* would be noticed. Now I am nearly ashamed in view of all those letters and reactions.

Last week I sent the annual membership of \$10.00 (plus \$3.00 for Air Mail to get the HORN CALL earlier) to Morris Secon for 1979-1980. Reading all the letters I got, (some were much more cynical and aggressive than mine), I was very impressed with the great "family-sense" among IHS members.

Now, some information for all interested members: The Hochschule fuer Musik in Wien has begun a new Institut fuer Wiener Klangstil for which I have become "Hochschulassistent." This Institute will engage in scientific research, not only concerning Viennese instruments and their sounds, but also about all acoustical problems and non-solved questions regarding musical instruments. As we begin, our first task will be to make a bibliography of all the interesting books, dissertations and reports of acoustical experiments concerning musical instruments. Later I shall send you a letter and more detailed information about the intended work of our Institute.

Now I wish you and all IHS members a very successful and happy new year! With best wishes to you,

yours cordially,

Gregor Widholm

We extend a most hearty welcome back to the IHS for Herr Widholm. His perception of the "family-sense" of this organization is precisely on target. We shall be looking forward to the receipt and

publication of research results from this new Institut fuer Wiener Klangstil.

Paul Mansur

In newsletter, Number 4, June '79, I read about the problem of Mozart, "Fragments of Two Horn Concertos." For some time I have been working intensively on the horn concertos. In this year (1979), in December, some notes about the question of the genuineness of the Rondo D major KV 514, about the source for the KV 417, about the dating of the Concerto KV 477 and about the versions of Concerto KV 495 are being printed in the publication of the Mozart Society of Vienna. (Vienna 3, Metternichgasse 8)

The enclosed article (*this issue of the HORN CALL*) comes from these remarks; with the permission of the Viennese editor that they may be printed in the *Horn Call*. It is also of great interest that in the Mozart yearbook, 1960-61 Richard Dunn, Berkeley, California, put together and published the fragments of the E flat major movement. From Mozart's manner of composition, i.e. of writing first the top voice and the bass voice; then writing the instrumentation more precisely, and later adding the middle voices, the fragment Rondo movement E flat KV 371 can be relatively easily completed. More problematic are the sketches in E flat and E. The fragment in E can, at the beginning, be filled out, (Exposition—orchestral tutti); then it gets thinner and thinner, one voice after the other is missing until also the horn part stops. Thus Tuckwell played it with respect for Mozart—no completion. The fragment in E flat is even scantier and would have to be filled out much more. I do not know whether one is doing justice

to Mozart with extensive completions and additions.

Sincerely yours,

Peter Damm



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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: Sessione Senese per la Musica e l'Arte/Universita de Siena/Mattatuck College - (U. S. Office)/ 750 Chase Parkway, Waterbury, CT 06708 (203) 757-9661 (754-5741 after 4 p.m. E.S.T.) or S.S.M.A. DIRECTOR, 2067 Broadway, Suite 41, New York, NY 10023 (212) 580-2800/ (203) 754-5741

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AN UNKNOWN HORN CONCERTO BY W. A. MOZART

[An attempt at a reconstruction]

*by Herman Jeurissen
Edited by Tom Murray*

When Wolfgang Amadeus Mozart died in 1791, his musical inheritance consisted of an astonishingly prolific output, among which were a great number of fragments. Since Mozart's compositions are, from the beginning, musically perfect, many of these fragments contain really marvelous music.

Concerning the unfinished wind concertos, the Koechel index mentions, in addition to an incomplete second oboe concerto in F (K 293) and a bassethorn concerto in G (the precursor of the famous clarinet concerto in A, K 622), some fragments for horn and orchestra as well:

1) Well known is the Concerto Rondo in Eb, K 371. Except for a few scored pages, however, the accompaniment to the complete solo horn part is only partly realized. The piece has become popular in various completed instrumentations (Kling, Paumgartner.)

2) The fragment to the horn concerto in E major, K appendix 98a (K, 6th edition 494a) is less known. Because of its structure and musical contents, the fragment, in all probability, constitutes the beginning of a first movement to a grand horn concerto, stylistically comparable to the mature Mozart piano concertos. Unfortunately, only a nearly completely worked out introduction and the beginning of the solo horn part remain from this important horn concerto.

3) Finally, there are several unknown short fragments, scattered all around Europe, which belong to the first movement of a sketched horn concerto in Eb major, K appendix 97, 98 98b (K 6th edition 370b). On account of stylistic resemblances, key, similarity in the instrumental allocation and the size of the manuscript, we can rightly assume that the fragments of this first movement belong to the same horn concerto to which the Concert Rondo is the Finale. By reconstructing this first movement, the limited horn literature would be extended with a fifth horn concerto, consisting of two movements (more or less comparable to the first horn concerto, K 412).

It would be confusing to change the numbering of the four concertos, but this fifth concerto is, in view of the relative chronological arrangement, in all actuality, Mozart's very first horn concerto. (The Rondo is dated: Vienna, March 21, 1781). Therefore, I propose to name this piece in Brucknerian manner: Mozart's *Nulltes Hornkonzert* (Horn Concerto No. Zero).

THE DIFFUSION OF THE MANUSCRIPT

Since Mozart usually composed on loose pages of paper, one can understand why, soon after his death, parts of some of his manuscripts were lost, misplaced, or became scattered. Not only the manuscript of K 370b, but also the autograph manuscripts of the 2nd and 4th horn concertos have survived only in fragmentary form. The first leaves of

the score of K 370b are preserved in the former Prussian State Library in Berlin and in the Mozarteum in Salzburg. Of the remaining pages, unfortunately, only several portions have survived. Inscriptions, found on these various small fragments, lead us to believe that it was once in its entire form in possession of Carl Thomas, Mozart's oldest son. Obviously, he cut the various pages into small sections and gave them away as "Mozart Relics."

At this point it might be interesting to get better acquainted with Carl Thomas. In 1801, at the age of 17, he went to Milan to study music. But, for lack of musical talent, he decided to forego a musical career. Instead, he became an official with the bureaucracy of the Austro-Hungarian Double Monarchy in Italy. In 1850, he retired and lived in solitude on his estate near Milan. In January, 1856, during the centennial of his father's birth, Carl Thomas, being the last living Mozart, came into the limelight somewhat. Being generous and quite affected by all the attention, he was suddenly very keen on handing out all kinds of mementos from his father. He dedicated the first page of 370b which was in his possession, to Count Franz Boos von Waldeck. In a letter dated March 5th, 1856 to Severin Blaettenbauer, to whom he also gave a small fragment of this concerto, he apologized for the size of the fragment, explaining that he did not have much left to give. In September of this same year Carl was invited to further festivities in Salzburg. Here, in his father's native town, his generosity became so evident that even the newspapers wrote about it. According to a report in the *Bruenner Zeitung* (no. 44, 1856), he gave away many keepsakes of his father, even an autographed fragment of an incomplete horn concerto. On his return to Italy, Carl was accompanied by the soldier Alexander Wagner, whom he also rewarded with a half page of the horn concerto (dated September 26, 1856). The other half of this page is found today in Paris.

After collecting, arranging, and combining all these fragments (partly in private hands), we find that about 75% of the whole movement is preserved, i.e. the introduction and the solo exposition, and (though missing a few bars), a part from the development leading back into the recapitulation and on to the concluding trill in the solo part. As the last found fragment clearly heralds the closing tutti, we can assume, with a high degree of probability, that the piece was at one time completely sketched, with a complete horn part.

ORIGINS OF THE CONCERTO

This concerto turns out to be stylistically divided from Mozart's other horn concertos. The opening subject is characteristically Mozartean, found especially in his piano concertos and in the orchestral horn parts of nearly all his works. The Finale (Rondo, K 371) is not a typical hunting piece in 6/8, but rather a free flowing Rondo in 2/4, reasonably similar to the finales in his oboe and violin concertos. It is noteworthy that Mozart presents the horn player, contrary to his later horn concertos, a lot of technical difficulties without consideration of the innate limitations of the handhorn (difficult grace-note slurs, trills, and stopped notes, which he avoided in his later works).

It is highly unlikely that Mozart wrote this piece for a horn player technically more proficient than Leutgeb, for whom he wrote the later horn concertos. On Mozart's

arrival in Vienna (March 16, 1781) he once again met Leutgeb and immediately set about to sketch a rough draft of the Rondo (dated March 21). The first movement (K370b) and perhaps a now lost slow movement were, in all probability, outlined at this time.

The question remains as to why this horn concerto was never fully elaborated. My hypothesis is that Mozart brought the sketch to Leutgeb, but, upon playing through the work, the piece proved to be impracticable, and therefore Mozart put the work aside. Later, according to a letter dated March 21, 1800 to Mozart's widow Constance, Leutgeb stated that he did not know of such a piece. We know that Leutgeb frequently distorted the truth. The fact that the Rondo is dated March 21, 1781 leaves little doubt that the concerto was intended for Leutgeb. Likewise, we may assume that he criticized the awkward horn part, since Mozart avoided the above mentioned technical difficulties in his later horn concertos.

In 1782, Mozart wrote for Leutgeb the first version of the Rondo for his concerto K 412. Some elements of this first attempt he used later in the "Leutgebische" Quintet for horn, violin, two violas, and 'cello. Compare, for instance, the dotted initial theme, the 2/4 Finale, and a few striking similarities in both horn parts. The later Mozart horn concertos, on the other hand, are quite obviously influenced by Rosetti, with a Romance as a slow movement and a concluding hunting piece in 6/8.

RECONSTRUCTION

It is interesting from a musicological standpoint to study sketches and fragments, but only through performance can one make the music viable. That is why I have arranged and combined the preserved fragments and have added and completed the lost passages (the tutti bridge section and a few bars in the recapitulation). The restrained architectural purity of Mozart's concerto form enabled me to estimate and reconstruct the missing tutti sections (as they are, as a rule, derived from the orchestral introduction) and to fill in the small gaps in the recapitulation. Only a considerable part of the development has been completed hypothetically. Due to its free composition we can guess at the length and structure.

Finally, I have elaborated and instrumented this movement, and, in order to connect both movements, I have given the Rondo a new version as well. I am deeply grateful for the help I received from the eminent Mozart specialist Prof. Dr. Marius Flothuis, who supported me during this attempt to breathe life into the reconstruction.

PERFORMANCES

The premiere of this new horn concerto by Mozart took place on October 23, 1978, in Utrecht, with Herman Jeurissen as soloist. After that the concerto was performed several times and is still on the program of various orchestras. The international presentation will take place during the 1980 European Horn Workshop in Trossingen, W. Germany, with the Philharmonia da Camera, Prof Michael Hoeltzel conducting. A gramophone record and an edition are in preparation.

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THE AUTHOR

Herman Jeurissen was born in December, 1952. He started playing the horn at age 17. His teachers were Adriaan van Woudenberg and Michael Hoeltzel. He started his career in 1974 as fourth horn in the Concertgebouw Orchestra of Amsterdam. Afterwards he was the first horn player in the Utrechts Symfonie Orkest. The Dutch Prix d'Excellence was awarded to him in 1978. Since September 1978 he has been principal horn of the Hague Philharmonic Orchestra. Besides, he is active as a horn teacher at the Brabants Conservatorium in Trilburg. He also appears regularly as horn soloist with several Dutch orchestras, and is a new member of the International Horn Society.



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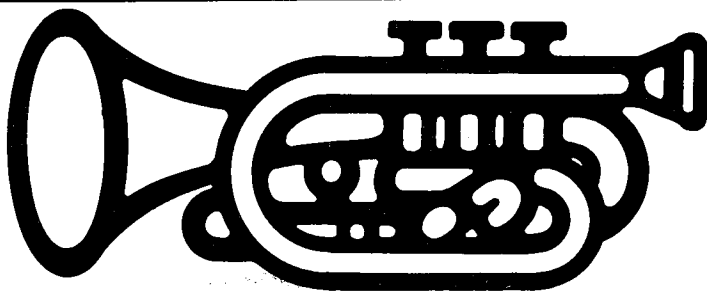
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RESPONSES FROM HORN MANUFACTURERS

These letters are published in the order of receipt and refer to the Instrument Improvement Committee Report published in Vol. X, No. 1, October 1979 HORN CALL, pages 52-54 and the private survey conducted by W. K. Kimple, Jr., published in the same issue, pages 55-59.

This is in response to Walt Lawson's recent letter and attached findings as a result of the recent International Horn Society Horn Improvement Survey. Since Walt's address was not on the letter, I thought I'd drop you a line letting you know that we appreciate having this information and, of course, we're very pleased to see how well the Mirafone horns fared in this survey, even though the sampling was rather small.

Thanks again to you, Walt and the Horn Improvement Committee.

Michael Zucek
Assistant Sales Manager
Mirafone Corporation

This is in response to the survey made by the Horn Improvement Committee.

It is very encouraging to see a group of musicians take the time to constructively analyze the equipment that they play on. It was very gratifying to see the number of players using Holton French horns. Students as well as top professionals are obviously enjoying many of the fine qualities of these instruments.

Horn players can be assured that we are sincere about constructing the finest horns available. No horn made by human hands can ever be perfect although it is our intent that all of our customers be satisfied. When you are looking at any horn, you might consider using the following checklist to evaluate that instrument:

Mechanical

1. Overall appearance (lacquer and cosmetic attitudes).
2. Slide fit (do all slides pull reasonably smooth).
3. Valves (after oiling well, do they work smoothly and quietly. Allow for some break in).

Playing Qualities

1. Scale (most important aspect of the instrument. We are told this is why so many people prefer Holton).
2. Resistance (evenness within the horn between registers. One player states that he doesn't need a Descant with the high range he now has on his H-180).
3. Tone color (gradual crescendos identify the horn's ability for color change).

After examining a horn for these characteristics, you will find that no horn is

perfect. Nevertheless, as in all things, a compromise must take place. With careful initial inspection, regular maintenance, and our one year warranty, we feel that your selection of a Holton will be well rewarded.

As many of you know, our model H-200 Descant is now available. It is already being acclaimed as one of the finest Descants available by the professionals using them.

In closing, let me state that we are committed to building the best horns for the modest cost that they represent. We will stake our reputation on your satisfaction. Improvements are constantly being incorporated to attain this goal.

Jon Crist
National Sales Manager
G. Leblanc Corp. (Holton)

ALEXANDERS comments on the "Horn Improvement Survey Report"

We are very grateful for the interest taken in the Horn Improvement Survey Report and would like to express our opinion on the results as printed in the "Horn Call" volume 10 No. 1.

- Point No. 1) We are very conscious of the importance of the mechanical side of the instrument and are constantly improving this aspect. For example our new "Uniball" linkage is a unique and positive improvement. At the same time we must be wary of theoretical ideas that prove impractical in practice.
- No. 2) Most double horns from our factory have a separate Bb-horn tuning slide. It is however questionable whether such a slide is absolutely necessary. A double horn can be tuned *perfectly* simply by using the main tuning slide for the Bb horn and adjusting the F horn accordingly. The only advantage in the Bb tuning slide is the independent tuning of the Bb horn and for the emptying of condensed water, the function of which can be replaced by water keys.
- No. 3) We are very careful in our use of plastic realizing at the same time that it has obvious advantages. Our triple-horn valves have demonstrated the successful use of plastic as a working material. These valves, of course, also employ the use of metal in the form of the metal axis-shaft and the outer sheath of the valve.
- No. 4) This problem has concerned us for some time. It is, of course, difficult to satisfy the needs of both large and small handed alike. For this reason our horns are built for an imaginary medium-sized hand. We are of course always prepared to make changes to satisfy every personal request.
- No. 5) Screw bells are no problem for our horns which can be made with or without, on request.
- No. 6) We lacquer our horns only on request. We guarantee the best quality of lacquering and since the beginning of 1979 are using "Epoxy" lacquer which is much more durable than our previous lacquer. The "Super lacquer for all eternity" however, has yet to be found.

- No. 7) Water keys are no problem for the Alexander factory and on request can be put on anywhere.
- No. 8) We are always trying to improve our cases. The new screw-bell cases are, for example, durable enough to let the horn be given in to baggage during air travel.
- No. 9) It is true that the newer horns play more in tune than the older models. We are however positive that the typical Alexander tone quality, which, if it has changed at all, has only been improved upon. We would, however, at this point like to make the following point clear. Every player gets used to his own instrument. In fact his whole technique and concept of sound is very much determined by his horn. If he then takes another kind of horn and blows a couple of notes he will compare it to his own instrument and quite often come to a wrong judgement of the instrument. It is therefore necessary to try the horn over a period of time to get used to its characteristics before making any permanent evaluations.

....and now to the observations made on Alexander horns specifically:

- Concerning the special comment that American mouthpieces don't fit our horns we would like to point out that all of the popular models (Giardinelli, Conn, Holton, Bach etc.) fit perfectly. It is of course possible that the mouthpieces may not fit far enough in but this is easily remedied in a couple of minutes by reaming out the mouthpipe.
- Concerning the separate Bb and F tuning slides see No. 2.
- We are happy that the easy switching over from Bb-F to F-Bb has met with so much approval.
- Guard plates are now a regular part of our horns' production.
- Concerning the cases see No. 8.

The compliments we have received encourage us to continue to produce and improve our instruments to the "best quality" possible for the demands of today's horn-players.

Anton Alexander
Gebr. Alexander
Rhein.Musikinstrumentenfabrik G.m.b.H.

We have received your letter along with the latest copy of Horn Call. I must comment that I have always enjoyed the professional treatment which this magazine is given, and look forward to reading each issue.

When we first received the rough draft of the horn survey prepared by the International Horn Society, we were very pleased to see the results. After the many years of involvement with the professional community of the horn world it is always good to find out exactly what is on the minds of the musicians who use our products. It is not always the easiest task to bring this type of survey together, and I must congratulate Walt Lawson and the others for a job well done.

Our response to the Society at this point is a resounding "thanks" for the information!! After several years of allowing our two basic models of double horn speak for themselves, we have begun to do some work in this area again. As of this date, we have introduced two new models of horn which should answer some of the questions regarding tonal color which came out of the survey. As to some of the other comments, we have already taken the initial action to develop some of these ideas and incorporate them into our line. We are most thankful for the information which your survey has provided, and we are trying to be as responsive to the musical community as possible.

Thank you again for your information. Please feel free to contact me at any time in the future as you require.

Mr. Jan Nichols
Brass Product Specialist
C. G. Conn Ltd.

On behalf of King Musical Instruments, I would like to address myself to the surveys published in the October, 1979, issue of the Horn Call.

As Chief Designer of instruments at King, and a professional horn player myself, I feel compelled to answer the comment on some of the points mentioned in the two surveys.

In the last two years, King has devoted itself to improving and updating all brass instrument lines. Last year we introduced a new line of trumpets and cornets, including six professional models. This year we are improving and adding to our trombone line. Previous to this, George McCracken, then Chief Designer, designed the King "Erocia" horn. Several years later, he added the "Fidelio" model. These developments should be an indication of King's desire to be competitive in the professional market. Because of this trend, we welcome suggestions and comments, such as those given in the already mentioned surveys. When these reports reached the desk of the new President of King, Tom Menge, I was immediately called in to see what we at King could do to further improve our horns. I also suggested that I write the I.H.S. to reply to the comments and suggestions given in the reports.

I would first like to talk about the *Horn Improvement Survey Report*. This report consisted of observations by the survey committee as well as candid comments by horn players. Listed were nine points for horn manufacturers, like King, to consider.

In the first observation, the importance of good valves and slides was stressed. It is my opinion that if the valves are quick and smooth, and the slides operate properly, a favorable judgment has already been made about the horn. When the mechanical parts of the horn work well, you play better and feel better about your playing. I feel that King makes the finest horn on the market, but our horns are relatively new; and older model horns have established themselves, which makes gaining acceptance of our horns challenging. It is, therefore, not enough that King makes a high quality, professional sounding horn. Our horns must also be mechanically sound.

The second point dealt with having a separate Bb tuning slide. There is nothing terribly wrong with a separate Bb tuning slide other than the addition of more small bends for the air column to pass through. The addition of such a slide means shortening the length of the leadpipe which is not the best solution either. The separate Bb tuning slide does absolutely nothing to improve the intonation of the Bb horn, so why have it?

Another point brought out was that there is an aversion to plastic parts. However, Delrin parts (the technical term—perhaps the word plastic itself is part of the bias) do have qualities which make them worthwhile, and in some ways, even preferable to metal. They are light in weight and quiet when used as a moving part. I have heard of such parts breaking on other makes of instruments, and all I can say is that King has not experienced this. We use a Delrin originally designed for bearings in other industries. These parts were not a cost reduction step, but rather a solution to weight and quietness in our fourth valve lever.

When it comes to a comfortable hand position on horns, we strive for the best design for everyone. This, obviously, causes problems for the very large and small handed person.

Items, such as screw bells, water keys, extra leadpipes, etc., have always been under consideration at King. Presently, we do offer, as options, extra leadpipes and water keys. Screw bells come under much criticism because of conflicting views as to what the heavy ring does to the sound of a horn.

We use very durable lacquer on our horns, but there are some people whose body chemistry destroys lacquer in a very short time. These people should keep in mind that damage is also being done from the inside. The horn should be cleaned often to avoid “pitting” from the inside out.

Obviously, the King horn case came under much criticism. It is a large case, but extremely protective. We are now looking into new cases to be both strong and less bulky.

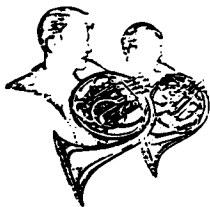
As for playing characteristics of our horns, I think they speak for themselves. These horns were designed by George McCracken, who is a proficient horn player himself, and a highly respected designer of all brass instruments.

As a final comment to this survey, I want to thank Walter Lawson for his understanding of the manufacturing process when making horns for a mass market. We endeavor to make Cadillacs but in the Chevrolet price range.

In the second survey entitled *“Results of a National Survey of Professional Horn Players,”* I would like to comment on only one point. Marketing horns, such as descants and double descants, as well as simple Bb horns, is very costly. There doesn’t seem to be much demand for any of the above. I, personally, don’t know of anyone who owns a descant in the Cleveland area, and only one person I know owns a single Bb horn. I have hopes of King eventually making a descant. We have done research in that area, but the demand is not there.

It is my purpose in responding to these surveys to explain our position as a large manufacturing concern. Your suggestions and comments can only help us to become more responsive to the needs of a professional musician. Please continue this good work for the benefit of us all.

Chuck Ward
Chief Designer
King Musical Instruments



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DID MOZART REALLY COMPOSE ONLY FOUR HORN CONCERTOS?

by Peter Damm

Mozart's horn concertos are treated only superficially in the Mozart literature. As occasional pieces written on request or for specific occasions they take a back seat in the total output of the master to the concertos for piano and violin. Concerning the number and the numbering of the concertos there are several vague points. Here follow some remarks about this problem.

It is generally customary to use instead of the KV numbers the continuous numbering in the old Mozart complete edition (AMGA) and then used by Breitkopf and Haertel. A comparison of all the horn concertos listed in Koechel's index or fragments of concertos shows that this numbering is not tenable. Of the four familiar concertos only two are really complete. After Mozart's death three concertos were first published in the years 1801 and 1802 by the publishing house of J. André in Offenbach.

The later concerto KV 447 as the first concerto Op. 92

The later concerto KV 417 as the concerto with the Op. no. 105.

The later concerto KV 495 as the third concerto Op. 106.

The third concerto in the publication was fragmentary: the conclusion of the romance was missing. The so-called Concerto No. 1 D major KV 412/514 was published for the first time in the AMGA. J. A. André knew the movements but apparently did not consider them deserving of publication. Around 1879 three concertos in E flat major edited by Henri Kling were published by Brietkopf and Haertel: No. 1 (E flat), No. 2 (E flat), Op. 106 No. 3 (E flat). (1) Here KV 495 is in second place. No. 1 (D) was probably edited by Kling after the appearance of the volume of concertos for one wind instrument of the AMGA. (2) The numbering becomes completely confusing when we read in a list printed in Zurich "7 horn concertos of which six were posthumous and three are engraved in Offenbach." (3) We could not find out what the editor of this index is relying upon. It can, however, be shown that Mozart conceived 7 concertos, of which several were limited to individual movements or shorter fragments. The three engraved works are the already mentioned original prints of the firm J. André in Offenbach.

Richard Dunn counts six concertos; four, Numbers 1 to 4, are the concertos of the usual numbering. Number 5 consists of the fragments in E flat major KV ANHANG 97, 98 and 98b (in the more modern numeration put together as KV 370b) as an allegro movement; KV 371 as the Rondo. Number 6 is the fragment of an allegro movement in E major. KV ANHANG 98a is, in my feeling, KV 494a.(6) How is the number of 7 concertos in the index mentioned explained?

Koechel-Einstein grouped both movements of the D major concertos as KE 386b. Recent modern study has brought about a correction of the chronological arrangements. Now again, as Koechel did, the first movement of the D major concerto is counted as KV 412 (1782) and the completed Rondo movement D major is counted separately as KV 514 (1787). Likewise the French musicologist Georges de Saint-Foix in his publications about the horn concertos of Mozart counts the two movements separately. A separation

is obvious since the orchestration of the two movements differs: I allegro: solo horn, strings, 2 oboes, 2 bassoons. II a. The sketched Rondos: solo horn and strings. II b. The completed Rondo: solo horn, 2 oboes and strings. In my considerations I start from the fact that, as is evident from the facsimile of the first page of the Rondo sketch, Mozart was not thinking of the use of winds. (6) While in movements with winds the lines provided for them are left open, there is no line provided for winds on the completely filled out first page as solo on a later page. (7) If one compares works with winds, one will always find that Mozart, even where the winds enter later, reserved at the beginning the lines for them.(8)

That KV 412 and/or 514 can not be a unified concerto is also proved by the lacking middle movement. Independently of the dubious authorship of the completed version of Rondo KV 514 in the concerto in D major we are dealing with two completely separate movements which were put together arbitrarily because they had the same key.

Another fragment, first published in the AMGA, is the "Rondeau/di Wolfgang Amadee Mozart...". It was filled out (completed) several times and appeared in practical editions.

KV 370b (formerly KV ANHANG 97, 98 and 98b) consists of five fragments in E flat major which belong together and which are to be regarded as the first movement of the concerto which was not completed and to which the Rondo KV 371 could be considered as a final movement. The fact is that the fragment was divided long after Mozart's death by his son Carl and given away in individual sheets.(9) We can gain an impression of the beauty of this sketched movement from the fragments put together by R. Dunn.(10)

A further fragment of a first movement allegro in E major is KV 494a formerly KV ANHANG 98a).

Consideration of the fragmentary sketches results in 7 planned horn concertos. KV 370b/371 fragments of the first movement in E flat major to which the Rondo KV 371 (1781) printed (AMGA XXI/21) written further in the instrumentation is to be counted first.

- KV 412 First movement D major Completed (1782) (printed AGMA 1881).
- KV 417 Concerto E flat major (1783) printed 1802.
- KV 447 Concerto E flat major (Allegro 1782/83) (according to Saint-Foix the romance and Rondo, late 80's), printed 1801. I published some notes about the dating of the first movement in the publication of the Mozart society Vienna *Wiener Figaro*, Vo. 46, Dec. 1979
- KV 494a Fragment of a first movement E major (after 1783)
- KV 495 concerto in E flat major (1786) (printed 1802. Complete?)
- KV 514 Rondo movement in D major (1788?) printed AMGA 1881

In this listing the piece for natural horn KV 33 is not mentioned because the form is not known.

(See German text for footnotes.)

Translation by Albert Lancaster.



HAT MOZART WIRKLICH NUR VIER HORNKONZERTE KOMPONIERT?

von Peter Damm

Mozarts Hornkonzerte werden in der Mozart-Literatur nur am Rande behandelt. Als Gelegenheitswerke stehen sie im Gesamtschaffen des Meisters hinter den Konzerten fuer Klavier oder Violine zurueck. Ueber Anzahl und Zaehlung der Konzerte bestehen einige Unklarheiten. Nachfolgend einige Bemerkungen zu diesem Problem.

Allgemein ist noch immer ueblich, statt der KV-Nummern die in der Alten Mozart-Gesamtausgabe (AMGA) und danach von Breitkopf & Haertel eingefuehrte fortlaufende Numerierung zu verwenden. Ein Vergleich aller im Verzeichnis von Koechel aufgefuehrten Hornkonzerte, bzw. Fragmente von Konzerten laesst erkennen, dass diese Zaehlung nicht haltbar ist. Von den vier Bekannten Konzerten sind nur zwei wirklich vollstaendig! Nach Mozarts Tod wurden im Verlag J. André in Offenbach drei Konzerte in den Jahren 1801 und 1802 erstmals veroeffentlicht:

das nachmalige Konzert KV 447 als "premier Concerto" Op. 92,
das nachmalige Konzert KV 417 als Konzert mit der Opuszahl 105,
das nachmalige Konzert KV 495 als "Troisième Concerto...", Op. 106.

Bereits das dritte Konzert war bei der Veroeffentlichung fragmentarisch, es fehlte der Schluss der Romanze.

Das sogenannte Konzert Nr. 1, D-dur, KV 412/514, wird zum erstenmal in der AMGA veroeffentlicht. J. A. André kannte die Saetze bereits, hielt sie aber offensichtlich nicht fuer veroeffentlichungswuerdig.

Im Verlag Breitkopf & Haertel wurden ca. 1879 drei Konzerte in Es-Dur durch Henri Kling herausgegeben:

"No. 1 (es), No. 2 (Es) op. 106, No. 3 (Es)".(1)

Hier steht KV 495 an zweiter Stelle! "No. 1 (D)" wird unmittelbar nach Erscheinen des Bandes "Concerte fuer 1 Blasinstrument" der AMGA durch Kling bearbeitet worden sein.(2)

Voellig verwirrend wird die Zaehlung, wenn wir in einem 1833 in Zuerich gedruckten Verzeichnis lesen "7 Horn-Concerte, davon 6 im Nachlass und drei in Offenbach gestochen sind."(3) Worauf sich der Herausgeber dieses Verzeichnisses stuetzt, konnten wir nicht in Erfahrung bringen. Es lasst sich aber nachweisen, dass Mozart sieben Konzerte konzipierte, von denen mehrere auf einzelne Saetze oder kuerzere Fragmente beschaenkt blieben. Bei den drei gestochenen Werken handelt es sich um die bereits erwaehten Erstdrucke in Stimmen des Verlages Joh. André in Offenbach.

Richard Dunn zaehlt sechs Konzerte.(4) Nummer 1 bis 4 sind die Konzerte der ueblichen Zaehlung. Nummer 5 sind die Fragmente in Es-Dur, KV. Anhang 97, 98 und

98b (nach neuerer Zaehlung zusammengefasst KV 370b) als Allegrosatz, KV 371 als dazugehoeriges Rondo. Nr. 6 ist das Fragment eines Allegrosatzes in E-dur, KV. Anhang 98 a. (nach meines fuehling KV 494a)(6) Wie erklart sich die Anzahl von sieben Konzerten im erwaehten Verzeichnis?

Koechel-Einstein fasste beide Saeetze des D-Dur Konzertes als KE 386 b zusammen. Neuere Erkenntnisse bedingten eine Korrektur der chronologischen Einordnung.(5) Jetzt wird wieder, wie schon von Koechel zuvor, der Eingangssatz D-dur als KV 412 (1782), der vervollstaendigte Rondosatz D-dur als KV 514 (1787) separat gezaehlt. Ebenfalls separat zaehlt der franz. Musikwissenschaftler Georges de Saint-Foix in seinen Veroeffentlichungen ueber die Hornkonzerte von Mozart beide Saeetze.

Eine Trennung ist einleuchtend, da die Orchesterbesetzung beider Saeetze voneinander abweicht:

- I. Allegro: Solohorn, Streichinstr, 2 Oboen, 2 Fagotte,
- IIa. skizz.Rondo: Solohorn und Streichinstrumente,
- II.b. vervollst.Rondo: Solohorn, 2 Oboen und Streichinstrumente.

Bei meinen Ueberlegungen gehe ich davon aus, dass, wie aus dem Faksimile der ersten Seite der Rondoskizze ersichtlich, Mozart nicht an die Verwendung von Blaesern dachte.(6) Waehrend in Saeetzen mit Blaesern die dafuer vorgesehenen Zeilen freigelassen werden, ist sowohl auf der vollstaendig ausgefuehrten ersten Seite als auch auf einer spaeteren Seite(7) keine Zeile fuer Blaeser vorgesehen. Vergleicht man mit Blaesern besetzte Werke wird man immer finden, dass Mozart auch da, wo die Blaeser erst spaeter einsetzen, bereits vom Anfang an die entsprechenden Zeilen reserviert hat.(8)

Dass KV 412 resp. 514 kein geschlossenens Konzert sein kann, bekraeftigt noch der fehlende Mittelsatz. Unabhaengig von der zweifelhaften Autorenschaft der vollstaendigen Fassung des Rondos KV 514 handelt es sich bei dem Konzert in D-Dur um zwei voellig separate Saeetze, welche durch die gleiche Tonart in zufaellige Verbindung gebracht wurden.

Ein anderes Fragment, erstmals in der AMGA abgedruckt, ist das "Rondeau/ di Wolfgang Amadee Mozart...", KV 371. Es wurde mehrfach ergaenzt und erschien in praktischen Ausgaben.

KV 370 b (frueher als KV. Anhang 97, 98 und 98 b) sind fuenf zusammengehoeerende Fragmente in Es-Dur, die als nichtausgefuehrter erster Satz eines Konzertes anzusehen sind, zu denen das Rondo KV 371 als Finalsatz gedacht sein koennte. Tatsache ist, dass Fragment erst lange nach Mozarts Tod von seinem Sohn Carl Mozart geteilt und in einzelnen Blaettern verschenkt wurde.(9) Von der Schoenheit dieses skizzierten Satzes erhalten wir durch die von R.Dunn zusammengefuegten Fragmente einen Eindruck.(10)

Ein weiteres Fragment eines Einleitungssatzes (Allegro) in E-Dur ist KV 494a (frueher KV. Anhang 98a).(8)

Unter Beruecksichtigung der fragmentarischen Skizzen ergeben sich sieben konzipierte Hornkonzerte:

- KV 370b/371 Fragmente eines ersten Satzes in Es-Dur, zu dem das in der Instrumentierung bereits weiter ausgefuehrte Rondo KV 371 (1781, gedruckt AMGA XXIV/21) zu zaehlen ist.
- KV 412 Einleitungssatz D-Dur, vollstaendig ausgefuehrt (1782, gedruckt AMGA 1881)
- KV 417 Konzert Es-Dur (1783, gedruckt 1802)
- KV 447 Konzert Es-Dur (Allegro 1782/83. Nach Saint-Foix Romanze und Rondo Ende der 80er Jahre. Gedruckt 1801. Ueber die Datierung des ersten Satzes wurden von mir Bemerkungen im Mitteilungsblatt der Mozartgemeinde Wien/Wiener Figaro/46. Jahrgang, Dezember 1979, veroeffentlicht.)
- KV 494a Fragment eines Einleitungssatzes E -Dur (Nach 1783)
- KV 495 Konzert Es-Dur (1786, gedruckt 1802. Vollstaendig?)
- KV 514 Rondosatz D-Dur (1778?, gedruckt AMGA 1881)

In dieser Aufstellung wird, weil die Form unbekannt, das "Stueck fuer Waldhorn", KV 33 nicht erwaehnt.

(1) zitiert nach "Handbuch der musikalischen Literatur..." herausgegeben von F. Hofmeister, Leipzig 1881, Bd. 8, S. 403.

(2) "Handbuch..."... Leipzig 1887, S. 433.

(3) Faksimile im Vorwort zum Koechel-Verzeichnis, 6. Auflage.

(4) R. Dunn, Mozarts unvollendete Hornkonzerte, Mozart-Jahrbuch 1960/61, S. 156 ff.

(5) mitgeteilt in: Riemann, Musiklexikon, Personenteil, Ergaenzungsband 1975.

(6) Faksimile in E. Engle, "W. A. Mozarts Leben...", Wien 1919, 81 Bl.

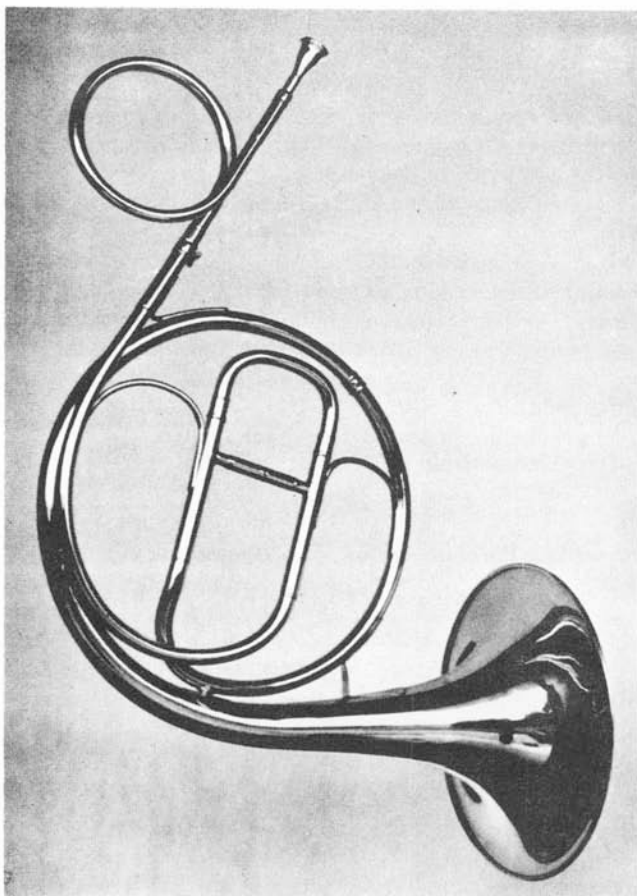
(7) Faksimile in M. Davenport, "Mozart", New York 1932, S. 193

(8) Vgl. Faksimile KV 494a (KV. Anh. 98a), veroeffentlicht in der Taschenpartitur Edition Eulenburg Nr. 799, Mozart, Hornkonzert D-Dur.

(9) mitgeteilt von R. Dunn a. a. O. S. 158

(10) R. Dunn, a. a. O. S. 163 bis 160





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MANSUR'S ANSWERS

Notes from the editor's desk

Paul Mansur

While attending the annual meeting of the National Association of Schools of Music I was privileged to hear the Philadelphia Orchestra in concert on November 17, 1979. The occasion was an Anton Horner Memorial Concerto. This is an annual event supported with funds endowed by Miss Louise M. Horner and Mrs. Mildred Horner Dolan, daughters of the late Anton Horner, former Principal Horn of the orchestra and one of the original Honorary Members of the International Horn Society. The purpose of the series is to provide solo performance opportunities for members of the orchestra. Soloist of the evening was Richard Woodhams playing the Strauss Concerto for Oboe and Small Orchestra. This was a first performance of the concerto by the Philadelphia Orchestra.

This concert also marked the 80th birthday of Maestro Eugene Ormandy on November 18. At the conclusion of the concert a huge birthday cake some eight feet long was wheeled to center stage and then shared with the delighted audience. The current season is Ormandy's finale as resident conductor. He plans to travel and fill numerous guest conducting appointments in the years to come. The mantle of leadership as conductor of the Philadelphia Orchestra falls to Riccardo Muti beginning with the 1980-81 season.

The concert had been sold out weeks in advance. Thus, a special expression of appreciation goes to Randy Gardner, second horn, and Mason Jones, Personnel Manager, for successful efforts in securing admission for me to the concert. I enjoyed a very pleasant visit beforehand and during intermission with the horn section, a gracious number of new-found friends.

The following notes summarize recent word from the *Wiener Waldhornverein*.

Our club again had a successful year. Especially noteworthy were three concerts at the Schulhof, one in Schoenbrunn Castle, advent performances with reduced forces on St. Stephen's Square, and a mass in the St. Hubertus Church in Lainz. A series of concerts for "Children and Connoisseurs" with the Vienna Chamber orchestra was very popular.

The club now requires a deposit of 500 schillings by borrowers of music from its archives. The money is refunded when the music is returned. For the coming year of 1980, we plan to produce a second record and to continue to issue music published by our own press. Happy holidays and everything good for the New Year.

Wieder hat unser Verein ein erfolgreiches Jahr gehabt. Besonders erwahnt seien drei Konzerte am Schulhof, ein Konzert im Schloss Schoenbrunn, Adventversanstal-

tungen mit kleiner Besetzung am Stephansplatz, und eine Messe in der St. Hubertuskirche in Lainz. Eine Reihe von Veranstaltungen "Kinder und Kenner" mit dem Wiener Kammerorchester hatte grossen Erfolg.

Der Verein verlangt jetzt eine Kautions von S 500 beim Verleih von Noten aus seinem Archiv, die bei Rueckgabe refundiert werden. Fuer das Naechste Jahr (1980) wird die Produktion einer zweiten Schallplatte sowie die weitere Herausgabe von Notenmaterial geplant. Frohe Feiertage und alles Gute zum Jahreswechsel!

The following listed personnel may be deemed to be a supplement to "Orchestras Around the World". The list was supplied by Paul A. Kampen of West Yorkshire, England, compiled by Anthony Champion.

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The University of Wisconsin-Milwaukee will host a Continental Brass Congress on June 13, 14 and 15. Guest artists and lecturers include Clark Terry, Frank Pazzullo, Judy Plant, Thomas Dvorak, Patricia Desmarais, Harvey Phillips, the Newberry Brass Quintet and the American Brass Quintet. The registration fee for the Congress will be \$10.00. For further information contact Barry Benjamin, Department of Music, University of Wisconsin-Milwaukee/Milwaukee, WI 53201.

Paul G. Fischer reports a HORN CONCLAVE on February 2, 1980, with thirty-four hornists assembled at Millersville State College. Music from multiple horns was performed by the horn sections of the Lancaster Symphony, Harrisburg Symphony, York Symphony, Dickinson College, West Chester State College and Millersville State College. The entire group was directed in eight-part music for horns by Dr. James M. Thurmond and the host director, Dr. Paul G. Fisher. Those who participated are hopeful this is but the first of many such horn conclaves.

The following letter was received by president Douglas Hill too late for inclusion in the October, 1979 issue of THE HORN CALL.

Yesterday, in a burst of activity meant to bring order out of chaos on my desk top, I came across mail from the International Horn Society received in July but still unopened. Imagine my surprise and delight on opening the envelope to find the Certificate of Honorary Membership in the International Horn Society. I am deeply

chagrined to be so tardy in acknowledging such an honor. The certificate apparently arrived just prior to my return from a tour of Japan and was not sorted with my first class mail.

I plan to frame the certificate and hang it in a place of honor in my studio at Juilliard.

My thanks and deep appreciation to all who played a part in making me an honorary member.

Sincerely yours,

James Chambers

Founder-Director George McCracken will present the Heldenleben International Horn Competition to be held with the cooperation of the Music Department, College of William and Mary, Williamsburg, VA, May 30-June 1, 1980. Entry fee is \$35.00. For further information and requirements, write to Mr. McCracken at Box 28, Williamsburg, VA 23185 USA.

Hermann Baumann will be artist-clinician in a masterclass in Switzerland immediately following the European Horn Workshop in Trossingen. The course will begin 24 August and conclude on 7 September, 1980. For more information and registration forms, write to: Prof. Dr. Kurt Pahlen, Director General, Musikalische Sommerakademie, Postfach, CH-3775 Lenk, Switzerland. The course will concentrate upon early Romantic literature from the period of 1800 to 1850.

Did anyone see the M*A*S*H episode last year in which Major Charles Remington Winchester drove everyone around the bend by playing (very badly) an Alexander Model 90 Horn? The episode supposedly ended happily by an arrangement to have the horn flattened by a Jeep. (Fear not; the flattened horn was clearly made of cardboard!) I was quite impressed with the striking resemblance that David Spiers, the actor who plays Maj. Winchester, bears to Philip Farkas. That was certainly a superb casting coup! Congratulations, Hawkeye, even though the horn lost.

Late and great news has just been received concerning some intensive horn activity in Great Britain. The *First British Horn Festival* has been scheduled for Saturday, 5 April, 1980. The program for the day begins with a welcome from Malcolm Williamson, C.B.E., Master of the Queen's Musick. Featured in the day's activities are Julian Baker with a Horn Ensemble from The Royal College of Music; a general partici-

pant ensemble directed by Alan Civil; a recital by Frank Lloyd; a lecture by Tony Halstead; a Round Table discussion involving all participants; an exhibition by horn manufacturers; and concludes with a recital by Alan Civil and Barry Tuckwell.

The prime mover of this event has been John N. Waters with moral support from Willi Watson of Paxman Bros. Hornists of the United Kingdom are urged to contact Mr. Waters, Coordinator for THE BRITISH HORN TRUST, 116 Long Acre, London, WC2E 9PA.

Daniel Bourgue of Paris sends word of two summer sessions in which he will be teaching. The first is the *Académie Internationale d'été de Wallonie* with masterclasses in solo horn literature. The dates are from the 13th to the 26th of July. Address for enrollment forms and further information is:

Académie Internationale d'été de Wallonie
Rue de l'Eglise 15
B 6930 Grupont-St.-Hubert
Belgium

An "Académie d'Été" (Summer Music School or Camp) will be conducted as part of the *7th Music Festival of Albi*. M. Bourgue will serve as horn specialist for this event meeting between July 23 and August 12. Studies will be in 16 instrument courses, 1 orchestra class and 1 chamber music class. Address inquires to:

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IS A BEAUTIFUL HORN SOUND REALLY OF ANY IMPORTANCE?

Lecture for the 9th International
Horn Workshop, Hartford, 1977

by Ib Lanzky - Otto

The title of this little talk can perhaps be taken as a provocation; isn't a beautiful horn tone exactly what we are all striving for? Yet I ask this question because I am convinced that the tone we produce is the most unimportant aspect of getting the best result, and it must not be the focus of our problems and concentration.

How often don't we say: "Oh, what an ugly sound he or she has!"? Do we really mean what we say? Couldn't there be something else displeasing us? Try to analyze: perhaps he or she has a hard or clumsy attack? Does he end a phrase heavily? Or does he push every note like a "wah-wah?" Or there could be something else I haven't mentioned here. Anyway, if it is any of these characteristics or any other kind of playing behavior, it has nothing to do with the tone; it is the *treatment* of the tone.

If the tone ideal as such is an important question, my highest ideal as a horn player wouldn't be Dennis Brain. To my taste he didn't have an especially charming sound, certainly not the so-called "romantic" horn sound. A less gifted horn-player wouldn't have had such tremendous success with that particular sound. Now then, what *is* the difference between a master and the less brilliant star? Of course, in the case of Brain, the musicality: the "agogik"(1) and phrasing. That's an important part of the treatment of the tone. But even more important elements of what we are talking about here are: 1) how he starts his tone, 2) how he finishes it, 3) the flexibility, 4) the colour - changes: by this I mean the possibilities to vary the treatment of the tone for what is needed at the moment, 5) the dynamic range, 6) intensity, 7) imagination. If one, like Dennis Brain, has all of these important elements, one has reached the level of an "Interpretative-capacity". I do hope this word will be understood. I cannot find a better one in English. At this level, the tone becomes *most* important, at least *I* think so! Why don't some horn-players touch me a bit when I hear them play, while others fascinate me, despite very different tone ideals? With players such as Tuckwell, Bujanovskij, Peter Damm, Gerd Seifert, Ifor James, Alan Civil, and Hermann Baumann you find that all of them have very different tone ideals, but what links them together is that they all have this "Interpretative-capacity." They have the ability to make the music they are working with sound interesting and *alive*, so to speak, to the listener. It is not necessary for them to conform to your own idea of how a composition should be played, for it to be an inspiring and convincing performance.

Why do I make a distinction between tone and the treatment of the tone? For example, a clumsy attack will still sound like a clumsy attack, and contribute to a worse sound. Well, it's certainly not hair-splitting, although some of you may think so. But I think that many "horn - hours", so to speak, have been wasted in attempting to recreate a certain tone ideal, while those hours could have been used more effectively working from the basis of one's own "sound capacity".

Let me compare our situation with that of singers. They have a certain voice-material given by nature, which they, whether they want to or not, cannot change very much. They may not even like their own voice, but still they have to learn to accept their particular voice, and to work from the basis of it. It's true that we don't have such enormous differences of sound on the horn. But we too are given certain physical qualifications. If we could only learn to work with these pre-determined qualities, and not think so much of tone, but rather how we shall *treat* our given tone, much would be gained, I think.

A young horn-player with a big, dark sound who wants to play like Dennis Brain, will make a big mistake if he wastes his energy trying to copy Brain's sound: he has a different chest, oral cavity, lips, and so on. What he *should* do, if he must sound like Brain - is to *behave* on the horn as Brain does! Listen to as many recordings of his as possible, and try to analyze exactly what it is that he is *making* with his sound, that makes him so different from other players. Also, if there is some spot you *don't* like, ask yourself: "What is he doing in this instance that makes me not like this?" Make your own personal rule, that horn-playing is *not* a question of good or bad sound, it's a question of good or bad *treatment* of sound. If you do so, you are heading in a much more fruitful direction, rather than if you are looking for a certain sound, which is *most* unimportant in the final result.

Some of you may know that an experiment was done, recording both a clarinet tone, and a violin tone. After cutting off the attack and the end of the tone from both instruments, a strange thing happened; the group of people undergoing the test couldn't tell which instrument was the violin and which was the clarinet. This test indicates that the tone is not so very important in the experience of sound. It also explains the fact that a horn group consisting of players with different sounds, can still sound homogeneous, if they behave in the same way, using the same attacks, for instance.

Well, some of you might say: "But this cannot be true." That means that all music is to be performed with the same kind of tone. Mozart, for instance, is to be played like Brahms, or Debussy like Beethoven. That's ridiculous! Let me answer: Yes, you are right, it *would* be ridiculous - if I meant it that way, but I don't! Mozart is to be played lighter and more elegantly than Brahms, Debussy must be more ethereal than Beethoven. But — and this is an important "but" — this has nothing to do with the sound. It has to do with the *treatment* of the sound. This brings us to one small aspect of the Interpretative-capacity, namely the part called "colour-changes" or the ability to vary the treatment of the tone for what is needed at the moment. That ability is most importantly a matter of psychological thinking. Depending on what piece is to be played, one should *think* bigger, *think* brighter, *think* more elegantly, *think* heavier, and so on. In changing the sound I don't believe in using another hand-position or another mouthpiece. These external aids seem to me to be most artificial, and can cause one's own personality to be completely lost. I may not be right in saying this, but this is how I *feel* it. Certainly such things can always be discussed, and who is to decide who is right?

I myself have always tried to follow this rule — Use as many colour-changes as you

can. Don't play everything in the same manner. Use your imagination, but *don't* compromise with your individuality: your own horn sound. Your horn-tone is your soul!

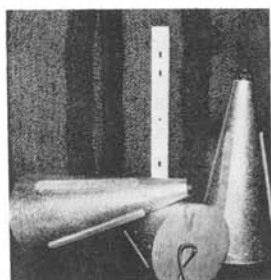
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THE HUNTING HORN AND THE CLASSIC STYLE

by Tom Brown

In the first half of the eighteenth century the hunting horn became the most important brass sound in the orchestra. In the baroque period the horn had been the least used of the frequently employed solo wind instruments.⁽¹⁾ But in the classic period, horn parts were a standard fixture in the orchestral score.

The concept of a standard ensemble, in which the instrumentation is always the same, was uncharacteristic of the baroque period. The baroque did have standard textures, however, such as that of the trio sonata, which consisted of two treble voices and a continuo. A continuo was a bass line beneath which were written figures to indicate what kinds of chords the keyboard or lute should add above the bass, the bass line being usually reinforced by a bass string or bass wind instrument. The texture, therefore, was standardized, but not the choice of instruments, which could vary from piece to piece or even from performance to performance.

The standard ensemble was a contribution of the classic period. A classic string quartet, for example, always consisted of two violins, a viola, and a cello. The symphony orchestra of the classic period was something of an enlarged string quartet with winds and percussion added. One may consider the string section with a pair of oboes and a pair of horns a standard ensemble for the symphony. The oboes and horns were almost always present in the first, third, and fourth movements of a Haydn or Mozart symphony score. Other instruments were often added, but the oboes and horns were rarely removed.

The Horn and the Eighteenth-Century Intellectual Climate

When one considers the horn as an instrument naturally endowed with a mathematical purity and simplicity (in the form of the harmonic series) he finds that it fits well into the intellectual climate of the eighteenth century in which the classic style was born and reared. The eighteenth century is known as the century of the Enlightenment, when tradition and authority were made subject to question, and beliefs were to be tested against reason and scientific investigation. Reason and nature were main themes in the Enlightenment, and Deism was its religion. Among other things, the Deist held that God had created a mathematically perfect world and that its natural laws were the perfect guide for rational men.

Cartesianism, the concept of the mathematical and mechanistic order of the universe, which Newton and Leibniz elaborated upon after Descartes, was virtually a credo in the eighteenth century. It was generally assumed that all knowledge could be expressed in mathematical terms. . . . Further, since heavenly bodies as well as bodies on earth appeared to follow the laws of mechanics established by Newton, everything, from the human body to the universe, was seen as a machine. . . . It was assumed that God on a higher plane and man on a lower could bring the individual or social machines into perfect working order. Thus, finally,

with the aid of science, often seen as a return to "natural law," a Utopia could be envisioned.(2)

Enlightenment thought could be clearly seen in the eighteenth-century trends in music theory. Rameau, the greatest music theorist of that day, was in close touch with the Encyclopaedists,(3) who helped to publish and publicize him.(4) Rameau writes:

Music is a science which should have definite rules; these rules should be drawn from an evident principle; and this principle cannot really be known to us without the aid of mathematics. Notwithstanding all the experiences I may have acquired in music from being associated with it for so long, I must confess that only with the aid of mathematics did my ideas become clear and did light replace a certain obscurity of which I was unaware before.(5)

Rameau's language is not the ordinary "music of the spheres" treatment of harmonic proportions such as those which characterized music theory up to his time—it is Cartesian through and through. Rameau is talking about a mathematics identified with natural law as the eighteenth-century man understood it. The very uniqueness of his treatise in comparison with the more conventional work of his contemporary, J. J. Fux, lies in his exhaustive efforts to reconcile the art of music with the two areas of study which we today call information theory (as applied to perception) and acoustics. "He was convinced that it was necessary to . . . find a principle given in nature which should take into account both sounding bodies and our organs of hearing."(6)

In light of the popularity of Cartesianism during the eighteenth century, one is not surprised to find that it fostered an interest in the natural brass instrument, especially the horn. One composer, for example, in a preface to a composition, instructed the strings to emulate horns because the latter played more in keeping with the laws of nature.(7) A professional horn player, who strives endlessly to make the horn behave in performance, would think it a joke to call it a rational instrument. But the connoisseur of the Enlightenment, who did not have to wrestle with the vicissitudes of performance, would have found the horn's graceful playing of the overtone series a sublime manifestation of unimpeded nature and mathematics.

The same mind, one may surmise, would have deplored forced notes—which disappeared in the classic period. Any note outside the harmonic series would have been seen as unnatural, unmathematical, and contrary to reason. Thus, the man of the Enlightenment would probably have sympathized with Mersenne, who accused the trumpeters of destroying the harmony of nature by playing forced notes.(8)

Just as the Enlightenment was the major intellectual trend in eighteenth-century France, the chief cultural development was the rococo, which rejected the dynamics and complexity of the baroque as sheer pomposity. The musical aspect of rococo was called the "galant style," which has been described as "ingratiating, refined, delicate, amorous, and intellectually elevated.(9) The music of the galant style might be compared to the writing style of the *Philosophes*, the main propagandists of the Enlightenment, who "strove for clarity and readability, and . . . irony and wit. Eloquence, emotion, and profundity were not for them."(10)

The galant style, like the natural religion of the Enlightenment, had a secularizing influence upon culture.

"Gallant" music was the art of Society, of the upper classes and financial magnates, the latter competing with the courts of princes and the salons of aristocracy as patrons of the art. . . . For the courts, Versailles was the shining example. Endless festivities, masquerades, balls, concerts, stage-plays, the chase. . . , etc., were the order of the day. Neither did the Princes of the Church lag behind; they built themselves magnificent palaces; the archbishop of Cologne lived joyously in the courtly style of Versailles; everybody spoke French, danced the minuet, and cherished the fine arts. All activities of life were based on aristocratic culture.(11)

The galant style may be described as sociable, fit for mirth, refined, and never too serious. As such, it blends well with the attitudes of the French Enlightenment, which esteemed the pursuit of earthly pleasures rather than heaven, and philosophy and science rather than theology and metaphysics. It is also the style which "achieved the crucial transition between baroque music and classical music."(12)

The Enlightenment set a choice stage for the entrance of the *cor de chasse*. The latter was associated with sport, its sounds were enthralling, its charm irresistible, its personality galant—perfect to the tastes of a cavalier aristocrat. Above all, its tones were *natural*, not coerced by a musical style conceived a priori to the instrument.

A significant work by the Italian composer Domenico Scarlatti, his Sonata No. 465,(13) gives special recognition to the hunting horn (Example 1).



Example 1. D. Scarlatti, Sonata No. 465, measures 1-10.

Here the keyboard is made to conform to the horn, an about face from what has been seen and said of baroque practice. It should not be inferred that horn fifths, here used unabashedly, were considerably more common to Scarlatti's style than to Bach's. There is not a single instances of the progression in the other four sonatas belonging to the Suite No. 93 from which this excerpt is taken. The rise of the horn as an orchestral instrument does not seem to have affected ordinary counterpoint in the keyboard music of Scarlatti or Mozart or any other composer of the eighteenth century. Scarlatti simply gave special recognition to the ever-popular *chasse*. Note only that he did it without abstraction. (The trills, of course, would not be performed while on the hunt, but the hunting horn has this capability.)

The Hunting Horn in Classic Melody and Harmony

Hunting horn compares to clarino horn like field trumpet to clarino trumpet. Both hunting horn and field trumpet are characterized by the arpeggiated playing of the c' octave, in contrast to the diatonic playing of the clarino. Between the baroque and

classic periods there is a distinct lowering of the tessitura in horn and trumpet. Turning specifically to the horn, one finds that the general range for the baroque horn runs from the fourth harmonic to the sixteenth harmonic, or from c' to c'''. The first horn may go higher and the second horn may drop to the g. Classic orchestral horn parts tend to occupy a two-octave range a fourth lower than the baroque, or g to g''. The second horn may drop to the c and the first horn may go as high as the c'''. (See Figure 1.)



Figure 1. Comparison of baroque and classic orchestral horn ranges.

The appearance of the second harmonic, c, in the second horn is virtually enough to distinguish a classic score from a baroque.(14) The presence of the horn's second harmonic in classic music has several ramifications, for it reflects the enlarging of the classic horn bell over the baroque bell. A larger bell radiates low frequency sounds better than a smaller one.(15) This means, first of all, the low notes are sounded more easily and with better projection on a horn with a larger bell. Second, it also means that the larger bell will favor the lower frequency partial in the sound wave,(16) causing the tone to be more dark and mellow. Third, a larger bell allows for a larger dynamic range,(17) which has an important relation to classic performance practice.(18)

In the latter half of the eighteenth century one also finds "factitious" notes below the second harmonic. The second harmonic is elastic, especially if the bell is large, so that it can be pulled downward by as much as a tritone, that is, from c to F-sharp. Two examples from Beethoven, written early in the nineteenth century, are given below.(19)



Example 2. Beethoven, sextet, Op. 81b. third movement, measures 97-99.



Example 3. Beethoven, Symphony No. 7, first movement, approximately measures 400 and following.

In order to read them correctly one must understand that when horn parts were written in the bass clef they were notated an octave lower than the transposed staff.

As compared with baroque composers, the classic used the hunting-horn idiom rather baldly. The “Menuet” in Haydn’s Symphony No. 31 (Example 4)(20) begins with

two pairs of horns alternately playing nothing more than descending and ascending horn fifths.



Example 4. Haydn, Symphony No. 31, "Menuet," measures 1-8.

Inasmuch as this symphony features a horn quartet throughout, it is an exceptional case, but it differs vastly from Bach's Brandenburg Concerto No. 1, which also features horns. In the more general case, the classic composer allowed horns their innate harmonies, mollifying the open fifths with an interposed third in the oboe line, as in Example 5.(21)



Example 5. Haydn, Symphony No. 24, first movement, measures 1-4.

Orchestral harmony and melody took paths the horn could easily follow. The beginning motive in Example 6(22) is, in the violins, only a slightly embellished version of the horn line. In Example 7,(23) voice, violins, and flutes all do as the horn does. The harmony in Examples 5, 6, and 7 is an easy major tonic-dominant, which is most comfortable to the horn.



Example 6. Haydn, Symphony No. 24, "Menuet," measures 1-5.

Horns in B \flat

Flutes

Violins

Voice

Il di-letto che in pet-to mi sen- to, che con-ten-to che gio-ja mi da

Example 7, Antonio Salieri, La grotta di Trofonio, Act I, scene 3, aria, measures 1-5.

The horn often assumes a momentary melodic leadership in the classic symphony as an arpeggiated line or with allusion to the hunting horn idiom. At other times, even with the horn absent, the music affords a context with which the natural horn could blend if it were present. For this reason one may regard the classic orchestra style as a posteriori to the innate behavior of the natural horn.(24) In order to illustrate the last statement, the beginning portion of a Haydn string quartet is shown in Example 8(25) with horn parts added by the writer. The stylistically typical natural-horn lines fit easily into the context.

Violin I

Violin II

Viola

Cello

Horns in F added



Example 8. Haydn, String Quartet No. 17, Op. 3, No. 5, first movement, measures 1-9, 18-23. Horn parts added.

The Hunting Horn and Classic Performance Practice

The pervasive influence of the French Enlightenment and the attending rococo movement and galant style help to explain how the hunting horn's melodic and harmonic traits served as a tributary into that stream which became the classic style. One may then ask why the horn's history as a regular part of the orchestra did not begin in France. The answer has partly to do with the fact that the galant style was inherently reserved, ornate, and delicate. It was open to suggestion *in spiritu* from the horn, but the horn could not contribute *in corpore* to the subtle refinements of the style. Elsewhere in Europe aesthetic experiments were taking place in which the horn contributed much. To them we now turn.

The Crescendo. The subject of dynamic contrast plays an important part in differentiating the classic style from that of the baroque. One can go too far applying terraced dynamics to the baroque, yet the cultivation of dynamic suppleness was significant in the pre-classic developments of the early-eighteenth century. Turning away from the baroque doctrine of affections, the Berlin school experimented with mood changes within a composition. Dynamic fluctuations were an important agent of emotional expression in the aesthetic theory known as *Empfindsamkeit* (loosely translated "feeling"). At the same time, the Mannheim symphonists were developing the orchestral crescendo for which Mannheim became famous.

Unlike the Berlin and Mannheim styles, that of the late baroque "looked for variety mainly through ornamentation and not through dynamic contrast."⁽²⁶⁾ In the rococo keyboard style of Couperin, moreover, ornaments were classified rigorously according to the emotions which were intended to be conveyed by them. So both the late baroque and the rococo were ornate styles at heart. Since it has been argued previously that the natural brass instrument is not by nature suited to ornate playing, it is consequently argued that the rococo, for all its interest in nature, was not sufficient in itself to make way for the horn. Continuing the argument, it is understandable that the horn did not

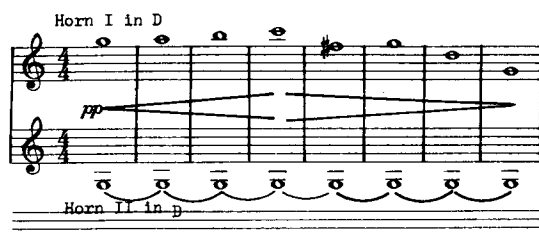
come into the orchestra in France as the *cor de chasse*, with smaller bore and bell and limited ability to vary dynamics. Rather, it came into the orchestra as the *Waldhorn*, with larger bore and greater dynamic capability, in Austro-Bohemia and Germany, where there was more happening in the way of variety through dynamic contrast.

A brief look at a pre-classic symphony by J. C. Bach in Example 9(27) shows the new treatment of the horn in the orchestra. Here, as in most eighteenth-century symphonies which include trumpets, the trumpets frequently play in parallel octaves with the horn. At the beginning of the symphony both pairs of instruments move in arpeggio manner in the c' octave. When the pitches become stationary at the fifth measure, the roles differ. The trumpets serve a rhythmic function, while the horns hold sustained tones.(28) In classic symphonies on the whole, the horns were often used rhythmically whether with or without trumpet, but trumpets played sustained tones less and horns played them more. When playing drawn-out "pedal-points," the horns reinforced the orchestral sonority and also—very important—the orchestral crescendos and diminuendos.



Example 9. J. C. Bach, *Sinfonie D-dur*, Overture zur Oper Temistocle, measures 1-6.

The first horn line in Example 10(29) is an especially noteworthy example of a dramatic use of the horn's dynamic capability.



Example 10. Franz Beck, *Sinfonia a 8*, Op. 4, No. 1 in D, first movement, measures 180ff.

The horn rises slowly to the c''' and then falls to the g', while the strings merely sustain a tremolo. (Hugo Riemann has justifiably edited in the crescendo and diminuendo.) The long swell and ebb of the horn line is at the center of attention, and in actual performance the passage is undoubtedly captivating.

The use of horns to reinforce dynamics in the orchestra has a positive relation to the interpretation of solo horn pieces from the classic period. When one looks at the soloistic treatment of the horn in works which are essentially baroque in style, such as Bach's First Brandenburg Concerto, or Vivaldi's Concerto in F-major for two oboes, bassoon, two horns, violin, strings, and continuo,(30) or Leopold Mozart's *Sinfonia di camera*,(31) one finds that sustained notes are trilled. Turning to classic horn concerti, such as those of Haydn and Mozart, one finds cadential trills as in the baroque, but sustained tones unadorned. Sustained tones in classic horn concerti are probably intended as an occasion for the soloist to express emotional power through a crescendo or a swelling and subsiding *messa di voce*.

Technique. The *messa di voce*, an Italian contribution, is most likely the origin of that which today's horn player knows as the "long tone." In the long tone exercise, the objective is to start as softly as possible on a given pitch, gradually crescendo as loudly as one can without breaking the tone, and then diminuendo, while keeping an even pitch and tone quality throughout. The exercise is essential for developing the tone quality and stamina needed for eighteenth—and nineteenth—century horn literature. The *Harvard Dictionary of Music* describes the *messa di voce* as "A special vocal technique of eighteenth-century *bel-canto*. . . . Modern singers use it extensively for training but sparingly in performance."(32) In the days of the great horn virtuosi of the classic period, the approach to the horn was very much influenced by "the basic schooling in singing upon which all horn-players at this period based their technique."(33) Thus, the long tone appears to have been borrowed from the *bel canto* vocal school and preserved in horn pedagogy.

As abstract exercises, long tones are among the duller and most excruciating of all exercises, so that the horn student is tempted to neglect them—to his detriment. But if one can imbue long tones with something of their original emotional content, they become more gratifying. The long-tone exercise helps to make the horn player's embouchure both strong and supple. It improves dynamic range, evens and purifies the tone, and gives the embouchure some of the freedom of motion needed for moving about the whole horn range from low to high. All of these qualities reflect classic and romantic horn technique as opposed to baroque.

The difference between baroque and classic horn technique can be discovered as much by experience as by anything else. When playing a typical baroque horn part, one soon learns to use a rigid embouchure, being careful to keep the lips well puckered, although always maintaining a concentrated pencil of air. When playing classic or romantic horn music one learns to assume a more elastic embouchure, with the lips loose enough to allow free air flow. When the player compares the experiences, he may well find himself more physically taxed by a Mozart horn concerto than by some clarino horn parts, even though the latter have a higher tessitura.

Vocal technique deals with something called head voice and chest voice, and some may add middle voice. Chest voice is especially important to the *bel canto*,(34) and when experimenting with baroque horn parts of all kinds it is something analogous to chest voice which is missing. Baroque horn is all "head voice." Classic and romantic horn technique cover the whole range with the whole physique.

Sonority. Horns were not always used in the performance of a classic symphony even though scored. They were a luxury, like timpani and trumpet, which the ordinary aristocrat could not afford.(35) For this reason the composer had to score for the horn in such a way that a symphony would sound satisfying without it. But for this limitation, the horn might have been given a greater melodic role in the classic symphony. Although expendable to the orchestra, the horn makes a highly desirable contribution to it, namely the filling out of the sound. In this respect it compares to the bass instrument reinforcing a continuo line in the baroque, as mentioned in regard to the trio sonata at the beginning of this article. The chief difference between the renaissance and baroque textures was the continuo. An added bass instrument was desirable to strengthen the bass line in the continuo. Turning to the classic period, the difference between its texture and that of the baroque is its drawn-out homophony having lines moving within a sustained chord instead of above a steadily flowing bass line. In the classic period something was desirable to enrich the homophonic texture, and the horns were perfect for the task.

With the abandonment of the continuo the orchestra lost its "pedals", and something had to be found to restore the continuity of sustained harmony. In search for the agency a fundamental change in the orchestra took place. The ideal instrument to tie together the different groups of the orchestra was the French horn, for its tone, embracing every shade of sonority from barely audible pianissimo to brassy fortissimo, blends with every other instrument or group in the orchestra. These instruments, always used in pairs, became the backbone of the orchestra, their long-sustained notes holding the busily moving parts together. (36)

When the horn appeared in the baroque orchestra its purpose was not to reinforce the sound. On the contrary, it stood out as a melodic line in a contrapuntal fabric. The horn is not a reinforcer in the higher register, where it penetrates through the composite sound of the orchestra, but it is in the middle and lower registers. Moreover, where it is generally felt that the baroque hornist held his bell up, Fitzpatrick effectively argues that the classic and pre-classic orchestral players held the bell down at the side as is done today.(37) The latter position helps to subdue the horn sound, again making it less obvious as an individual entity.

When playing in a classic symphony on a modern horn there is a tendency for the horn tone to become so large that it engulfs rather than reinforces. The classic horn stands between the baroque and modern instruments as the eighteenth-century piano between the harpsichord and the modern piano. The eighteenth-century piano had the dynamic capabilities which the harpsichord lacked, but its sound was still clear and delicate compared to the modern grand with its castiron frame and more expanded sound. The *Waldhorn* may have had a wider bore, throat, and bell than the *cor de chasse*, but it is narrower in features than the modern horn. In working with an antique horn of his own, the writer has found it a good deal softer than the modern instrument, easily more suited to chamber playing. A pair of such horns would not produce the kind of sound which envelopes those of other instruments, but would rather strengthen the other timbres.

The Treatment of the Horn in the Phase of Stylistic Transition from Baroque to Classic

Although the following belongs chronologically between baroque and classic, it is placed here for a retrospective look at the horn in the transitional phase now that the baroque and classic uses of the horn have been compared. The emerging of the hunting-horn idiom in formal music has been treated largely in light of orchestral music. The idiomatic hunting horn appears significantly as a solo instrument as early as it assumes its role in the orchestra, and possibly earlier. The clarino style, on the other hand, persisted as a solo style well after it gave way to the hunting-horn style in the orchestra. The clarino style and the hunting-horn style were mixed in the soloistic use of the horn by the late-baroque composers Vivaldi and Handel. However, one does find in this mixture that the hunting horn is slightly favored. Handel's first horn parts ascend to the c^{'''} in approximately half the scores examined, but never go above that and are never really clarino. In his instrumental music Vivaldi almost completely dispenses with the baroque horn tessitura. The exception is the Concerto in F major for two horns, strings, and continuo,(38) which stands in interesting contrast to the Concerto in F major for two oboes, bassoon, two horns, violin, strings, and continuo.(39) The former is distinctly baroque, requiring an e^{'''} of the first horn. The latter is full of horn trills and in other respects is stylistically baroque, but the horn range is from g to g^{''}, which is the classic range. Another early example, *Deux Divertissements pour Cor et Clavier* by J. J. Mouret (1682-1738),(40) has a horn part which is essentially classic in melody and tessitura although it ascends to the c^{'''}.

The composers who are in varying degrees transitional between baroque and classic tend to mix the clarino and the hunting-horn styles as they use the horn in the orchestra. A number of examples are cited below with a brief comment about each.

Rameau's numerous operas make little use of horn. *Hippolyte et Aricie*(41) (1733) has a lengthy hunting chorus in Act IV, scene 3, which is dominated by a two-horn soli. The range is from c['] to g^{''} in D-horn. *Zoroastre*(42) (1756 version) takes the horns no higher than a^{''}, but this work is saturated with trills.

Telmann uses horn sparingly in his operas *Der Neumodische Liebhaber Damon*(43) (1724) and *Die Donneroden das befreite Israel*.(44) The horn style is classic. The Overture in D for two oboes, two horns, strings, and continuo(45) is rather baroque in range and style.

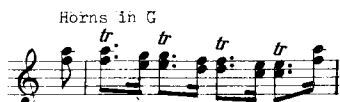
C. H. Graun's opera *Montezuma*(46) (1755) has horn parts more baroque than classic, especially considering the frequent trills.

Leopold Mozart composed several works that should be mentioned. His *Divertimento Militaire*(47) (1756) uses two horns in G and is generally classic, though the sustained trill on a c^{'''} is baroque. The *Jagd-Sinfonie*(48) or *Sinfonia da caccia*(49) (1756) uses four horns; two in G and two in D. The meter is a rollicking twelve-eight in the hunting tradition. The style is generally classic although the composer does not hesitate to take the first horn up to c^{'''} in a G crooking. In the "Andante" there is a d^{'''} in the D-horn. The horn parts in the Concerto in D major for solo trumpet, two horns, strings, and continuo(50) are classic more than baroque. The Sinfonia in D (*Die Bauernhochzeit*)(51) (probably 1755) uses essentially classic horn while the *Sinfonia di*

camera(52) (1755) uses horn in the baroque style, taking the first horn to an f" in D-horn.

William Boyce uses horns in his Overtures(53) (1758-1779). The horn range is usually from c' to g". The first horn has a baroque contour of small intervals even though it has a lower tessitura. His symphonies do not use horns.

The above composers appear to mix their treatment of horn in proportion to their place in the general developments. The horn is far from a standard fixture in their orchestras, and their use of it is sometimes more suggestive of clarino, sometimes more suggestive of hunting horn. The so-called pre-classic schools such as Berlin and Mannheim do not belong in the same category as the names just mentioned. There is no trace of clarino in any of the scores which the writer has examined, although J. Stamitz does take the first horn into the clarino register in a non-baroque style. It might be noted that C. P. E. Bach and Gluck, who are farther removed from the baroque than most of those just touched upon, use frequent horn trills, reminiscent of the baroque. Gluck's horn writing is mainly classic, but is full of baroque mannerisms.(54) (See Example 11.(55))



Example 11. C. W. Gluck, *Le Nozze d'Ercole e d'Ebe*, Act III, scene 2, aria "Pass-giero va lieb fra l'onde," measures 102-103.

FOOTNOTES

(1) Mary Rasmussen, "The Manuscript Kat. Wenster Litt. I/1-17b (Universitetsbiblioteket, Lund)—A Contribution to the History of the Baroque Horn Concerto," *Brass Quarterly* 5 (Summer 1962):135.

(2) Isodore Schneider, ed., *The Enlightenment: the Culture of the Eighteenth Century* (New York: George Braziller, 1965), p. 20.

(3) The Encyclopaedists were an inner circle of contributors to the French encyclopedia, consisting of twenty-eight volumes issued between 1751 and 1771, and edited by Denis Diderot (1713-1784). This encyclopedia was conceived as a vehicle for Enlightenment philosophy.

(4) Cuthbert Girdlestone, *Jean-Philippe Rameau: His Life and Work* (London: Cassell, 1957), p. 490.

(5) Jean-Philippe Rameau, *Treatise on Harmony*, trans. Philip Gossett (New York: Dover, 1971), p. xxxv.

(6) Girdlestone, *Jean-Philippe Rameau*, p. 516.

(7) Ringer, "The Chasse," p. 247.

(8) See p. 38.

(9) Walter Dahms, "The 'Gallant' Style of Music," *Musical Quarterly* 11 (July 1925):358.

(10) Frederick B. Artz, *The Enlightenment in France* (Kent State University, 1968), p.

36.

(11) Dahms, "The 'Gallant' Style," p. 368.

- (12)Donington, *Interpretation of Early Music*, p. 109.
- (13)Alessandro Longo, ed., *Domenico Scarlatti: Opere complete per clavicembalo*, 10 volumi e un supplemento (Milano: G. Ricordi), vol. 10. See also Sonata No. 104 in vol. 3.
- (14)The earliest second harmonic discovered by the writer is in J. Stamitz (1717-1757), Sinfonia a 8 in E-flat, La Melodia Germanica No. 3. Hugo Riemann, ed., *Mannheim Symphonists: a Collection of Twenty-four Orchestral Works*, 2 vols. (New York: Broude Bros.), 1:36ff.
- (15)C. A. Taylor, *The Physics of Musical Sounds* (New York: American Elsevier, 1965), p. 168.
- (16)The tones of musical instruments are actually composite sounds. Above the pitch which one hears are a number of secondary vibrations which fall somewhere in the harmonic series. The placement and relative strengths of these partials, also called harmonics, play a large part in determining the timbre (sound quality) of the tones.
- (17)Fitzpatrick, *The Horn and Horn Playing*, p. 42.
- (18)The horn by its very nature, especially with an enlarged bell, enunciates better than the trumpet in the lower reaches of the overtone series. This is probably one reason why one finds more horn in the classic period than trumpet, which appears to be better suited than horn to the clarino style.
- (19)Example 2 is found in *Beethovens Werke*, vol. 8; Example 20, in *Beethovens Werke*, vol. 2.
- (20)*Haydns Werke*, ser. 1, vol. 4.
- (21)*Ibid.*
- (22)*Ibid.*
- (23)Unpublished. Copy in Newberry Library, Chicago.
- (24)The horn had a role in form as well. "The most common form for the Finale, the rondo, presented the brass an invitation to put its best foot forward in the recurring rondo theme. . . . The association of horns with rondo form frequently resulted in a *chasse*-like movement." Barbour, *Trumpets, Horns and Music*, p. 115.
- (25)*Haydn. 30 Celebrated String Quartets* (Scarsdale: Kalmus).
- (26)Rosen, *The Classical Style*, p. 63.
- (27)*Das Erbe Deutscher Musik*, vol. 30.
- (28)It was also common for the trumpets to double the timpani line rhythmically if not melodically, a fact which gives emphasis to the rhythmic function of the trumpet in the classic orchestra.
- (29)Riemann, *Mannheim Symphonists*, 2:213ff.
- (30)Vivaldi: *Le opere*, F. 12 No. 10, Tomo 43.
- (31)DTB, vol. 9:2.
- (32)Willi Apel, *Harvard Dictionary of Music*, 2nd. ed., rev. and enlarged (Cambridge: Harvard, 1974), s.v. "messa di voce."
- (33)Fitzpatrick, *Horn and Horn Playing*, p. 180. The French school of hand horn, coming a little later than the Bohemian, also emphasized vocal study as essential to horn study. This included the study of solfege. Birchard Coar, *A Critical Study of the Nineteenth Century Horn Virtuosi in France* (501 Garden Road, Dekalb, Ill.: Birchard Coar, 1952), p. 16.
- (34)Donington, *Interpretation of Early Music*, p. 523.
- (35)Dart, *Interpretation of Music*, pp. 67, 69.
- (36)Paul Henry Lang, *Music In Western Civilization* (New York: Norton, 1941), p. 601.
- (37)*The Horn and Horn Playing*, pp. 83-84.
- (38)Vivaldi: *Le Opere*, F. 10 No. 2, Tomo 121.
- (39)*Ibid.*, F. 12 No. 10, Tomo 43.
- (40)Edouard Richli, ed. (Geneva: Editions du Siecle Musical).
- (41)Marc Vabourgoin, ed. (Paris: Editions Françaises de Musique-Technisonar, 1974).
- (42)Francoise Gervaise, ed. (Paris: Editions Françaises du Musique, 1964).
- (43)*Telemann: Musikalische Werke*, vol. 21.

- (44)Ibid., vol. 22.
 (45)Ibid., vol. 10.
 (46)Ddt, vol. 15.
 (47)DTB, vol. 9:2.
 (48)Hrsg. von Helmut Riessberger (Vienna: Doblinger, 1970).
 (49)DTB, vol. 9:2.
 (50)Max Seiffert, ed. (Lippstadt: Kistner and Siegel).
 (51)Wilhelm Jerger, ed. (Vienna-Munich: Doblinger, 1972).
 (52)DTB, vol. 9:2.
 (53)*Musica Britannica*, vol. 13.
 (54)There is an interesting moment in the middle of an aria in Act III, scene 7 of Gluck's opera *Il re pastore* (1756). It begins with two horns in D, then directs the horns "muta in A," i.e., "recrook in A," and later "muta in D," bringing the horns back to original tuning. This is unusual for a score of its date.
 (55)DTB, vol. 14:2.



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THE FOURTH HORN IN THE 'CHORAL SYMPHONY'

by W. F. H. Blandford

Of all the instrumental parts contained in the nine Symphonies of Beethoven, none, it is safe to say, has aroused more comment, caused more speculation, or been the subject of more anxiety in performance than that given to the Fourth Horn, in the *Adagio* of the 'Choral Symphony.'

The problems that it offers centre in the sixteen bars in common time that begin the third *Adagio* section at bar 83 of the movement; for although the part requires consideration as a whole and contains some other lesser difficulties, the remainder by itself would hardly have attracted much comment.

Here is the celebrated passage, familiar to all who have studied a score or an analytical programme of the work:

Example 1

The musical score for the fourth horn part is presented in two systems. The first system, labeled (a), is in common time and begins with the tempo marking 'Adagio'. It features a melodic line starting on a whole note, followed by a half note, and then a quarter note. The dynamics are marked 'pp' (pianissimo) and 'dolce' (dolce). The second system, labeled (b), continues the melodic line and includes a section marked 'Lo stesso tempo' (Allo stesso tempo) in common time. The dynamics are marked 'p' (piano). The score is written for a single horn part.

This is no case of doubtful or disputed readings, such as the second-horn entry in the first movement of the 'Eroica,' the redundant bars in the *Scherzo* of the Fifth Symphony, or the *tempo* of the *Presto* in the Ninth. Such *varie lectiones*—there are a few minor ones—as are disclosed by a comparison of the published scores with the manuscript corrected and sent by Beethoven to the Philharmonic Society of London, now deposited on loan with the British Museum, do not affect the issues.

That, even a century after the first performance of the work, there are still questions awaiting an answer, will be made clear by the following anthology of extracts from the writings of musicians of varying degrees of eminence, selected without any attempt to make it exhaustive:

GROVE, Sir G. (in reference to the first five bars of the section marked (b))—
'Here, too is a melody, the speaking beauty of which is, if possible, increased by the peculiar tones of the horn—the fourth horn be it observed—which delivers it.

'In the course of this variation, the horn has again some difficult feats to accomplish (quotations omitted), but Beethoven has amply repaid this most human

CORRIGENDA

The HORN CALL, Volumes VII, VIII, and IX.

Principal errors of fact or sense; minor typographical errors are not listed.

Vol. VII, No. 1, November, 1976

P. 16 Names of Dale Clevenger and Vitali Bujanovsky are in reverse order.

Vol. VIII, No. 1, November, 1977

P. 1 Masthead should read: Volume VIII, No. 1.

P. 40 Footnote, the date should be September 1, 1925.

Vol. VIII, No. 2, May, 1978

P. 14 Paragraph 2, Line 5, "...Volume VIII, No. 1" rather than "Volume VII, No. 1."

P. 24 Appendix #1, paragraph 2, line 1, "jaw" rather than "law."

P. 34 Paragraph 2, line 1, "on the 5-valve Bb horn..." rather than "on the 4-valve Bb horn..."

P. 34 Paragraph 2, line 2, "...twelve harmonics..."

P. 35 Last line is incomplete. A line of text was omitted by the printer. In essence, the omitted line states that these pitches are practicable by pulling the slides to the three valves proportionately.

P. 40 Paragraph 3, line 1, "...one another..." rather than "...on another..."

P. 40 Paragraph 5, line 10, "enroll in..." rather than "...enroll is..."

P. 79 Paragraph E. Line 1, "Of the..." rather than "On the..."

Vol. IX, No. 2, April, 1979

P. 13 Paragraph 2, line 7, "helpful" rather than "hopeful."

P. 19 Paragraph 2, line 3, "incomplete" rather than "complete."

P. 68 Column 1, Paragraph 1, line 4, "word" rather than "world."

P. 52 1st musical example, Pitches are: c, b, c, f; 4th musical example is inverted; 6th example has two lines too many at top of staff.

P. 53 2nd musical example needs one more line at top of staff; the last musical example is inverted and needs two lines added.

Vol. X, No. 1, October, 1979

P. 100 Credit line to photo should read: "Photo by Leland Bartholomew."

BERGLAND

gewidmet von: Karl Stiegler

Almruf! Fröhlich

Gedehnt

f *f*

I. Solo!

Fanfare Frisch

mf *mf*

f *ff*

mf *mf* *f*



First system of musical notation, featuring two staves. The upper staff contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo), *rit.* (ritardando), and *mf* (mezzo-forte). A tempo marking *I. Zeitmass* (first tempo) is present.



Second system of musical notation, continuing the piece. It features similar complex rhythmic textures. Dynamic markings include *f* (forte), *ff* (fortissimo), and *f* (forte) again at the end of the system.

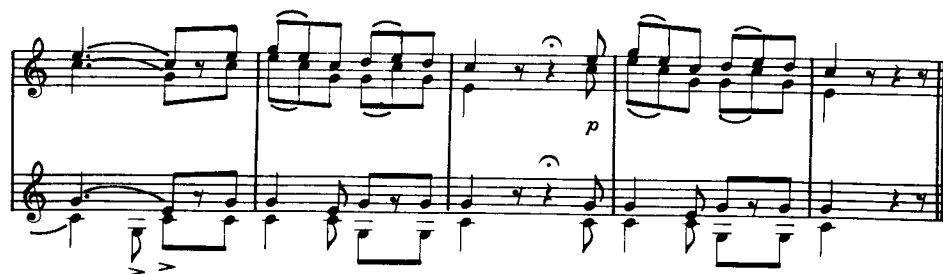
Bergecho!



Third system of musical notation, starting with the vocal entry "Bergecho!". The upper staff has a melody with some rests, while the lower staff provides accompaniment. Dynamic markings include *p* (piano) and *f* (forte).



Fourth system of musical notation, continuing the vocal and instrumental parts. Dynamic markings include *p* (piano) and *f* (forte).



Fifth system of musical notation, concluding the page. It features a mix of melodic and rhythmic elements. Dynamic markings include *p* (piano).

instrument for any such trials by the lovely part which he has given it in this *Adagio*. The fourth horn was in his good graces all through the movement.

'Note.—The fourth horn. In the present case the fourth horn may have been a friend to whom he wished to do a special favour.' ('Beethoven and his Nine Symphonies,' London, 1896, pp.366-8.)

HOFMANN, R.—Until recently it was understood that Beethoven only made use of the simple horn; but this cannot have been the case, for we find (1) the low G (not playable on the simple horn); (2) Beethoven never used long sequences of notes in a key with many sharps or flats as the signature. Oral tradition has it that, at the time of Beethoven, Levi, a fourth-horn player at Vienna, possessed a recently invented valve-horn; on the ground of this invention it was imagined that all horn passages could be played with equal tone-quality. Probably for this reason, Beethoven (who could scarcely have heard it himself in his greater and later works) wrote the difficult passage for the fourth horn in Eb. The whole part lies badly for the player, and in view of the tone there seems no doubt that the second half of the solo is better on an E horn.' ('Praktische Instrumentationslehre,' English translation, London, 1893.) (The translation slightly altered.)

STANFORD, Sir C. V.—'In the slow movement the influence of his beloved horn predominated; the part was given, curiously enough, to a fourth-horn player, usually the inferior of the other three, and its difficulty (but not impossibility) suggests that the fourth hornist in the orchestra at Vienna was the best of the four.' — ('Interludes,' London, 1922 p. 46.)

WEINGARTNER, F.—'In any case it is strange that he should have entrusted this extremely difficult and carefully worked-out solo to the fourth horn. I admit that in the Kaim-orchestra at Munich I once had a fourth-horn player—Herr Stange—who gave this passage excellently, but he was certainly an exception. As a general rule it will be safer to assign the passage (beginning at (b) in the extract) to the third or first horn player according to their respective merit.' ('On the Performance of Beethoven's Symphonies,' Leipzig, London, & c., 1908, p. 169.)

From these and other observations may be deduced the following questions as still open to discussion and definite solution:

- (1.) Is the part appropriately written for and capable of being played on the hand-horn or not?
- (2.) Alternatively, is there any reason for supposing that Beethoven was influenced in writing it by, or intended it for, the then recently invented valve-horn?
- (3.) Why is it assigned to the fourth horn rather than to one of the others, or why was the part not divided between two of the horn quartet?
- (4.) Had Beethoven any special motive in writing it, such as the desire to oblige a particular performer, or the knowledge that it would be played by a specially skilled executant?
- (5.) What difficulties does it present in performance on the two types of instrument, and how are they usually met?

It is the object of the present article to answer the questions as far as possible on the available evidence, or at least to narrow down the issues. In so doing, the course will be adopted of dealing, first with some features of the horn-player's practice, as it existed a century or more ago; secondly, with the application of these to the consideration of Beethoven's score; and lastly, with the problems of performance.

I.

It is a well-known fact, to which every text-book on instrumentation bears witness, that the compass of the horn is so great, extending to upwards of four octaves (this compass is actually covered by the extreme notes in compositions ranging from Bach's works to Verdi's 'Falstaff') that no single player can cover it, except as a *tour de force*. One occasionally meets with players with a range of as much as four octaves and four or five semitones, but this is more than can be used satisfactorily. In consequence, it became customary for performers to restrict themselves to one extremity, more or less, of the horn's compass, and thus they became classified as First and Second horn players, a distinction that in modern times has become generally ignored.


About, or shortly after, the date of production of the Ninth Symphony, the French player and teacher Dauprat,⁽¹⁾ introduced the terms *cor-alto* and *cor-basse* to indicate more precisely the registers previously known as First and Second horn. Although they do not bear translation well, they are convenient to use, because 'first and second horn' are as indefinite as 'first and second voice' would be for indicating vocal compass. Both Handel and Bach wrote second horn parts, but neither knew the *cor-basse*, as witness Handel's Concerto for Strings and four F-horns, where the absence of any deep notes, when the horns are in four-part harmony, is only intelligible on the supposition that his players did not cultivate them.

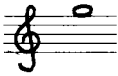

The *cor-basse* seems to have been introduced by the Bohemian school of players, of whom little, except a number of names, is known before about 1760. It involved the use of a mouthpiece larger than that of the *cor-alto*, and with a bore tapering uniformly from end to end. This is the form of mouthpiece that is regularly figured in musical textbooks and is now so rarely seen in use. With it was associated the embouchure (i.e., the mode of application of the mouthpiece to the lips), whereby most of the rim is placed on the upper lip and its lower margin is pressed into the mucous membrane of the lower lip. This embouchure, which differs considerably from that of the trumpet, is essential to the proper production of the deepest notes, and is now in general, though not universal, use amongst horn-players.

Mouthpiece and embouchure gave the *cor-basse* a softer, broader, and more mellow tone than was possible to the *cor-alto* player, and in consequence the *cor-basse* tone became the horn tone *par excellence*. When the distinctions between *cor-alto* and *cor-basse* were rigidly adhered to, the Eb horn was considered the finest in tone-quality and it was not until a register known as the *cor-mixte*, which confined itself to about one-and-a-half octaves in the middle of the instrument's compass, came into partial use about 1800, that the F-crook began to supplant the Eb as the more popular crook on the instrument. Today the *cor-basse* mouthpiece is rarely used, and the Eb crook has entirely disappeared, even from military bands, where the silly custom of writing for it still persists, forcing the player to transpose nearly every part he meets with. This had

led to a certain modification of horn tone, and, if one's recollection is to be trusted, the average horn-tone of today tends to be thinner, more incisive, and less velvety, and noticeably weaker on the low notes than the average tone of forty years ago—in other words, the *cor-alto* tone is inclined to predominate.

As a guide to the limits of the two registers (which were not rigidly fixed) we shall take Domnich's 'Methode de Premier et de Second Cor' (Paris, 1808), partly because it was the best Method then extant, and partly because Domnich was the teacher of E. C. Lewy, the player to whom Hofmann presumably refers.

Domnich gives the compass of the *cor-alto*, in real sounds, as from  to

 (or the nearest available notes on the crook in use), and that of the *cor-basse*, as from the fifth semitone below the second harmonic to  (real sound).

This gives the former a compass of two octaves and three semitones, or thereabouts, and the latter a range that varies with the crook employed.

On the Eb horn their respective compasses are:

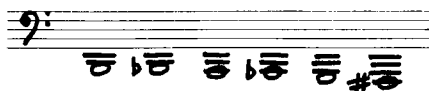
cor-alto  *cor-basse* 

These are Domnich's extreme limits, which he recommends composers to curtail by a note or two at the top if they wish to be sure of having their effects executed. In the medium the two registers overlap to a considerable extent, and therefore solos limited to the common portion could be given to either horn at discretion. Owing to the general superiority of the tone of the *cor-basse*, he was often made the soloist; and the fact of a solo being written in a score for the first horn does not necessarily indicate that it would not, if suitable, be played by a *cor-basse*. During the 19th century, *true cor-alto* parts fell much into desuetude except in the writings of German composers (Weber, Schumann, Wagner, & c.). and the position of principal horn was often filled by a *cor-basse*. The celebrated Punto himself was a *cor-basse*, though possibly, like many soloists, he did not limit himself to this register; but Beethoven's Sonata for horn, which was written for him, is strictly so confined, and is a typical example of *cor-basse* writing. It is even more surprising to find that, until the late 'sixties, the solos at the Paris Opera were played by the second horn.(2) The last of these second-horn soloists, J. R. Rousselot (1803-80), retired in 1869. He was probably the hornist of the name who played fourth at the first performance in England of Beethoven's Mass in D.(3)

The *cor-basse* did not have it all his own way in solo work. There were always *cor-alto* soloists, and virtuosi who covered the entire compass of both registers. But he had an absolute monopoly of chamber music, when only a single horn was employed. For him were written the parts of Mozart's and Beethoven's Quintets for wind and

pianoforte, the latter's Septet, Schubert's Octet, and other less familiar compositions. This monopoly was admitted even by Gallay, (4) Dauprat's successor at the Conservatoire, who, being himself a *cor-alto*, advocated this register for the soloist.

Valuable as the low notes of the horn were, when they furnished the only deep sounds on any wind instrument other than the bassoon, there were very few of them. In fact, the early *cor-basse* had only the 2nd and 3rd harmonics at his disposal below the compass of the *cor-alto*. This led to attempts to extend the limited scale of the instrument by means of what are called 'artificial' or 'factitious sounds' (*sons factices*), which are much older than hand-stopping. These are sounds which do not conform in pitch to any of the harmonic overtones of the air-column. They are more numerous than is generally supposed, and a proper knowledge of them is necessary to any critical study of early horn parts: (5) nevertheless it would be outside our present purpose to give a full account of them and the phenomena of their production. By recourse to them, in conjunction with hand-stopping, the assiduous *cor-basse* managed painfully to give his instrument a complete chromatic scale throughout its compass. The more extravagant of these sounds are of very poor quality—mere groans—but they are to be found in music, particularly in the lowest parts of trios and quartets for horns alone. The most important artificial sounds are the five or six semitones below the 2nd harmonic:



they were generally written as a descending diatonic or chromatic scale, or else the low G was made use of by direct drop from the 2nd harmonic, as in the solo under discussion. They can be produced only in slow time, as their intonation has to be fixed more or less tentatively.

These five or six notes formed part of the resources of every *cor-basse*, even if he rejected (as Domnich does) many of the other impracticable sounds; examples of their use are to be found in Haydn, Weber, and elsewhere, and also in Beethoven's Sextet for strings and horns and his Sonata for horn. The low G is the best of these notes, and its quality may, with practice, be made to approach that of the true harmonics. As it is a sub-octave of the 3rd harmonic of the air-column, its merits may be due to reinforcement by overtones. Even on the valve-horn the artificial sounds are occasionally useful. A second horn, confronted with the long opening note (the low C for the Bb bass horn) of Beethoven's Fourth Symphony, with nothing but the inevitable F crook to play it on, must have recourse to them. Played as the low G on the F horn put into Eb by the first piston, this note can be held steadily and with good effect.

It may be of interest to mention, what is not generally known, that on the high Bb and A horns—on which the fundamental note can be easily obtained, in spite of text-books and the attempted application to the horn of Cavaille-Coll's law—artificial sounds can be produced down to at least three semitones *below* the fundamental; and, on a shorter tube, such as an F or Eb crook, used without the horn, to an octave below the fundamental. They obviously depend entirely on the power of causing the lips to vibrate sufficiently slowly, and not on the length of the air-column, the horn acting as a resonator, in the manner of a gramophone trumpet.

The help given to the *cor-basse* by artificial sounds are feeble, and the great impetus to its development was the invention of hand-stopping, by Hampel, himself a *cor-basse*. It may therefore be claimed for the *cor-basse* that his successive efforts—first, in modifying mouthpiece and embouchure, and secondly, in utilising the artificial and stopped sounds—and the resulting increase in refinement and expressive power, raised the horn to the artistic level at which Beethoven found it, and that, but for him, it would have stagnated, as the trumpet did, until the invention of the valve-system came to the rescue.

In addition to the low notes that were his exclusive property, the *cor-basse* was called on for executive feats that were not demanded from the *cor-alto*—or, at least, to anything like the same extent. One was that of making rapid skips over intervals of any extent up to two octaves and a fifth. These skips are very common in Beethoven's parts, and are often rendered necessary by the gaps in the second-horn scale, which prevent the required note from being taken in its proper octave. The second-horn part in the first two movements of this Symphony teems with them, and is proportionately fatiguing, however competent the executant may be to perform them.

Another feat was the rapid delivery of the arpeggio passages and flourishes on the common chord that went by the name of *batteries du second cor*. One or more of these was called for in practically every solo and important chamber music part of the late 18th century, after which their popularity waned.

As examples of *cor-basse* passages, the following are quoted: the first is taken from Beethoven's Quintet for pianoforte and wind (produced in 1797), and the remainder are from his Sextet for strings and two horns (attributed by Thayer to 1794-95), which has been called 'unimportant.' In a sense it is so, but it is an enjoyable little work, always well received when efficiently played, and it is a nearly complete compendium of horn practice of its period. One is tempted to suppose that it was commissioned by two of the travelling virtuosi of that time, but no history of the kind has been attached to it. The extracts are all for the Eb horn.

The first two extracts are examples of melodic passages involving the use of stopped notes:

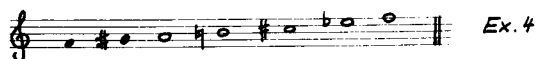
Ex. 2 (*Quintett op. 16, Andante cantabile*)



Ex. 3 (*Sextett op. 81b*)

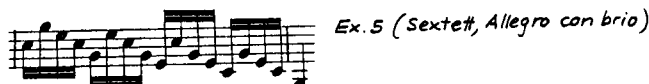


The stopped notes employed in the above are:



the black notes representing fully-stopped notes. The upper *f* was also sometimes fully stopped, and is so given by Domnich. One fails to understand why, as it is much better as a partly stopped note.

The next examples are a 'batterie' and an accompaniment figure involving extensive skips:



The last is one of the most difficult figures ever written for the *cor-basse*, requiring great sureness of execution and exceptional control of respiration, as it must be taken in a single breath.

Until the 19th century no suggestion of inferiority attached to the *cor-basse*, to which class many of the then popular soloists belongs. His work was at least as responsible as that of his companion, who did not then jeopardise his command of the high notes by attempting low ones, and it often demands more brilliancy of execution. Domnich tells us that a pupil should elect, from his first lesson, which register he would adopt. What would be the astonishment and indignation of a present-day student if he were invited to devote his entire professional life to playing second or fourth horn! But the name of 'second horn' was always deterrent, and Dauprat gives this as one of his reasons for proposing a change, alleging that it brought about offers of lower remuneration. This defect, however, has never yet been remedied.

Reprinted from *The Musical Times*, January 1, 1925.


FOOTNOTES

(1) Previous articles of this series appeared in the *Musical Times*—1 August, 1922, pp. 544-7; II., September, 1922, pp. 622-4, and October, 1922, pp. 693-7.

(2) Information communicated by Mr. R. M. Pegge, who received it from M. Bremond, late Professor at the Paris Conservatoire.

(3) December 24, 1832 (See *Musical Times*, April, 1902, p. 236).

(4) Jacques Francois Gallay (1795-1864). 'His studies are still much used, in spite of the fact that they are written only for the hand-horn and contain no low notes. An old Frenchman, who knew him, once said to the writer, Ah! Monsieur Gallay—il montait comme un ange, *mais il ne pouvait pas descendre.*' Paquis used to stigmatise him as a cornet-player on the horn.

(5) C. Forsyth, 'Orchestration,' London, 1914, p. 80, states that the note  does

not exist on the hand-horn. He need not have looked further than the first movement of Schubert's 'unfinished' Symphony to find an example. It is also found in Weber and elsewhere. It was a recognised, though bad, artificial note.

DAS VIERTE HORN IN BEETHOVENS 9. SINFONIE

von W. F. H. Blandford

Von allen Instrumentalpartien, die in Beethovens neun Sinfonien enthalten sind, hat gewiss keine zu mehr Kommentaren und Spekulationen Anlass gegeben und mehr Angst beim Ausführenden hervorgerufen als die des vierten Horns im Adagio der Neunten.

Die Probleme, um die es hier geht, konzentrieren sich hauptsächlich auf die sechzehn Takte in gewöhnlichem Zeitmass am Anfang des dritten Adagio-Abschnittes (ab Takt 83 des Satzes); obwohl man die Stimme als Ganzes betrachten muss und sie noch andere, weniger grosse Schwierigkeiten enthaelt, haette man um den Rest kaum viel Aufhebens gemacht.

Hier also die deruehmte Passage, allen gelaueufig, die einmal die Partitur oder eine Analyse des Werks studiert haben:

Ex. 1:



Es handelt sich heir nicht um zweifelhafte oder strittige Lesarten wie z.B. der Einstaz des 2. Horns im ersten Satz der Eroica, oder die ueberzaehligten Takte im Scherzo der Fuenften oder das Tempo des Presto in der Neunten. Solche variaie lectiones -es gibt noch einige weitere- wie sie ein Vergleich der gedruckten Partituren mit der von Beethoven korrigierten und der Philharmonic Society of London gesandten

Handschrift (heute als Leihgabe im British Museum) aufzeigt, haben keinen Einfluss auf die Untersuchung.

Dass sogar ein Jahrhundert nach der Erstauffuehrung des Werks immer noch Fragen existieren, die auf eine Beantwortung warten, soll anhand der folgenden Auszuege aus Schriften mehr oder weniger beruehmter Musiker belegt werden:


Sir G. Grove: (in Bezug auf die ersten fuenf Takte des Abschnitts (b)) "Auch hier ist eine Melodie, dern klingende Schoenheit moeglicherweise durch die besonderen Toene des Horns, das sie vortraegt, noch verstaerkt wird."

"Im Lauf dieser Variation hat das Horn nochmals einige schwierige Kunststuecke zu vollbringen. Aber Beethoven hat dieses so menschliche Instrument fuer solche Pruefungen mit der reizvollen Stimme in diesem Adagio mehr als genug entschaedigt. Das vierte Horn war durch den ganzen Satz in seiner Gunst."

"Anmerkung. Das vierte Horn. In diesem Falle koennte der vierte Hornist ein Freund gewesen sein, dem er eine besondere Gunst erweisen wollte. ("Beethoven and his nine Symphonies", London 1896, S. 366-8)"

R. Hofmann: "Bis vor kurzem glaubte man, dass Beethoven nur das Naturhorn verwendet habe; das kann aber nicht der Fall gewesen sein, denn wir finden erstens das tiefe G, das man auf dem Naturhorn nicht spielen kann; zweitens hat Beethoven nie lange Sequenzen in einer Tonart mit vielen # oder b als Vorzeichnung geschrieben. Laut muendlicher Tradition besass Levi, ein vierter Hornist zur Zeit Beethovens in Wien, ein neuerfundenes Ventilhorn; aufgrund dieser Erfindung glaubte man, alle Hornpassagen mit gleicher Tonqualitaet spielen zu koennen. Wahrscheinlich schrieb Beethoven (der es selber in seinen groesseren und spaeteren Werken kaum gehoert haben konnte) aus diesem Grunde die schwierige Passage fuer das vierte Horn in Es. Der ganze Part liegt schlecht fuer den Spieler und hinsichtlich des Tons scheint des keinen Zweifel zu geben, dass die zweite Haelfte des Solos besser auf dem E-Horn zu blasen ist." (Nach "Praktische Instrumentationslehre", 1893)

Sir C. V. Stanford: "Im langsamen Satz herrscht der Einfluss seines geliebten Horns vor. Die Partie wurde, erstaunlich genug, einem vierten Hornisten gegeben, normalerweise schwaecher als die andern drei; ihre Schwierigkeit (aber nicht Unspielbarkeit) laesst einen vermuten, dass der vierte Hornist im Orchester in Wien der beste der vier war." (Interludes, London, 1922, S. 46)

F. Weingartner: Immerhin ist es sonderbar, daß er dieses ueberaus schwierige und exponierte Solo gerade dem vierten Horn anvertraut. Ich hatte allerdings einmal im Kaim-Orchester in Muenchen einen vierten Hornisten, Herrn Stange, der es ausgezeichnet blies. Dies duerfte aber eine seltene Ausnahme sein. In der Regel wird es das beste sein, vom Eintritt des  ab die folgende Stelle dem dritten oder dem ersten Hornisten, je nach deren Qualitaet, anzuvertrauen.
("Ratschlaege fuer Auffuehrungen klassischer Symphonien", 1906 S. 179)

Von diesen und andern Beobachtungen kann man folgende Fragen ableiten, die zur Diskussion stehen und einer definitiven Loesung beduerfen:

1. Ist die Stimme fuer Naturhorn geschrieben und darauf ausfuehrbar oder nicht?
2. Gibt es einen Grund, anzunehmen, dass Beethoven bei der Niederschrift durch das damals neuerfundene Ventilhorn beeinflusst war oder mit Absicht dafuer komponierte?
3. Weshalb ist das Solo dem vierten Horn zugewiesen und nicht einem andern, oder warum wurde die Stimme Nicht zwischen zwei Hornisten des Quartetts aufgeteilt?
4. Hatte Beethoven einen besonderen Beweggrund fuer diese Partie, wie etwa den, einem Musiker einen Gefallen zu tun, oder wusste er, das sie von einem besonders faehigen Ausfuehrenden gespielt wuerde?
5. Welche Schwierigkeiten bestehen bei der Ausfuehrung auf beiden Instrumententypen und wie werden sie gemeistert?

Es ist nun das Ziel des vorliegenden Artikels, diese Fragen mit dem verfuegbaren Material so weit als moeglich zu beantworten.

Zuerst geht es um einige Besonderheiten in der Praxis der Hornisten vor hundert und mehr Jahren, dann um die Anwendung derselben in Beethovens Partitur und zuletzt um Auffuehrungsprobleme.

I.

Es ist eine bekannte Tatsache, der jede Instrumentationslehre Rechnung traegt, dass der Umfang des Horns, sich bis ueber vier Oktaven erstreckend (dieser Umfang wird durch die Extremnoten von Bachs Werken bis hin zu Verdis Falstaff erreicht), so gross ist, dass kein einzelner Spieler ihn verwenden kann, es sei denn als *tour de force*. Gelegentlich trifft man Hornisten mit einem Tonumfang von mehr als vier Oktaven und vier oder fuenf Halbtoenen; aber das ist mehr, als man noch befriedigend verwenden kann. In der Folge wurde es gebraeuchlich, sich mehr oder weniger auf einen Bereich des Hornumfangs zu spezialisieren, und so ergab sich die Unterscheidung in erste und zweite Hornisten, eine Tatsache, die heute oft ignoriert wird.

Ungefaeher zur Zeit der Entstehung der Neunten Sinfonie, oder etwas spaeter, fuehrte der Hornist und Lehrer Dauprat (Louis Francois Dauprat (1781-1868). Premier Prix am Conservatoire in Paris 1798; 1. Horn an der Opéra und Professor am Conservatoire; Lehrer mancher beruehmter Hornisten, u.a. Paquis, der letzte hervorragende Naturhorn-Spieler in England. Dauprat war selbst ein *cor-basse*) die Bezeichnungen *cor-alto* und *cor-basse* ein, um die vorher als erstes und zweites Horn bezeichneten Register genauer zu unterscheiden. Obwohl man sie nicht gut uebersetzen kann, sind sie sehr brauchbar, weil "erstes" und "zweites" Horn etwa so unbestimmt ist, wie "erste" und "zweite" Stimme fuer den menschlichen Stimmumfang. Sowohl Haendel wie auch Bach schrieben Stimmen fuer zweites Horn, aber keiner kannte das *cor-basse*, wie Haendels Konzert Fuer Streicher und vier F-Hoerner beweist, wo das voellige Fehlen tiefer Toene nur durch die Vermutung verstaendlich wird, dass seine Spieler in der tiefen Lage nicht geübt waren.



Das *cor-basse* scheint durch die Hornisten der boehmischen Schule eingefuehrt worden zu sein, von denen ausser einigen Namen vor 1760 fast nichts bekannt ist. Es


kam damals der Brauch auf, ein weiteres Mundstueck als das des cor-alto zu verwenden, mit einer gleichmaessig von Ende zu Ende verlaufenden Bohrung. Das ist die Form des Mundstuecks, das normalerweise in Lehrbuechern abgebildet is und heute so selten in Gebrauch ist. Damit verbunden war ein Ansatz, bei dem der groesste Teil des Randes auf der Oberlippe leigt und der untere Rand in die Schleimhaut der Unterlippe gedrueckt wird. Dieser Ansatz, ziemlich verschieden von dem der Trompete, ist entscheidend fuer die saubere Erzeugung der tiefsten noten und ist heute allgemein, wenn auch nicht ueberall, in Gebrauch.

Das Mundstueck und der Ansatz gaben dem cor-basse einen weicheren, sanfteren Ton als dem cor-alto, und als Folge davon wurde der Ton des cor-basse zum Hornton par excellence. Zue Zeit, als die Unterscheidung zwischen cor-alto und cor-basse streng angewendet wurde, galt das Horn in Es als dasjenige mit der schoensten Tonqualitaet. Erst mit dem teilweisen Aufkommen des cor-mixte-Registers um 1800, das sich auf ca. eineinhalb Oktaven in der Mitte des Hornumfangs beschraenkte, uebertraf der F-Zug den Es-Zug an Beliebtheit. Heute wird das cor-basse-Mundstueck selten verwendet und der Es-Zug ist voellig verschwunden (sogar in den Militaerkapellen, wo aber die dumme Gewohnheit besteht, weiterhin dafuer zu schreiben, so dass der Spieler ungefaehr jede Stimme transponieren muss, die er antrifft).

Das hat zu einer gewissen Veraenderung des Horntons gefuehrt, und wenn ich meinem Gedaechnis trauen kann, ist der heutige durchschnittliche Ton eher duenner, schaefer, weniger samtig und in der Tiefe bedeutend schwaecher als vor vierzig Jahren - mit anderen Worten: der cor-alto-Ton scheint wieder eher vorzuherrschen.

Als Leitfaden fuer den Umfang der beiden Register (der nicht streng festgelegt war) kann man Domnichts "Méthode de Premier et de Second Cor" (Paris 1808) verwenden, einerseits, weil es sich um die beste damals existierende Hornschule handelt, andererseits, weil Domnich der Lehrer jenes E. C. Lewy war, von dem Hofmann in seinem Artikel vermutlich spricht.

Domnich gibt den Umfang des *cor-alto* mit  bis  an
(Klingende Notation)

(oder die naechstmoeeglichen Toene auf dem verwendeten Zug), und den des *cor-basse* als vom fuenften Halbton unter dem zweiten Naturton bis zu  (Klingend).

Das ergibt beim ersteren einen Umfang von ungefaehr zwei Oktaven und drei Halbtoenen, bei letzterem eine Skala, die je nach verwendetem Zug differiert.

Auf dem Es-Horn sieht das folgendermassen aus:

cor-alto  cor-basse 

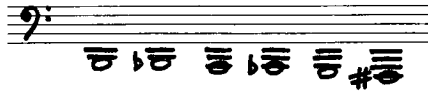
Dies also sind Domnichts Limiten, wobei er aber den Komponisten raet, oben einen oder zwei Toene wegzulassen, wenn sie der Ausfuehrbarkeit sicher sein wollten. In der Mitte ueberlappen sich die beiden Register in beachtlichem Masse, deshalb konnten Soli in der gemeinsamen Lage nach Wunsch dem einen oder andern Horn zugeteilt werden. Infolge der allgemeinen Überlegenheit des cor-basse-Tones wurde dieses oft solistisch verwendet, und dass ein Solo in einer Partitur im ersten Horn angegeben ist, bedeutet nicht automatisch, dass es nicht auch je nachdem von einem cor-basse gespielt werden konnte. Waehrend des 19. Jahrhunderts kamen wirkliche cor-alto-Partien fast ausser Gebrauch ausser in den Werken deutscher Komponisten (Weber, Schumann, Wagner, etc.) und die Solo-Horn-Position wurde haeufig von einem cor-basse eingenommen. Der gefeierte Punto war selbst ein cor-basse, obwohl er sich wahrscheinlich wie viele Solisten nicht auf dieses Register beschaenkte; aber Beethovens Hornsonate, die fuer ihn geschrieben wurde, zeigt genau die typischen Merkmale der Schreibweise fuer das cor-basse.

Vielleicht noch erstaunlicher ist die Tatsache, dass an der Pariser Opera bis in die spaeten sechziger Jahre (des 19. Jhs. Anm.d. Übers.) die Soli vom zweiten Horn gespielt wurden (Information von R. M. Pegge, der sie von M. Brémond, ehemaligem Professor am Pariser Conservatoire, erhielt). Der letzte dieser Solisten am zweiten Horn, J. F. Rousselot (1803-80), trat 1869 in den Ruhestand, Er war vermutlich der Hornist dieses Namens, der das vierte Horn an der englischen Erstauffuehrung von Beethovens Messe in D spielte (24. 12. 1832).

Es wurde natuerlich in solistischen Kompositionen nicht ausschliesslich das cor-basse verwendet, es gab immer auch cor-alto-Solisten und Virtuosen, die den ganzen Umfang der beiden Register beherrschten. Aber das cor-basse hatte das absolute Monopol auf Kammermusik, wenn nur ein Horn verwendet wurde, man denke nur an die Stimmen von Mozarts und Beethovens Quintetten fuer Blaeser und Klavier, Beethovens Septett, Schuberts Oktett und anderen weniger bekannten Kompositionen. Dieses Monopol wurde sogar von Gallay * Zugegeben, Dauprats Nachfolger am Conservatoire, der, obwohl selber ein cor-alto, das tiefere Register fuer den Solisten befuerwortete. *(Jacques Francois Gallay (1795-1864). Seinen Etueden sind immer noch haeufig in Gebrauch, obwohl sie fuer Naturhorn geschrieben sind und keine tiefen Toene enthalten. Ein alter Franzose sagte mir einst: "Ah! Monsieur Gallayer stieg in die Hoehe wie ein Engel, aber er kam nicht in die Tiefe!" Paquis pflegte ihn als Kornett-Spieler auf dem Horn zu bezeichnen.)

Obwohl die tiefen Toene auf dem Horn sehr wertvoll waren, da sie in dieser Lage von den Blasinstrumenten (ausser dem Fagott) die einzigen verwendbaren waren, gab es ja nur sehr wenige davon. Das fruehe cor-basse hatte eigentlich nur den zweiten und dritten Naturton unter dem cor-alto-Register zur Verfuegung. Das Fuehrte zu Versuchen, die begrenzte Skala des Instruments durch sogenannte "kuenstliche" Toene oder "sons factices" zu erweitern, die viel aelter sind als das Stopfen mit der Hand. Das sind Toene, die nicht in der Obertonreihe vorkommen. Es gibt davon mehr, als man gemeinhin annimmt, und ihre genaue Kenntnis ist wichtig fuer das kritische Studium aller aelteren Hornpartien. + Es wuerde aber den Rahmen diese Untersuchung sprengen, eine komplette Aufzaehlung zu geben und die Besonderheiten der Erzeugung zu erlaeuern. Unter Zuhilfenahme dieser Toene, kombiniert mit Stopfen, konnte so ein begabter cor-basse-Spieler mit Muehe die komplette chromatische Skala ueber den ganzen Bereich seines Registers hervorbringen. Einige dieser Toene sind von sehr duerftiger Qualitaet - mehr Geraeusche - aber man findet sie doch in der Praxis,

besonders in den tiefsten Stimmen von Trios und Quartetten fuer Hoerner allein. Die wichtigsten kuenstlichen Toene sind die fuenuf oder sechs Halbtoene unter dem zweiten Naturton:



Sie wurden meist als absteigende diatonische oder chromatische Skala geschrieben oder das tiefe G folgte (wie im besprochenen Solo) direkt auf den 2. Naturton. Sie koennen nur in langsamem Tempo gespielt werden, da die reine Intonation manchmal nur durch Probieren gefunden werden kann.

Diese fueng oder sechs Noten beherrschte jeder cor-basse-Spieler, sogar wenn er (wie Domnich) viele der andern unausfuehrbaren Toene ablehnte. Beispiele von ihrem Gebrauch findet man bei Haydn, Weber und anderswo, und auch in Beethovens Sextett fuer Streicher und zwei obligate Hoerner sowie in seiner Hornsonate. Das tiefe G ist der beste dieser Toene, und seine Qualitaet kann mit Übung fast die der wirklichen Naturtoene erreichen. Da er die Unteroktave des dritten Naturtons ist, wird er moeglicherweise durch Obertoene versktaerkt. Sogar auf dem Ventilhorn werden die kuenstlichen Toene gelegentlich verwendet. Ein zweiter Hornist, der mit dem Anfang von Beethovens Vierter konfrontiert ist, (das tiefe C auf dem Horn in B basso), und nur einen F-Zug zur Verfuegung hat, muss dazu Zuflucht nehmen. Gespielt als tiefes G auf dem F-horn, das durch das erste Ventil nach Es gestimmt wird, kann dieser Ton gleichmaessig und mit guter Wirkung gespielt werden. Eine weitere, nicht allgemein bekannte Tatsache ist es, dass auf den Hoernern in A und B alto -auf denen man den Grundton leicht hervorbringen kann, trotz Lehrbuechern und der versuchten Anwendung des Gesetzes von Cavaille-Coll auf das Horn- kuenstliche Toene bis mindestens drei Halbtoene *unter* dem Grundton erzeugt werden koennen, und auf einem kuerzeren Rohr, wie z.B. einem F-oder Es-Zug (ohne das Horn verwendet) bis zu einer Oktave unter dem Grundton. Die kuenstlichen Toene haengen offensichtlich ganz davon ab, die Lippe genuegend langsam schwingen zu lassen und nicht von der Laenge der Luftsaule, indem das Horn als Verstaerker fungiert in der Art eines Grammophontrichters.

Die Hilfe, die dem cor-basse durch die kuenstlichen Toene gegeben wurde, war aber schwach, und den wirklichen Anstoss zu seiner Entwicklung gab erst die Erfindung des Stopfens mit der Hand durch Hampel, selbst auch ein cor-basse. Es kann deshalb als das Verdienst des cor-basse angesehen werden, durch seine stetigen Bemuehungen -zuerst in der Veraenderung des Mundstuecks und des Ansatzes, dann durch die Verwendung kuenstlicher und gestopfter Toene- und die daraus resultierende Veredelung und groessere Ausdruckskraft das Horn auf das kuenstlerische Niveau gebracht zu haben, auf dem Beethoven es vorfand. Ohne das cor-basse haette die Entwicklung des Horns wie die der Trompete bis zur Erfindung des Ventilsystems stagniert.

Zusaetzlich zu den tiefen Noten, die seine ausschliessliche Spezialitaet waren, wurden vom cor-basse weitere technische Leistungen verlangt, die beim cor-alto nie oder nur in geringem Ausmasse verwendet wurden. Eine davon waren rasche Spruenge ueber alle Intervalle bis zu zwei Oktaven und einer Quinte. Diese Spruenge

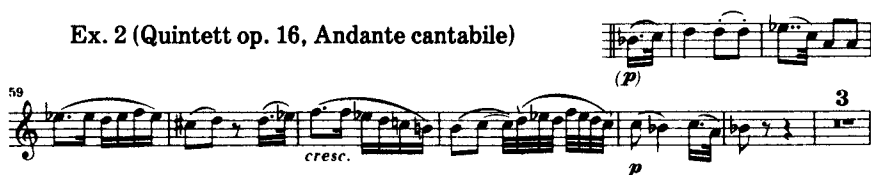
kommen in Beethovens Stimmen sehr haeufig vor und sind haeufig durch die Luecken in der Skala des zweiten Horns zu erklaren, die es verunmoeglichen, die verlangte Note in der passenden Oktave zu blasen. Die zweite Hornstimme der ersten beiden Saeetze der Neunten strotzt davon und ist relativ ermuedend, wie fachkundig auch immer der Ausfuehrende sie spielt.

Eine andere Schwierigkeit war die rasche Ausfuehrung von arpeggierten Passagen und Fanfaren innerhalb eines gewoehnlichen Akkords, was den Namen "batteries du second cor" erhielt. Eine oder mehrere von diesen wurde in fast jedem Solo und wichtigen Kammermusikwerk des Spaeten 18. Jahrhunderts verwendet, bis dann ihre Popularitaet schwand.

Als Beispiele von cor-basse-Passagen seien die folgenden zitiert: das erste stammt aus Beethovens Quintett fuer Klavier und Blaeser (aus dem Jahre 1797) und die restlichen aus seinem Sextett fuer Streicher und zwei Hoerner (von Thayer den Jahren 1794-95 zugeschrieben), das als "unwichtig" bezeichnet wurde. In gewissem Sinn stimmt das auch, dennoch ist es ein erfreuliches kleines Werk, das bei brillanter Wiedergabe immer gut aufgenommen wird, und ausserdem ist es ein fast komplettes Kompendium der Hornpraxis der damaligen Zeit. Man ist versucht anzunehmen, dass es von zwei der damaligen reisenden Virtuosen bestellt wurde; es existieren aber keine konkreten Anhaltspunkte dafuer.

Die Ausschnitte sind alle fuer Horn in Es. Die ersten beiden Auszuege sind Beispiele von melodischen Passagen, die gestopfte Toene enthalten:

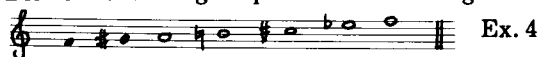
Ex. 2 (Quintett op. 16, Andante cantabile)



Ex. 3 (Sextett op 81b)

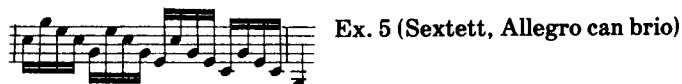


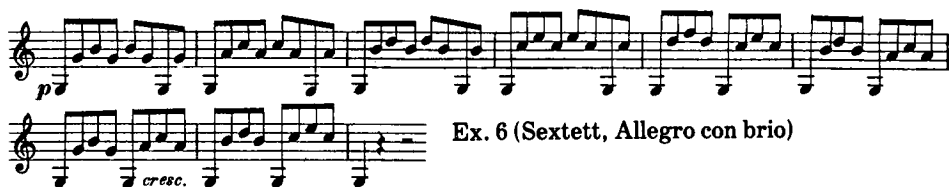
Die verwendeten gestopften Toene sind folgende: :



Die schwarzen Noten bezeichnen ganz gestopfte Toene.

Das obere f wurde manchmal auch ganz gestopft und ist auch so bei Domnich angegeben. Man fragt sich allerdings weshalb, da es teilweise gestopft viel besser klingt. Die naechsten Beispiele sind eine "batterie" und eine Begleitfigur, die grosse Spruenge enthaelt:






Ex. 6 (Sextett, Allegro con brio)

Letztere ist eine der schwierigsten Figuren, die je fuer das cor-basse geschrieben wurden und verlangt eine grosse Sicherheit in der Ausfuehrung sowie eine hervorragende Atemkontrolle, da sie auf einem Atem gespielt werden muss.

Bis zum 19. Jahrhundert galt das cor-basse durchaus nicht als unterlegen, und viele der damals beruehmten Solisten gehoerten zu diesem Register. Seine Arbeit war mindestens so verantwortungsvoll wie die seines Kompagnons, der damals nicht die Beherrschung der hohen Noten durch das Versuchen tiefer Noten aufs Spiel setzte, und verlangte oftmals mehr Brillanz in der Ausfuehrung. Domnich schreibt, dass ein Schueler von der ersten Stunde an sein zukuenftiges Register waehlen sollte. Heute waeren die Studenten erstaunt und entruestet, wenn sie eingeladen wuerden, waehrend ihrer ganzen Karriere zweites oder viertes Horn zu spielen! Aber der Name "zweites Horn" war immer nachteilig, und Dauprat gibt das als einen Grund an, einen Wechsel vorzuschlagen, da auch eine niedrigere Entloohnung damit verbunden sei. Diesem Mangel ist allerdings bis heute nicht abgeholfen worden.

+ C. Forsyth, "Orchestration", London 1914, S. 80. behauptet, dass der Ton 

auf dem Naturhorn nicht existiere. Er haette nur den ersten Satz von Schuberts "Unvollendeter" anschauen muessen, um ein Beispiel zu haben. Man findet ihn auch bei Weber und andernorts. Er war ein anerkannter, wenn auch schlechter, kuenstlicher Ton.

Übersetzung: Daniel Lienhard

(erschienen in *The Musical Times* 1 Januar 1925)





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FORUM: THE FIRST NOTE

by Elaine Seiffert

It was evidenced by investigation of North American horn method books that middle C (written) seems to be the proper first note for beginning horn players to attempt. There could be several logical reasons for this:

1. it is an open note of a scale with no sharps or flats.
2. it is close to a point where the embouchure has little to do but simply vibrate, and therefore is the most "natural" note to play.
3. it fits into the almighty Concert Bb scale and chord, on which are based multitudinous beginning and intermediate band method books for public school use.
4. these books are the only ones found in the schools, and there is no money to buy better or more individual material.

And yet, looking at Horn literature, we see that middle C is a moderately low note in much of the classical repertoire. Third space C (written) seems to be much more in the "middle" of things if one considers the Concerti of Mozart and Rossetti, and the first or solo horn parts from the symphonic repertoire or the woodwind quintet literature, or other small ensemble pieces - the Haydn Trio! Brahms Trio, Danzi quintets, Beethoven . . . the list goes on.

The availability of scale degrees from the 8th harmonic of the natural horn on up, made it possible for the horn to be considered a melodic instrument, and much of our music has come from this base. In North America, the F-Bb double horn is still the most widely used instrument and using the 4th to 6th harmonics on the F horn, we learn C, E, and/or G as our first note(s). The strongest argument in favor of using middle C, E or G (4th, 5th or 6th harmonics), seems to be that they are produced by the most natural and relaxed embouchure. It is all well and good to approach the production of the first note in the most natural way possible, but in actuality, what is natural about facing a new teacher, for the first time, and holding on to five pounds or so of cold tubing, seated on an uncomfortable chair - or worse yet, standing! trying to make a "raspberry" (which mother always said was a disgraceful thing to do) into a little hunk of cold metal that wants to stop the lips from moving anyway?

Of course, things are not that bad (we hope), but could we not aim for the 8th harmonic to be part of the good habits we would like to see formed at the beginning - along with breathing, posture, proper mouthpiece placement and the rest?

There are other good arguments to support the use of the 4th harmonic. It lies in the middle of the horn range, which will all have to be mastered eventually, and it is easily produced by most, which eliminates a certain amount of anxiety. It requires a fair amount of air for a good, well centered tone, and after all, it is "middle C".

Neither of these views takes into account the individual jaw or tooth position, thickness of the lips, stature of the player, previous experience and so forth. But it is an interesting question.

Many times I have seen a student playing upward from the 8th harmonic before they had developed sufficient musculature to handle repeated playing of these notes. Unfortunately, band parts use them and the kids have to play them—sometimes before they are ready. It would seem that beginning on the 8th harmonic would help the student to develop the musculature for these harmonics sooner, thereby saving the student from the inevitable bad habits produced by trying to get these notes any way possible.

What was your first note? (Do you remember?) Where did you live when you first started to play? Do you consider yourself a high or low player—or either? What would you do if you were an instrumental music teacher with eight young students, all eager to play in the school band?

Please write to let me know. Write your letter on your stand during a tacet movement, or on your lunch tray at school, or in the blessed half hour after the kids are down for the night, or on your dictaphone for your secretary to type, or on the bus on a run-out, or in your teaching studio when a student doesn't show up! A consensus of your opinions will appear at a later date. Write to:

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RECORDINGS

Christopher Leuba
Contributing Editor

Thanks are in order to Mr. Joe A. Aue, for his assistance in providing material for this issue.

A source for imported recordings is

Records International
P. O. Box 1140
Goleta, CA 93017

Recently submitted for review: RCA XRL1-3212, *Mostly Fats, The Canadian Brass Plays Fats Waller's Greatest Hits plus tunes by Jelly Roll Morton, James P. Johnson and others*. Graeme Page is the hornist with the Canadian Brass.

The blurb on the record jacket, quoting the New York *Daily News*, just about tells it all: "These are musicians anybody could love; this versatility must be heard to be believed." As one who has been a long-time fan of theirs - I heard their debut concert at the Stratford (Ontario) Festival in the mid-60s and have heard many concerts and live broadcasts since then - I can vouch that this group is "for real", and to borrow one of Buckminster Fuller's favorite words, is truly synergistic, i.e., the ensemble achieves greater results than the potential of its individual components would predict . . . they are a major chamber group, with a delightful collective personality and an approach in the concert hall that approaches *schlock*, but wins both the sophisticated New York and the dour Seattle audience.

This recording comprises materials arranged for the Canadian Brass by Luther Henderson, Lee Norris, Micky Erbe and Don Gillis, displaying the

group's potentials to the utmost, at times giving the listener an unexplained taste of their direct approach towards the audience.

This is the first of their recordings which gives them an even break sonically: three previous recordings were released in Canada. The recorded sound is remarkably similar to the live sound I experienced at Meaney Hall in Seattle during the Spring of 1979, "close" enough to hear what is happening, but with a satisfying resonance. Any quibbles? Perhaps: a noticeable pre-echo transferred from the tapes, and a vinyl pressing which will melt into surrealistic art as it passes through the Postal Service's custody.

Anthony Cecere is heard on two current releases of Peters International, playing the Haydn Concerto for First Horn* (PLE 060) and Mozart's Concerto No. 4, K.495 (PLE 088).

Both are recorded in a spacious environment, and the supporting orchestra achieves a gracious sonority.

Cecere is yet another of the outstanding younger generation of players, already demonstrating outstanding technical mastery of the instrument along with obvious musicality, enhanced by a pleasing concept of tone and impeccable intonation.

I found the recorded quality of Cecere's middle low register not always flattering; I attribute this to an audio engineer's misconception of horn sonority.

*The *Concerto No. 1* should be correctly named the *Concerto for First Horn*. See Horace Fitzpatrick, *The Horn and Horn Players*, Oxford University Press, 1970.

In these two works, this is not a major deficiency. On the other hand, some of the lowest tones, especially in the Haydn, are surprising in their warmth, and the zing and sizzle of Cecere's *forte* is well captured by the recording.

These are indeed outstanding performances by a young artist: one feels, however, an essential conservatism in his approach to the instrument. It will be interesting to hear in the future how he reconsiders many interpretative elements, perhaps rethinking his cadenzas, both as to substance and "shape", as well as allowing himself to indulge in more leisurely espressivos in the pace of some passages, for instance in the second movement of the Haydn, bars 52 and 53. His excellent lip trills will also benefit from a smoother joining of the "*nachschlag*", or resolution, to the body of the trill.

Peters International is certainly to be commended for their endeavor in presenting a new young artist on record.

Delos* has recently provided a disc for review, *The American Brass Quintet* (DMS 3003), featuring the American Brass Quintet, with David Wakefield as Hornist.

In previous comments, I have mentioned my concern with problems of proper adjustment of blend and individuality between the upper brass, horn and lower brass, both in performance and recording of brass quintets. The American Brass resolves this question, in part, by using two trombones, tenor and bass, for the

lower voices, rather than the trombone tuba pairing more often chosen. With Wakefield's clear tone production, there is a logical transition throughout the range from top to bottom.

The recording was mastered by the recently developed digital process. This, combined with microphones especially designed for the high pressure inherent in brass performance, provides an incisiveness and clarity without harshness which is remarkable. The intricate passage work of the Gabrieli works, so well executed by the ABQ, is convincingly captured on disc. This is "state of the art" recording, and those interested in the technical aspects of recording should give this disc their attention.

The American Brass Quintet and the Canadian Brass (reviewed previously) - both outstanding - give us differing outlooks upon both performing and recording. As I implied earlier, the Canadian Brass relies somewhat upon an "aura" which it sets up between itself and its audience; the American Brass relies upon an overriding attention towards technical expertise and an artistic overview which never needs interaction with the audience to validate itself. Both groups, and recordings, are outstanding in their way.

Two more recent releases by Delos, presenting the artistry of Gerard Schwarz, until recently Principal Trumpet of the New York Philharmonic, *The Classic Trumpet, Concerti of Haydn/Hummel* (DMS 3001), and *The Sound of Trumpets* (DMS 3002), are of special interest to all performers, outstanding in their demonstration of freedom within discipline, exemplified by Schwarz's elegant improvisations during the recapitulation of the main theme in the slow movement of the Haydn, as well as some natural sounding, and unpretentious ornamentation during most of the baroque pieces he performs.

*DELOS RECORDS, Inc.
855 Via de la Paz
Pacific Palisades, CA 90272

Your reviewer recently came across a pair of early discs recorded by Aubrey Brain. Three sides contain an incomplete performance of the Second Concerto of Mozart, K.417, with the soloist accompanied by the Royal Symphony, and the fourth side gives us the Reverie of Alexander Glazunov, with Brain accompanied by "Mrs. A. Brain". The discs are Edison X508/509, with matrices X 168 CD, X 167 91, X 168 1B and X 168 4L.

ANGEL SZ 37655

Gerd Seifert
Norbert Hauptman
Christoph Kohler
Namfred Klier

Schumann, Konzertstueck, opus 86
 Schumann, Symphony 3

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 Jerome Kern arrangements
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David Wakefield [American Brass
 Quintet]

Scheidt, Battle Suite
 Ferrabosco, Almayne
 Ferrabosco, Dovehouse Pavan

Morley, Widow's Myte
 Weelkes, Why are you ladies staying
 Simpson, Allemande
 Dowland, Volta
 Bach, Contrapuncti #3 & #9
 Speer, Sonata à 4
 Stoerl, Sonata
 Speer, Sonta à 5
 Cooper, "Al Primo Giorno"
 Cooper, Fancie à 5
 G. Gabrieli, Canzon per sonare prime
 à 5
 G. Gabrieli, Canzon per sonare # 4
 G. Gabrieli, Canzon per sonare, "La
 Spiritata"
 A. Gabrieli, Ricercar del sesto Tuono

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Ernest Maes
 (Antwerp Chamber Music Society)
 M. Franco, Divertimento for Horn &
 Strings
 Telemann, Concerto for Horn &
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 Corelli (M. Franco), Sonata opus 10/5

EDISON X508/509 (78 r.p.m.)

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 Glazunov, Reverie

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PETERS INTERNATIONAL PLE 060

Anthony Cecere

Haydn, Concerto No. 1

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RBM 3038

Siegfried Machata

Reicha, Quintett for Horn and Strings
Bohner, Sechs Variationen fuer
Horn, 2 Violinen, Viola u. Violon-
cello

RCA XRL1-3212

Graeme Page (Canadian Brass)

arrangements of compositions by:
Fats Waller
Jelly Roll Morton
James P. Johnson
et al.

RCA RL 30321 (German)

Adrian van Woudenberg

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composer? Tscherepnine?

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Jože Falout

Uroš Krek, Concerto
Primož Ramouš, *Roll Call* for Horn
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(Harry Freedman, Toronto, Canada, 1977)

SIDE 2 HORN AND ELECTRONICS

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GUEST REVIEWS

by James H. Winter

Douglas Smith (Arranger): *Four or More, Christmas Carols for Brass*

Nashville, Tennessee: Broadman Press, 1978

Several volumes of standard Christmas carols for basic brass quartet, with alternate parts for a horn to replace the first trombone or a tuba to double the lower trombone at the octave below, these are very skillful and imaginative arrangements. Mr. Smith is a competent, gifted arranger, with a fine contrapuntal technique.

The publisher indicates that the arrangements are suitable for accompanying choral groups, and that the ranges reflect this. It seems a pity to have to register a negative response to arrangements which are otherwise so fine, but the ranges are low, and far more appropriate to the gloom of Good Friday than to the exuberance of Christmas: The first trumpet part (in B-flat) never reaches a written F", and exhibits a tessitura around g'; the horn part, substituting for the first trombone, is correspondingly low and lacking in challenge. Perhaps the publisher will give this talented arranger freedom to write for brass with ranges and technical challenges suitable to advanced junior high students; regrettably, the examples sent to this reviewer do not reach any such levels.

by Drake Mabry

Dennis Brain a biography, Stephen Pettitt, London: Robert Hale Limited, 1976 edition reprinted with corrections 1979. 192 pages, 17 photographs.

On September 1st 1957 the music world was shocked by the tragic news that Dennis Brain had been killed in an automobile accident. He had been returning to London from a concert in Edinburgh when his car left the road and struck a tree just seventeen miles from his home. At age thirty-six Dennis Brain was the most well-known and respected horn player of his day. The youngest of three generations of horn players, he had made the horn acceptable as a solo instrument through his public performances and recordings. It has been over twenty-two years since his death and yet the interest in him as a musician and person continues. Many of his performances have been reissued on record. The famous Angel recording of the four Mozart Concerti is still available and has been a best seller for twenty years.

Dennis Brain's artistry has inspired performers of all instruments, not only horn players. Many compositions have been written for him including Britten's *Serenade for Tenor, Horn, and Strings*, and Hindemith's *Horn Concerto*.

The book is extremely well-written and organized. The lively writing style clearly illustrates Dennis's brilliant career and contains interesting accounts of the earlier generations of horn playing Brains. One also gains insight into the musical life of London from the early 1800's to 1957.

Included in the book are several fascinating photographs including Dennis Brain in his early school days to the last known photograph of him at a rehearsal in Edinburgh the day before the accident. Also included are pictures of his grandfather, father, and uncle. These photographs clearly show the tradition of the "Brain" jaw.

The book is organized chronologically beginning with a brief history of the horn

followed by chapters about A. E. Brain (senior), Aubrey Brain, and Alfred Brain.

Most of the book is devoted to Dennis Brain and progresses from his childhood, through his growth into a major artist, and concludes with the automobile accident. Stephen Pettitt has interviewed many musicians and friends of Dennis and has obviously spent many hours researching record and tape archives.

He objectively discusses Brain's performances including the great ones as well as the compositions that gave him trouble. Needless to say there were rarely times that Dennis Brain had trouble with anything but these are dutifully noted.

The anecdotes are generally well-known and although time may have caused some to grow, the main ideas are still intact. This is not just a book of stories glorifying Dennis Brain. Much of the fascinating reading is a result of the factual events surrounding his life: his first professional performance with his father in Bach's Brandenburg Concerto No. 1, the wartime engagements, the founding of the Philharmonia with Dennis as principal horn, the change from the Raoux to Alexander horn, his interest in chamber music and conducting, and finally the last years of his life. There are observations of his personal life including his marriage to Yvonne, his friends, and his love of sport cars, which give an interesting insight to his personality.

He was noted for his clam composure both on and off stage. He did not have an eccentric personality. There were times, though, when he would inadvertently unnerve an unsuspecting conductor by waiting until the last second before bringing his horn to playing position for an important solo. He also had the habit of reading automotive magazines during rehearsals. His sense of humour is evident

through his rapport with his friends and can also be seen in his performing a concerto by Leopold Mozart on the hosepipe for a Hoffnung concert.

The final chapter discusses his horn playing from technical and stylistic perspectives. Although he rarely taught, much has been learned about the physical aspects of his playing from his colleagues. These include his embouchure, playing over the "break", and the types of mouthpieces and horns he played. Also discussed is his approach to style and interpretation of music.

The appendix contains discographies of the Brain family from grandfather to grandson and is filled with many unreleased items that will intrigue any horn player. The discographies include solo and orchestral recordings and are taken from commercial releases as well as tapes from the archives of the BBC, RIAS, and private sources. Some of the unissued items featuring Dennis Brain are Beethoven's Sextet Op.81b, Haydn's Horn Concerto No. 1, and the Hindemith Sonata. The BBC has recently introduced a new reissue label and plans to release some previously unavailable recordings of Dennis Brain.

One of the criticisms of the appendix is the exclusion of recording dates for the commercial recordings although some dates are listed throughout the text. The orchestral listings of Dennis Brain are too brief and are incomplete for the other members of the Brain family.

It is unfortunate that there is no mention in the text of the 1952 film (of which this reviewer has a copy) featuring Dennis Brain playing the Beethoven Horn Sonata. The film offers a fascinating visual insight into Brain's playing and deserves more than a mere mention in the appendix.

These criticisms are minute compared to the invaluable contribution Stephen Pettitt has made to french horn literature. Recently Yvonne Brain mentioned in an interview that Stephen Pettitt probably knew more about Dennis Brain than anyone else and that she was very pleased with his biography. The author's admiration and respect for Dennis Brain is easily apparent as one reads the book. Highly entertaining yet factual, the book is obviously written by a man who understands the personality and artistry of Dennis Brain.

At present the publishers, Robert Hale Limited, do not list a distributor in the United States although the book can most likely be ordered through an American book dealer if not directly from a dealer in England. An inquiry has been made to the publisher about its availability in the United States.



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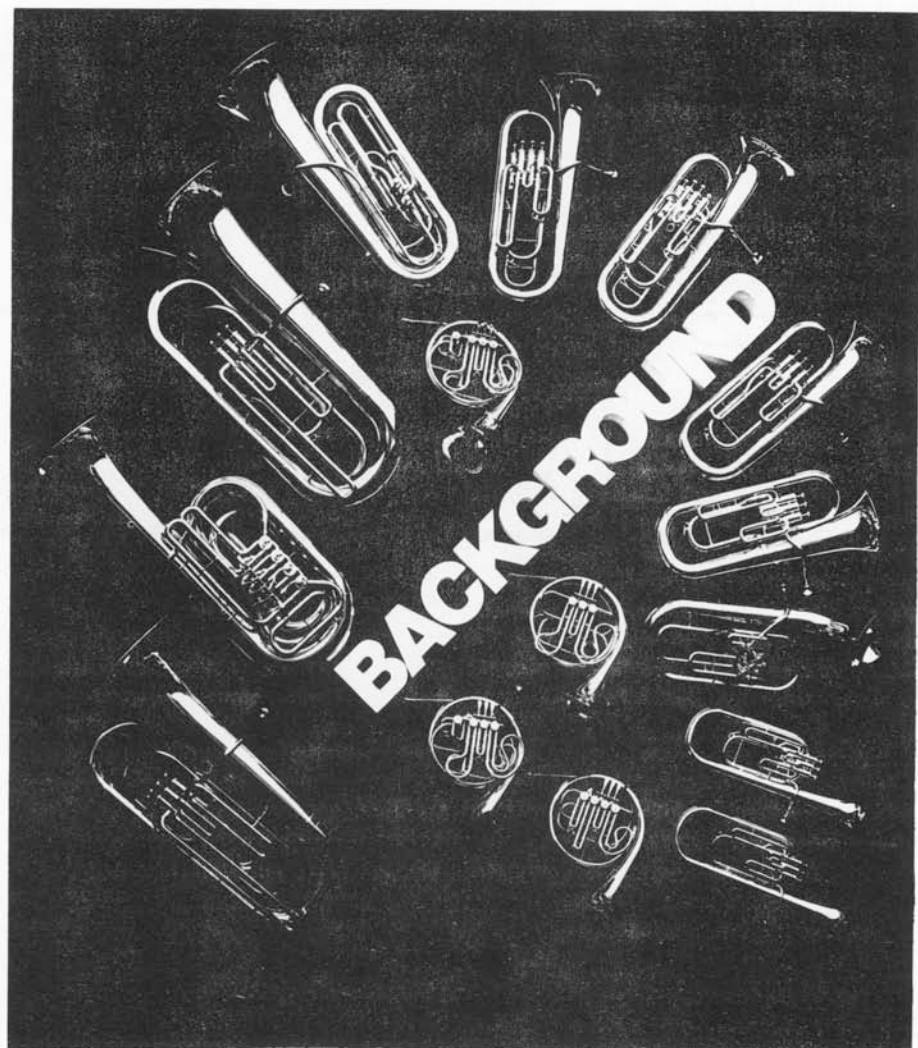
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MUSIC IN MANUSCRIPT

by Gayle Chesebro

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

WIND TUNNELS for Trumpet, Horn, and Trombone (1976) David Deason/219 W. 106th St., Apt. 5-W/New York, NY 10025/USA

WIND TUNNELS has received many performances and is worthy of a lasting place in the brass trio literature. When I first listened to a tape of a performance by members of the Olympic Brass Quintet from Juilliard, I was dazzled by the performance and the piece. The music allows, even invites, the listener to mentally conjure up unpredictable, shifting patterns and configurations of **WIND TUNNELS**. The nine-minute duration is divided into three movements which are as follows: *Maestoso: Allegro, Lento e mesto*, and *Allegro molto*. The outer movements are active, even frenzied; the middle movement is more subdued. The composer mentions a "rhythmic power" in this piece, and the reviewer finds this term very apt. The composer manages to create one surprise after another as he uses shifting meters and changes in voicing, dynamics, articulation, and textures. Especially effective are the solo passages with sparse accompaniment by the other instruments. Reading from the score is advisable so that everyone is well-informed as to the rhythmic interplay between the voices. **WIND TUNNELS** offers a contemporary, programmatic contribution to the literature with a welcome absence of comical overtones. It is serious music for serious musicians.

Approximately a year ago, I was privileged to meet Balint Varga who was on tour with the Budapest Symphony in Greenville, South Carolina. Several musician-friends, my husband, and I visited with Mr. Varga following an enjoyable concert. During our visit, we discussed music in the United States as we knew it and in Hungary. Mr. Varga was so knowledgeable, so gracious, and so interesting that it was a memorable evening. Following our visit, Mr. Varga was kind enough to send me some pieces by Hungarian composers which are available from Editio Musica Budapest or through Boosey and Hawkes. As I perused the scores, I felt that the music would mean so much more if there was a brief description of the musical climate in Hungary which produced these works. The following information is from Mr. Varga's reply to my inquiry.

"It is rather a tall task to summarize the history of Hungarian music in the 20th century in a nutshell. Composers in this country in the 19th century were either German-oriented or adopted a 'Hungarian' style which was based on gypsy cafe music rather than genuine folk music. The founder of the Hungarian opera, Ferenc Erkel, was much taken with Verdi.

It was Bartok and Kodaly who, through their folk music research and collecting, called attention to a hitherto neglected aspect of our national heritage. Both based their *oeuvres* on folk music but in a different manner. Kodaly was very much a national figure and Bartok more international in his outlook and appeal. This is not to say that Kodaly did not come to enjoy an international reputation. Many composers emerged in their wake before the Second World War, but none measured up to Kodaly and Bartok. Slightly older than Bartok and Kodaly was Erno (Ernst von) Dohnanyi who continued a Brahmsian rather than a Hungarian

tradition. Leo Weiner, a few years younger than Dohnanyi, was also more neo-Romantic in his style and more interested in Hungarian folk music than Dohnanyi. Weiner, incidentally, was a marvelous teacher of chamber music—all of the major Hungarian string quartets and soloists in the world today were his pupils.

Bartok left Hungary in 1940; Kodaly stayed. Until his death in 1967 he was revered as the grand old man of Hungarian music who did more than anyone else to ensure that the young generation received a proper musical education. The Kodaly method, or Kodaly concept of music education is now famous all over the world. Kodaly was also the professor of most Hungarian composers who are now in their middle age.

After the Second World War, there was a period, roughly up until 1958, when cultural life in this country was rather cut off from the rest of the world and our composers were encouraged to write divertimenti and cantatas in a pocket-Kodaly idiom. Visits to international festivals such as Darmstadt and Warsaw, studies with such composers as Messiaen and Petrassi, and contact with new music through the radio changed the outlook of the older composers and created an entirely new climate in which the young ones were able to develop in a healthy manner. Typical of the change was the *oeuvre* of Gyorgy Kurtag, who, after studies in Paris, repudiated everything he had written up until then and marked his String Quartet, composed after his stay in France, as Opus 1. Today he is one of our best composers. Roughly the same age is Andras Szollosy (b. 1921) who studied with Petrassi in Rome and only wrote his first work he is prepared to acknowledge today in 1964. He was also the first one to win the coveted title of "Distinguished Composition of the year" of UNESCO's

International Rostrum of Composers in 1970 with his Concerto No. 3. Other winners of the title have been Sandor Balassa for his Requiem for Lajos Kassak (1972) and Zsolt Durko for his Burial Prayer (1975). In addition to Kurtag, Szollosy, Balassa and Durko, there is also Attila Bozay (b. 1939) who has developed an individual style and has attracted international attention with his experiments using zithers, recorders, etc. Mention should be made of the Budapest New Music Studio including such men as Laszlo Sary, Zoltan Jeney and Laszlo Vidovszky whose writing had a great deal to do with the Cage school".

The following compositions are from the 20th century Hungarian literature for horn. Atonal and aleatory components are present in all of these pieces to some degree.

Zsolt Durko **IMPROVVISAZIONI** for Woodwind Quintet (1964-65)

Durko was born in 1934 and began his musical training at the Budapest Academy under Ferenc Farkas. In the early 1960s he attended Petrassi's course in Rome which influenced his style. His *oeuvres* have been performed all over Europe, America and Australia.

For a woodwind quintet that is not familiar with atonal and aleatory works, this piece would be an ideal undertaking. The five brief movements have rhythmic relationships given but no metric indications. The piece is guided by indications, such as "impetuoso, calmo, libero, etc" which indicate the spirit of the music. Generally, the work is well written and interesting.

Zsolt Durko **SYMBOLS** for Horn and Piano (1968-69)

Ten movements occur without pause

in this atonal work. The horn lines are lyrical in concept despite the frequent large leaps. The piano part often spans three staves in order to notate the subtle shadings and indicate pedalling nuances. Very specific instructions are given regarding nuances in dynamics and tempo changes. The range of the horn is from pedal *f*-sharp to the final pitch of high *b*-flat (pianissimo, of course).

Zsolt Durko ICONOGRAPHY NO. 2 for Horn Solo and Chamber Ensemble

Each instrument in the Chamber Ensemble is used soloistically, and the group consists of flute (doubling on piccolo), oboe, *b*-flat clarinet, one percussion player for an exotic assortment of instruments, violin, viola, and cello. Intriguing timbres are created in each of the contrasting movements, and, typical of Durko's compositions, the piano dynamic levels are prevalent. The horn part is distinguishable as a soloist often due to contrasted writing styles. For instance, the horn will have long, lyrical lines while the ensemble performs rhythmic, short phrases; or the roles of the two may be reversed. This is a fascinating score within the atonal idiom.

Zsolt Durko EIGHT HORN DUETS

Minor seconds and augmented fourths abound in these delightful duets. The set consists of short duets which would be very appropriate for an attractive, atonal addition to a recital. The low register is exploited in an articulate manner. My favorite is number 4 of the set.

Kalmar La Stanza Quarta Trio for three horns in F (1976)

Each player will need to play from a score since the melodic material consists of dovetailing lines among the three

voices. Muted, stopped, and open timbres are utilized. Spatial notation is used with arrows to indicate accelerating motion and slowing motion in the lines. Cadential-like stops are indicated by fermatas. With this trio, you will be assured a change of pace from Reicha.

Istavn Lang MONOLOGUE FOR SOLO HORN (1974)

Intervallic material ranges from very wide leaps to microtones in this unaccompanied piece. There is an ascending glissando notated that goes from high *c* upwards. Potentially, this could be a *tour de force* for a hornist interested in the musical and technical challenge of this unique composition.

Miklos Kocsar VARIZIONI for Woodwind Quintet

Using many of the 20th century avant garde techniques such as spatial notation, aleatory writing, interdependent melodic lines, and also more conventional devices, this piece will test the capabilities of any woodwind quintet.



REPORT ON THE 1979 IHS COMPOSITION CONTEST

The first International Horn Society Composition Contest succeeded in bringing to light some exciting works for horn. The 1979 competition included three divisions for entrants. The categories and results are as follows:

Division I: Works for Horn, Voice, and Piano

Winner: Dr. Donald Grantham of Austin, Texas, Composer of *LA NOCHE EN LA ISLA* for Baritone, Horn, and Piano.

Winner: Dr. Donald Busarow of Springfield Ohio, who composed *DEATH, BE NOT PROUD* for Soprano, Horn, and Piano.

Division II: Works for Horn and Strings

No winner was chosen in this category.

Division III: Works for Multiple Horns [5-16 parts]

Winner: David Stanhope of Paddington, Australia, composer of a work for eight horns entitled *HORN PLAYERS' RETREAT AND PUMPING SONG*.

Honorable Mention: Steven L. Winteregg of Springfield, Ohio, for his *PASTICHE* for six horns.

The honor of winning our Composition Contest bears more meaning and significance when the panel of judges is revealed. Our distinguished group included Karel Husa of Cornell University, Ithaca, New York; Vaclav Nehlybel of the University of Lowell, Lowell, Massachusetts; and Alfred Reed from the University of Miami at Coral Gables, Florida. Armed with scores, tape recorder and tapes, your Chairman met the three judges at the Midwest Band and Orchestra Clinic held in Chicago, Illinois. At this time, the judges discussed the works and reached their decision.

There is a possibility that the winning works will be performed at the International Horn Society Workshop in Bloomington, Indiana (June 15-20). Following these performances, we hope to make a presentation to the composers who can be present.

As chairman of the Composition Contest, I would like to express appreciation from the Horn Society to these ambitious composers for sharing their creativity with us. A great deal of one's self goes into the composition of an original work and the compilation of materials required to enter the contest. Because the IHS is interested in encouraging the performance of new pieces, we include here a listing of the composers and works that were submitted to the 1979 Composition Contest. These scores will be on file in the IHS Archives at Ball State University in Muncie, Indiana. Some of the interesting and worthy works which were not chosen as winners will be reviewed in a future issue of the *HORN CALL*.

ENTIRES FOR THE IHS COMPOSITION CONTEST FOR 1979

Division I: Works for Horn, Voice, and Piano

| | | | |
|-------------------------|------------------------------------|------------------------|--------|
| Jerome Becker | To Touch the Stars | (Soprano) | |
| Donald Busarow | Death, Be Not Proud | (Soprano) | WINNER |
| Carleton Clay | Scenes for Soprano, Horn and Piano | | |
| David H. Cox | The Character of Love | (Tenor) | |
| Royce Dembo | Velvet Shoes | (Soprano) | |
| Matt Doran | To the Moon | (Soprano) | |
| Donald Grantham | La Noche en la isla | (Baritone) | WINNER |
| Burton Hardin | High Flight | (Soprano) | |
| Elliott L. Higgins | Paraphrase | (Baritone) | |
| David Jex | And Starlit Stonehenge | (Contralto) | |
| Gerhard Muller-Hornbach | Nachts | (Baritone) | |
| Robert Patterson | Song | (Soprano) | |
| Thomas Jay Porter | Arise | (Soprano and Baritone) | |
| Arlene Zallman Proctor | Sonnet XXXIII | (Baritone) | |
| Jeanne Singer | From Petrarch | (Mezzo-Soprano) | |
| Daniel A. Steinert | Three Songs | (Soprano) | |
| Mark Alan Taggart | A Song for Morning | (Bass-Baritone) | |
| Ralph Turek | Hymn to the Night | (Soprano) | |
| Ty Thornton | Song Without Words | (Soprano) | |

Division II: Works for Horn and Strings

| | | |
|------------------|--|-------------------------|
| Mary Bradley | Adagio and Allegro | (2 Violins) |
| Jerome Becker | The Answers to my Prayers | (2 Guitars, 1 Bass) |
| Jeffrey R. Ching | Concerto in E-flat | (Strings) |
| Richard Cioffari | Concerto for Horn and Strings | |
| Robert Clarida | Concerto in One Movement | (Strings) |
| Jim Collorafi | Quintet in E-flat "Shoe" | (Vln., 2 Violas, Cello) |
| Morton Gold | Songs Without Words | (Strings) |
| Roger Johnson | Aria | (String Quartet) |
| Lev Kogan | Hassidic Rhapsody | (Strings) |
| Nan Schwartz | Horn Opus I | (String Quartet) |
| Claude T. Smith | Three Contrasts for Solo Horn and Str. Orch. | |
| Steven Smith | The Latent Romantic | (3 Celli) |
| Joseph Summer | Waltz of the 13th Bee | (Vln., Viola, Cello) |

Division III: Works for Multiple Horns

| | | |
|----------------------|--------------------------------|------------|
| May Atherton "Bandy" | Horn Octette | |
| Donald Busarow | Aria for Double Horn Choir | (10 Parts) |
| Lisa Donovan | Melody for 16 Horns | |
| Wallace Dupue | Horns of Glory | (5 Horns) |
| Sylvain Frémaux | Trajectoires | (5 Horns) |
| Roger Johnson | Aria | (5 Horns) |
| James Arthur Kirk | Horn Sextet | |
| C. R. McManus | Three Sketches for Horn Sextet | |

| | | |
|---------------------|--|--------------------------------|
| Ronald Randall | Suite for Horn Quintet | |
| David Stanhope | Horn Players' Retreat and Pumping Song | (8 Horns) WINNER |
| Jared Spears | Antiphones | (6 Horns) |
| Richard Vinton | Song for Six Horns | |
| Robert Washburn | Horns A 'Plenty | (5 Horns) |
| Steven L. Winteregg | Pastiche | (6 Horns) HONORABLE MENTION |
| Don Caron | Acronyms | (8 Horns) |
| Glen Newton | Marble | (6 Horns) |
| Tom Warfield | Five Short Pieces for 11 Horns | |

Future competitions will be sponsored by the IHS in 1980 and 1981. The categories for the 1980 contest are (1) *Horn with Four-Part Chorus [SATB]*, (2) *Duo for Horn and Percussion* (multiple percussion or one percussion instrument), and (3) *Multiple Horns* (5-16 parts). The three divisions for 1981 are (1) *Horn with Electronic Tape*, (2) *Horn with Wind Ensemble* (up to 35 separate parts), and (3) *Multiple Horns*. November 1 is the deadline for submitting materials to enter the competition. The IHS invites the participation of all interested composers. Please address inquiries to Dr. Gayle Chesebro/Chairman, IHS Composition Contest/Music Department/Furman University/Greenville, South Carolina, 29613, USA.



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REVIEW OF WINNING COMPOSITIONS IN DIVISION I.

by Gayle Chesebro

Winner of the 1979 Composition Contest

LA NOCHE EN LA ISLA

by Donald Grantham

For Baritone, Horn, and Piano

Donald Grantham has received degrees in music from the University of Oklahoma and the University of Southern California. His teachers have included Halsey Stevens, Robert Linn, and Ramiro Cortes. In 1973 and 1974 he received the Walter Damrosch Scholarship for study with Nadia Boulanger at the *Conservatoire Americain* in Fontainebleau, France. He has received numerous awards and prizes in composition, including a MacDowell Fellowship, the McHugh Prize for his TRIO and the Helen S. Anstead Award and the Lili Boulanger Composition Prize for his HARPSICHORD CONCERTO. He is presently teaching theory and composition at the University of Texas in Austin, Texas.

LA NOCHE EN LA ISLA (Night on the Island) is based on a poem by Pablo Neruda, and the score includes an English translation of the poem by Donald Walsh. This piece, already scheduled for a performance in Carnegie Hall, merits many performances. Although the work is attractive on first hearing, the more the score is studied, the more depth and detail one can appreciate. In particular, one should note the close relationship between the text and the musical setting.

The piano part is often in the upper register creating a delicate and ethereal effect. A supernatural influence is represented in the horn part which descends a minor third by quarter tones. The

quarter-tone motive is in the middle register and seems so appropriate that one cannot imagine another way in which to properly express the mood. The music always reflects the text and exudes the romance of the poetry. One obvious use of word-painting occurs when the piano is omitted as the horn and voice are set to the text of "wild and sweet....fire and water..." Pairs of metaphors are likened to the pairs of instruments representing the two lovers. There is a naturalness to the flow of the music and a unity that might cause one to wonder whether the music or the text was conceived first.

The horn ascends to high *c* and descends to a pedal *e* which may be performed as a multiphonic. Stopped horn and flutter tonguing also occur. The baritone voice range is from low *g*-sharp to *g* above middle *c*, encompassing two octaves.

Winner of the 1979 Composition Contest

DEATH, BE NOT PROUD

by Donald Busarow

For Soprano, Horn, and Piano

Donald Busarow was born in Racine, Wisconsin. He graduated from Concordia College in River Forest, Illinois, and continued his studies in organ and composition at the University of Michigan, the Cleveland Institute of Music (MMus), and Michigan State University (PhD). Dr. Busarow serves as chairman of the Organ and Sacred Music Departments at Wittenberg University in the School of Music and teaches courses in organ, composition, and church music. Published compositions by Donald Busarow are listed in the catalogues of Concordia

Publishing House, Augsburg Publishing House, and Chantry Music Press.

Based on John Donne's Holy Sonnet, No. 167, Busarow's work will easily enter the frequently performed works for horn. Of his work, the composer states:

"The basis of the musical material is two Easter chorales (related in their Latin origin), *Christ Lag in Todesbaden* (Christ Jesus Lay in Death's Strong Bonds") and *Christ ist Erstanden* ("Christ is Arisen"). These tunes, or fragments of them, appear in the above order with the first four-note motif in the horn taken from the first chorale. The soprano responds with the same pattern in the opening words "Death, be not proud". The horn extends the chorale line under the words "for, thou art not so", and finally states the entire opening phrase at the conclusion of the first section ("Poor death, nor yet canst thou kill me"). The two middle sections of the composition are based entirely upon free material. Immediately following the question "Why swellest thou then?" the first verse of *Christ ist Erstanden* is played by the muted horn and heard the second time with the soprano counter-melody. The piece concludes with *Hallelujahs* added to the Donne text by the composer."

Death, in its simplicity and profundity, is approached with confidence and self-assurance in this composition. The performers can use the same approach for the music whether it be in a concert setting or in a church setting. None of the three parts is technically difficult and the range of the horn part is from *a*-flat below middle *c* up to high *c*-flat. The archaic-sounding harmony and the use of the timeless chorales lend a spirit of agelessness to the piece.

REVIEW OF WINNING COMPOSITIONS IN DIVISION II AND III

by Douglas Hill

The first annual IHS Composition Contest found one winner (\$500.00 and publication of the winning composition by the Hornists' Nest) and one honorable mention from Category three: Horn Ensembles. This category will be the only repeating one for each of the competitions for two important reasons: multiple horn repertoire is in need of new, high quality compositions, and such works will potentially serve a greater number of our members.

The winning composition is entitled "Horn Players' Retreat and Pumping Song," by the Australian composer, David Stanhope. Mr. Stanhope is an active professional hornist, solo pianist, and composer of "Cortettes for Four Horns" (Published by Hornists' Nest) and several orchestral folk-music settings.

Here we have a brief, light hearted, two movement octet for horns. It begins with a 21-measure, mostly chordal introduction which simply establishes the rich sonorities of the ensemble, the tonality (Eb), a blending of stopped and open horns, and an effective final muted "retreat." Regarding the "Pumping Song" the composer states: "This title springs from my wish to express something of the spirit of old sea (pumping) shanties. All material used in the composition is entirely original." It begins with a solo statement of a happy sixteen measure melody in 6/8. The piece continues to dance through numerous repetitions of the melody with various orchestrational trappings, building to the expected (and enjoyable) boisterous ending.

This work is fun to play and would

add a joyful and light mood to a college horn ensemble concert. (There is need for both a strong low and strong high range player.)

Our Panel of Judges decided a second work was worthy of special recognition (i.e. "Honorable Mention"):

Pastiche. As the name suggests, this exceptional work for six horns draws its motivic materials from an existing source, in this case from the famous chorale tune "A Mighty Fortress is Our God" by Martin Luther. Steven L. Winteregg, tubist in the Dayton (Ohio) Philharmonic and University (of Wittenberg) Brass Quintets and composer-in-residence at Cedarville College, is the composer of this substantive four movement work. Mr. Winteregg writes: "Each movement is based on a different phrase of this Lutheran Hymn. While each phrase is presented in its original form some place in each movement, the phrase is also found in its inversion, retrograde, and retrograde inversion and undergoes motivic development. In other words, each phrase becomes the kernel from which each movements grows."

The four movements, based loosely on the classical symphonic design, complement and contrast each other in a building of interest to the end. The six voices are often separated into trios both rhythmically and harmonically. The tertian oriented harmonic language is most interesting with a wide usage of polytonality between the trios. The rhythmic writing is conservative but, in most cases, easily retains one's interest; especially during the frequent and effective metric alternations. One also notices a strong melodic orientation amidst its frequent motivic fragmentation.

Pastiche is a strong new work with substance, message, invention and de-

sign. It has immediate appeal for the listener, adequate challenge both musically and technically for the college level and professional players, and adds graciously to a repertoire suffering from a lack of serious, yet enjoyable compositions.

The Winteregg composition was dedicated to the Wittenberg University Horn Choir and the Stanhope work was dedicated to the Adelaide (Australia) hornist, Stanley Fry. Thus, we see more examples of how groups and individual performers have an important influence on the composition of new works through their willingness and desire to perform.



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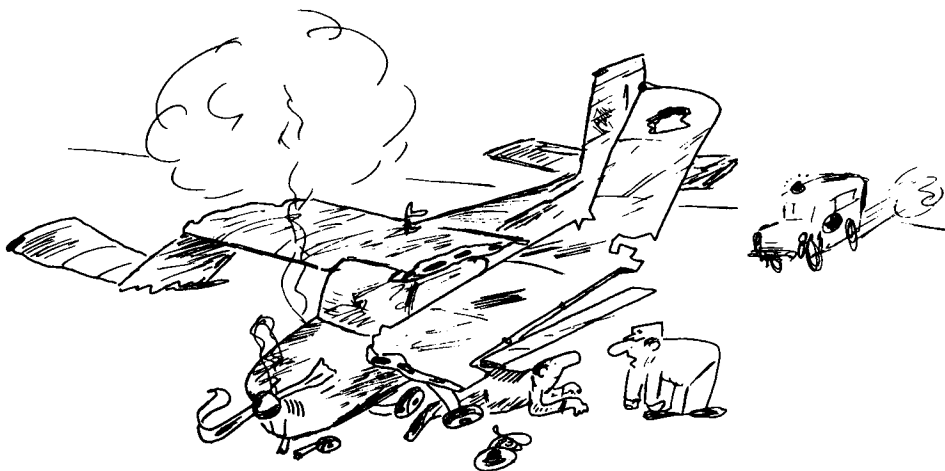


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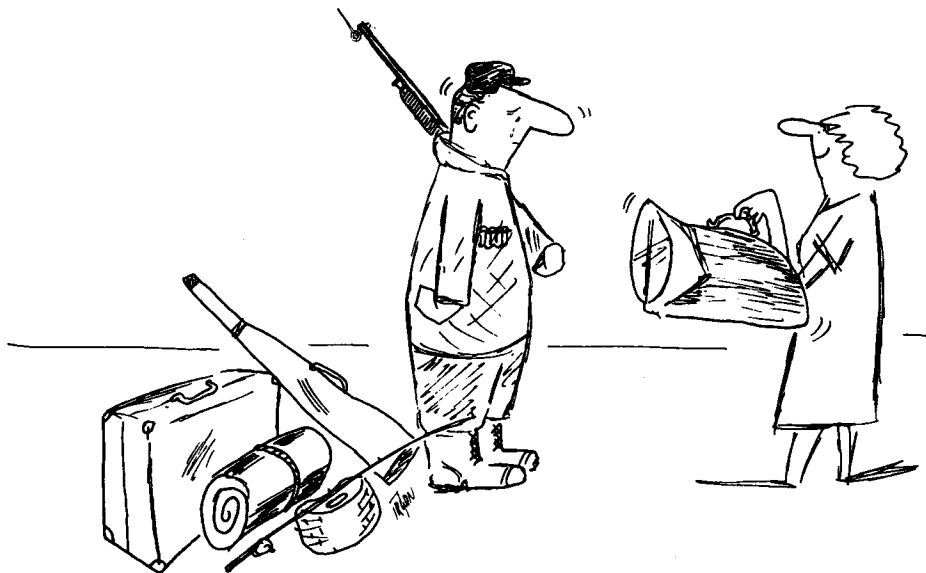
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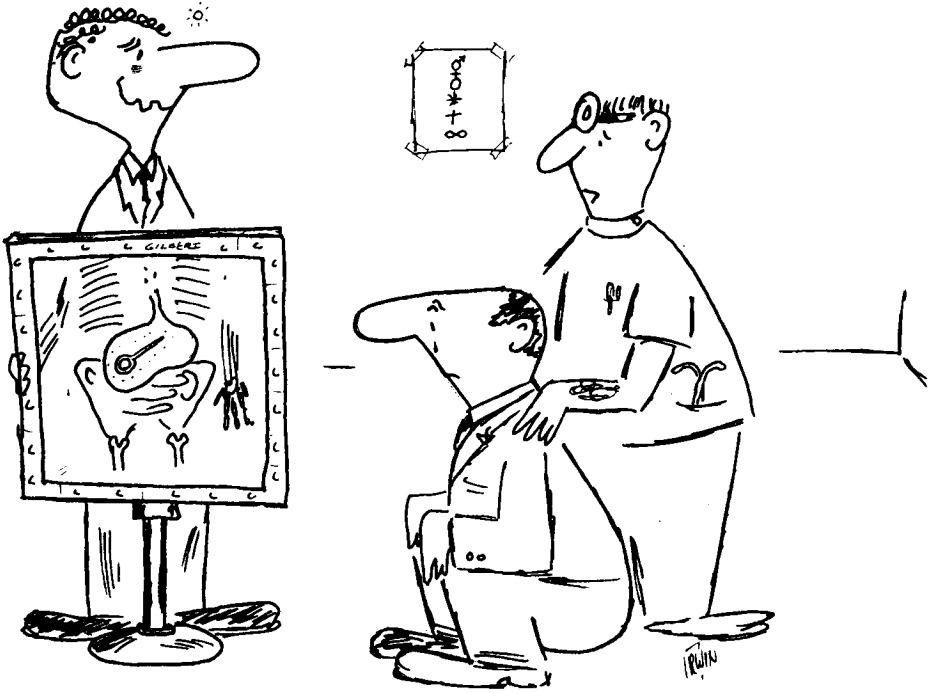
Editor's note:

Phil Farkas's obsession for flying his personal airplane and his preoccupation with an embouchure visualizer are naturally fit foibles for caricature by former student T. Irwin. Herewith are five *Phil Farkas Follies* freely furnished for the HORN CALL by Phil Farkas. Enjoy!

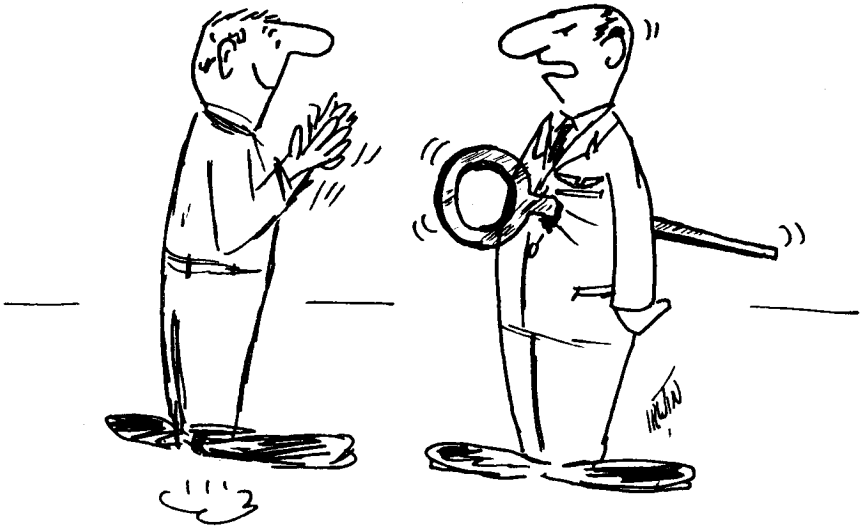


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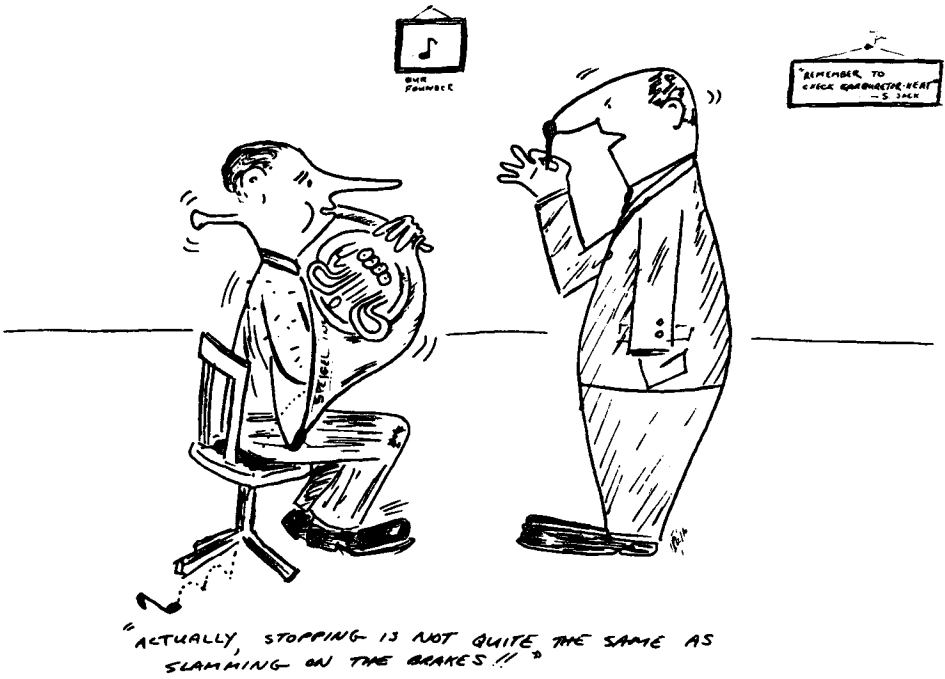




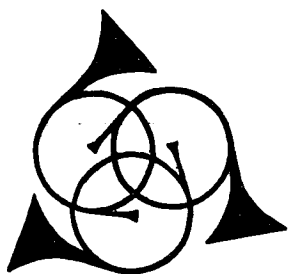
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LATE BULLETIN

Those students selected to perform in the Scholarship Competition Recital during Workshop XII are: Jill Boaz of Winnetka, Ill.; David Calhoon and Amelia Trotter of Madison, WI; Sue Hudson of Denton, TX; and Bill ver Meulen of Evanston, IL.

NEWS BULLETIN

Wendell Hoss, Honorary Member and beloved patriarch of the International Horn Society, passed from this life on April 15, 1980 in San Diego, California. His death ended a long, painful, debilitating bout with cancer. A memorial tribute to this fallen prince among men is being prepared by friends and colleagues for publication in the next issue of this journal. Farewell, Wendell. We miss you.

The Editor

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