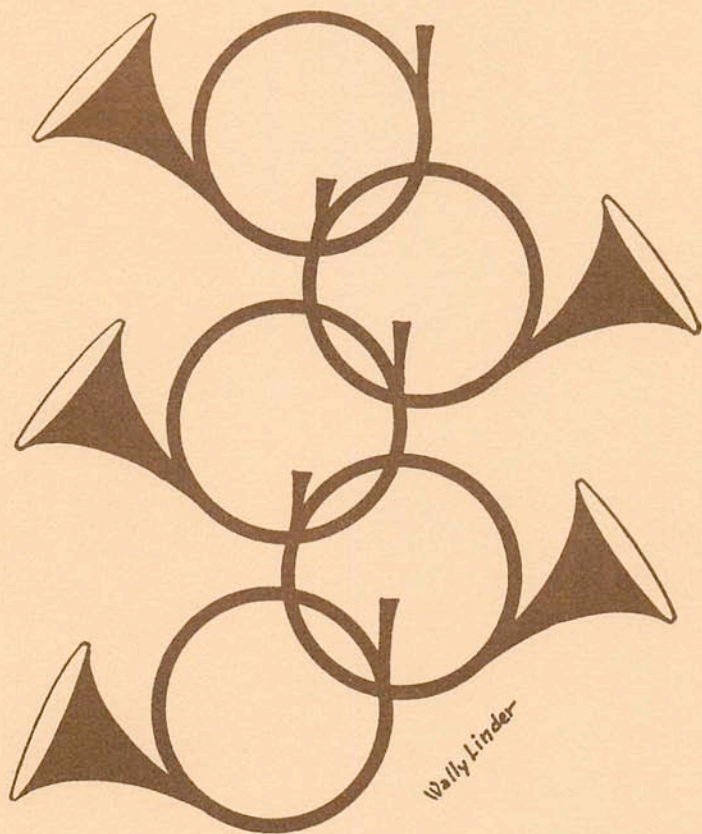


# The Horn Call



*journal of the*

*International Horn Society*

*Internationale Hornogesellschaft*

*La Société Internationale des Cornistes*

*Sociedad Internacional de Trompas*

October, 1980

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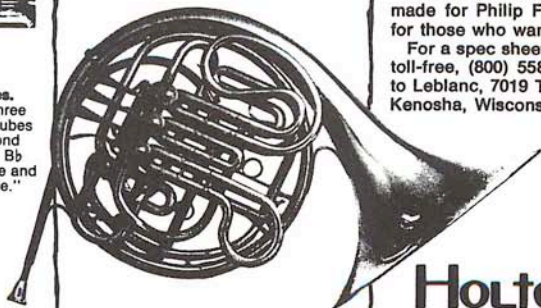


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# The Horn Call

October, 1980

Volume XI, Number 1

Year beginning July 1, 1980—Ending June 30, 1981

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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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**MOVING?** Send change of address 45 days in advance of move to the Executive-Secretary. (Address below)

Annual membership in the International Horn Society is \$12.00 U.S. per fiscal year, 1 July to 30 June. Overseas Air Mail service is \$3.00 additional. Forward check or money order with permanent address to:

Ruth Hokanson  
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1213 Sweet Briar Rd.  
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Editor's note: The editorial board of the Society encourages members to express their opinions concerning any subject of interest through this **Letters to the Editor** column. Preferably, letters should be no more than 300 words in length and we necessarily reserve the right to edit all letters.

All letters should include the full name and address of the writer.

Photographs of appropriate subjects are also of interest. Credit will be given to the photographer and the photograph returned to the sender, if requested.

#### LESERBRIEF

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

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

#### CARTAS AL EDITOR

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

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

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

#### LETTRES AU REDACTEUR

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

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

Toute lettre devra comporter les nom prenom

usuel et adresse de l'auteur.

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

#### LETTERE AL REDATTORE

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

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

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

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

---

#### LETTERS TO THE EDITOR

Concerning my thoughts on horn sound, published in the April 1980 *Horn Call*; I would like to mention that the translation was most kindly made by Judy Crone, an American horn player. It was my own fault that I forgot to note it in the manuscript. Her English is so good that, as a foreigner, I myself did not understand much of the article but it looked most impressive! Seriously, thank you, Judy!

A question: I know that a record with Frederic Vogelgesang playing all parts of the Brahms Trio Op. 40 has been announced in the *Horn Call*. but I have been unable to find it. Can a reader inform me how to obtain the record?

This is probably not the right place to announce records or music, but I must

share with readers my deeply-felt impression of a record I recently bought. The music is a sonata for horn and piano by William Schmidt released on WIM Records, USA. It is one of the most impressive records I have heard in recent years. I highly recommend it. (Unsolicited, I assure you, even though I sound like an advertiser.)

I consider it a pearl because all aspects for a recording seem to be perfect: (1) The piece itself is most interesting with a highly personal language of communication. (2) The pianist, Sharon Davis, is a fascinatingly brilliant instrumentalist. (3) So is the horn player, Calvin Smith, with utmost control in loud and soft dynamics. (4) The ensemble playing can not be described; it must be heard! (5) The recording technique and engineering by Lester Remsen is very good in blending, very good in the horn work, and absolutely remarkable in the piano work.

Best horn-wishes,  
Ib Lanzky-Otto  
Selmedalsvagen 2, 5 tr.  
S-126 55 Hagersten  
Sweden

\*\*\*\*\*

I look forward to receiving each issue of *The Horn Call*. The articles are always interesting, and valuable in keeping me aware of new developments and discoveries in the horn world. I particularly enjoy the humorous items in the "Afterbeats" section, which support my observation that horn players as a whole have marvelous senses of humor. We have to in order to keep our sanity while playing such a treacherous (but beautiful) instrument.

I wonder if you would consider for this feature some limericks that I've

written. I thought that perhaps other horn players would enjoy reading them; I certainly enjoyed writing them.

Thank you for your time and consideration.

Yours in cordiality,  
Leanna Goodwater

*Editor's Note: See Afterbeats*

\*\*\*\*\*

The following is an announcement which we, the horn players of the Florida Gulfcoast Symphony, would very much like to see in a forthcoming issue of *THE HORN CALL*:

Be it known to all that on Saturday, December the 8th, 1979, Don Owen, principal trumpet with the Florida Gulfcoast Symphony in Tampa, Florida, was officially initiated into the Florida Gulfcoast Symphony *Horn Section* as an Honorary Member thereof, due to long and faithful friendship, encouragement, and association with said hornists, namely Justine LeBaron (principal), Damaris Klafs, (second), Carolyn Wahl (third), and Clyde Carpenter (fourth). The New (and only) Honorary Member was duly recognized in his status with an official "Honorary Member-FGCS Horn Section" tee-shirt, which he immediately donned over concert attire; and, as befitted such a festive occasion, several large pizzas and accompanying beverages were had by all.

Sincerely,  
Damaris J. Klafs

\*\*\*\*\*

Can a reader help locate an Ernest L. Williams, 221 E. 2nd St. Apt. 4F, city unknown? I received money from him:

purpose not stated, perhaps for membership, but with incomplete address. Please help, if you can.

Morris Secon

\*\*\*\*\*

In his letter to the editor in the April, 1980 *Horn Call* Mandel Fogel says he enjoys playing the single F horn more than the double horn and asks whether his feelings are shared by others. As a hand-horn player I found myself appreciating the sound and feel of the single F valve horn after growing accustomed to the beauty of the natural horn when using the lower crooks. I had considered doing all my valve horn playing on a single F horn but was dissuaded by Carol Jensen. She pointed out to me that horn players have had longer life spans since the introduction of the double horn. This is easy to believe if one recalls that in the eighteenth century, before valves, trumpet and horn playing was an outright health risk.

If the single F horn is indeed much harder on the body of the player than the double horn; then the amateur player, who usually expends far fewer hours per week in playing than the professional player, may still not be in any jeopardy. For my part, if I were to be consistent in my own hypochondria, (*Neurosis?—Editor*), I would obviously have to give up handhorn playing.

Sincerely yours,

Tom Brown  
512 Agnes St.  
Owatonna, MN 55060

\*\*\*\*\*

Concerning the article about Workshop XII; there was so much to do and see

that it was impossible for me to attend every event. The overall spirit of the week was so friendly and relaxed that I found it all but impossible to be serious. Please excuse the folly. It is intended with all good wishes to the participants and artists.

Elaine Seiffert  
London, Ontario

\*\*\*\*\*

I am so pleased to be a member of the IHS. I received a few days ago the latest edition of the *HORN CALL*, which is, as usual, very interesting. It treats very humanly and professionally whatsoever concerns Horn literature as well as important information about all the happenings with Horns and with Horn players of the world.

It would make me very happy and be a great satisfaction to me if you would publish this letter in the next *HORN CALL*. The principal reason is that I would like to publicly extend thanks from the depth of my heart to the following professors:

HOWARD PINK, the first teacher of Horn in La Paz, Bolivia from 1968 to 1969.

CURT SAVILLE, with whom one other person and I began serious study of the Horn from 1969 to 1971.

These professors made possible the existence of Horn playing in Bolivia. At present the National Symphony Orchestra includes a complete Horn section, Bolivians all of them! We do regret that since 1971 we had no Horn teachers other than myself.

We would welcome correspondence with colleagues of the Horn in other



countries. Please write. Since June, 1979 I am first Horn of the Bahía Blanca Symphony Orchestra.

Good wishes to all the Horn players in the world.

Alfonso Bustamante  
Orquesta Symfónica de Bahía Blanca  
Dorrego 120  
(8000) Bahía Blanca  
Rep. Argentina

\*\*\*\*\*

(To Douglas Hill)

Your letter of May 25th advising that I have been made an Honorary Member of the Society arrived a few days ago. It was quite a surprise. Although I'm sure that I don't deserve all the accolades expressed, nevertheless I am deeply touched and appreciative. Please express my sentiments and thanks to all the Advisory Council members.

The fact that our great, good friend Wendell Hoss is gone causes sadness because he cannot share my happiness.

Thank you, all.

Sincerely,

Harold Meek  
4444 Beal Road, SE  
Newark, OH 43055

\*\*\*\*\*

Dear American friends,

Thank you all very much for your hospitality in Bloomington. We Europeans can only be jealous because of the facilities you have in your University towns. Great!

But unfortunately, one thing happened that dimished my great feeling at the workshop: between Tuesday evening and Wednesday morning my personal copy of *Das Horn bei Mozart*, fully leather bound bearing the letter A on the last page, and four Viennese mouthpieces (GANTER brand) vanished from the exhibition table. This was very disappointing to me. If the person or persons who illegally "borrowed" the book and the enthusiasts for these mouthpieces, who could not withstand their desire, might please reconsider your action and return the items, (perhaps by means of an anonymous letter), I would be most appreciative. The honest returner of my book will receive a personal, autographed cloth-bound copy by return air mail sent to his anonymous address: e.g.: MOZ-ART/General Delivery/City, ZIP. Four weeks after returning my book he will become the owner of his own copy.

Thank you very much for your understanding.

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Weidenweg 12  
D-8011 Kirchheim  
West Germany



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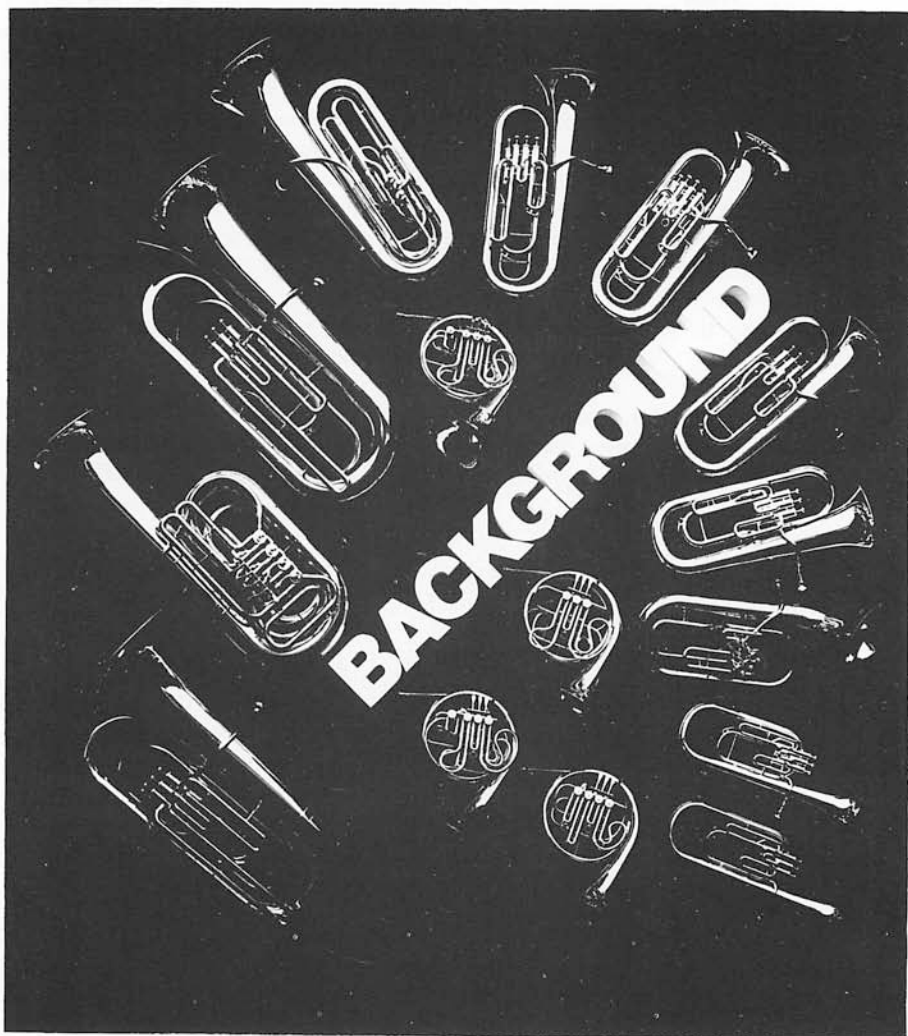
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## MANSUR'S ANSWERS

### Notes From The Editor's Desk

*Paul Mansur*

In this writer's opinion the year of 1980 should be noted as one of landmark dimensions for the International Horn Society. Not yet ended, this year includes already great personal losses and significant achievements and changes. We mourn the deaths of Honorary Members Wendell Hoss on April 15 and of Fritz Huth on June 15. A *Memoriam* to each may be found elsewhere in this issue of *The HORN CALL*. Their respective influences, fortunately for all of us, shall live on in the lives of those they touched as students and colleagues.

This year must also be noted for three great convocations of hornists. An assembly of 500 in London on Easter Sunday has resulted in the formation of The British Horn Society. The XIIth International Horn Workshop of June 15-20 had approximately 500 horns in attendance at Indiana University. The First European Horn-Symposium was held in Trossingen August 17-23 with some 200 hornists gathered. More detailed reports of each are included also in this issue of *The HORN CALL*.

The significance of workshops is impressive when we realize that the IHS itself was begotten by the workshop concept. The first two International Horn Workshops were history when the IHS was born. This society is, so to speak, the child of the workshops. As we now begin our second decade of existence the child has grown to maturity. The society is now moving to assume more financial and artistic responsibility for future workshops. Action taken by the Advisory Council in June indicates that within a rather short time the child, the IHS, will become the parent of future International Horn Workshops thus reversing our initial relationship.

The objectives of this proposed change are many. The first goal is to relieve hosts from huge financial responsibilities. The task of hosting a workshop should become more attractive and aid the site selection process. Yet another goal is to enhance the unity among us while providing further occasion for the diversity of all schools and styles of playing to be heard. The Advisory Council hopes to secure a balance of internationally established artists and clinicians with opportunities for brilliant but lesser-known young artists to appear in the Workshop presentations. Finally, it is most sincerely hoped that costs may be contained and that participant charges be kept as reasonable as possible in the face of continuing fiscal inflation.

\*\*\*\*\*

Former Treasurer Morris Secon certainly was successful with his promotional drawing for the donated King horn and Alexander hand horn. (See

Newsletter No. 1, August, 1980) Donors sent some remarkable notes to Morris with their contributions. A select few are quoted below:

Please accept my \$10.00 contribution for 12 chances on Alexander horn. An excellent idea! Plus it would make a great wedding present for me!!

Keep it up! This is great. IHS in 2 months of membership has taught, located friends, and encouraged me!

It's a great idea. Be sure to draw one of my slips!

Great idea! My check is attached—give my chances to some youngster that needs a horn and feels lucky.

This is cheaper than going to Las Vegas!!

Enclosed please find the winning raffle ticket and five losers. My wife told me once she'd buy me a horn, so I hope you don't make a liar out of her.

I think the raffle sounds like a great time!!! Please put one of my six-for-\$5.00 slips in a winning place....I'd take real good care of that hand horn!!!

Please feel free to call when I've won.

\*\*\*\*\*

## **CALL FOR NOMINATIONS**

Nominations for election to the Advisory Council, three-year term beginning 1 July, 1981, should be sent to the Executive-Secretary before November 25, 1980. Nominations must include the name, full address, telephone number and a brief biographical paragraph concerning the nominee's qualifications. Nominees must be members of the International Horn Society in good standing and be willing to accept the responsibility of the office if elected.

**Terms of the following Advisory Council members expire 30 June 1981:**

Alan Civil  
Dale Clevenger  
Nancy Fako  
Francis Orval  
Morris Secon

All of these Advisory Council members, with the exception of Francis Orval, are completing their second term of office and are not eligible for another term at this time. (See By-Laws, Newsletter #2, December, 1979 and By-Laws Amendments, Newsletter #1, August, 1980.)

\*\*\*\*\*

Haste makes waste! We apologize to Helmut Finke for the error in copy for his advertisement in Vol. X, 2. The photo is, of course, a natural horn and not a descant double horn. A corrected ad is in this issue.

\*\*\*\*\*

The annual meeting of the Vienna Horn Club took place on Friday, 13 June 1980. Main items of business were the election of officers, treasurer's report, plans for the coming year.

The final meeting of the Club took place on Wednesday, June 18, 1980 in the forest tavern of the family Staar. At 6:00 p.m. a small concert with the motto "Compositions in recent years for the Vienna Horn Club" took place.

Die Jahreshauptversammlung des Wiener Waldhorn Vereins fand am 13. Juni 1980 statt. Einige Punkte der Tagesordnung waren Jahresbericht des Obmanns, Vorschau, und Bericht des Kassiers.

Das Abschlusstreffen fand am 18. Juni in der Waldschenke der Familie Staar statt. Um 1800 Uhr gab es ein kleines Konzert under der Devise: "In den letzten Jahren schrieben für den WWV."

\*\*\*\*\*

Phil Farkas is hard at work preparing the two-record album which will feature the highlights of the 12th Annual International Horn Workshop held last June at Indiana University.

He asks that those who have ordered records have patience. It is a yeoman's task to put such a record together. First, all 48 hours of tape must be listened to and the highlights extracted. The highlights must contain an example of the performances of all eleven of the soloist/clinicians. And of course everything must be timed to fit the recording. Then there are the necessary "Releases," not only from each soloist, but also from each publisher or composer. Although it is a big task, work is progressing smoothly and it is hoped that another couple of months will see the albums in the mail.

There is still time to order an album if you have not already done so. Send a check for \$20.00 to Philip Farkas, School of Music, Indiana University, Bloomington, Indiana 47405 and you will receive one postage paid.

The record shapes up very excitingly. There will be some sensitive lyrical solos, some brilliant solos and some downright spectacular solos. Also included will be some of the small chamber works and a couple (not too many) of the big works with 250 horn players participating and even a bit of playing by all 500 hornists at once—a thrilling sound, even to non-horn players. So get a copy. After all, you are probably in it!

\*\*\*\*\*

Information from Dr. Horace Fitzpatrick concerning the Antient Music Academy summer session, 10-24 August, 1980 at the Palace of Mateus, Portugal was received too late to publicize. We shall try to inform readers of future sessions of this outstanding Baroque music course.

\*\*\*\*\*

I was personally rather distressed that someone stole four mouthpieces and a leather-bound copy of Hans Pizka's new book from a display table during the Indiana workshop. (See Letters to the Editor). Herr Pizka sent me a copy of the following letter a few days later. The writer had enclosed ten dollars in cash to help defray the loss.

Dear Prof. Pizka:

Your music at the Indiana Horn Workshop was beautiful; one of the most memorable performances and events that week. But I was appalled to hear that one of your Mozart books had "disappeared." Please accept the enclosure, small as it may be, as a more faithful reflection of the esteem accorded you by American hornists.

Sincerely,  
"A born-again amateur"

\*\*\*\*\*

The first performance of the first IHS commissioned composition has been set.

"Songs for the End of the World" is the title of the work composed by Warren Benson to Poems by John Gardner and set for Mezzo Soprano, English Horn, Horn, Cello and Marimba.

This 28 minute composition will be premiered at Kilbourn Hall, Eastman School of Music, on November 24, 1980 with Jan De Gaetani, Mezzo Soprano; Phil West, English Horn; Verne Reynolds, Horn; Larry Lesser, Cello; and John Beck, Marimba. Mr. Benson is in the process of arranging for publication. As soon as it is available for sale we will inform the Society.



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## A MUSICAL TOUR OF THE PEOPLE'S REPUBLIC OF CHINA

*by Kristin P. Thelander*

This July I had the extraordinary privilege of playing principal horn with the University of Minnesota Wind Ensemble in the first American concert band tour of the People's Republic of China (PRC). I would like to share some of my experiences, both in general and specifically for horn playing, with members of IHS.

The Wind Ensemble, under the direction of Dr. Frank Beneriscutto, consists of 53 students ranging from freshmen to graduate students such as myself. We toured the PRC for 14 days and played 8 concerts in Shanghai, Hangchow, Nanjing, Beijing (Peking), and Guangchow (Canton). Our repertoire consisted of American band music, all of which was unfamiliar to the Chinese. Our concerts were received with great enthusiasm in every city. Touring China and sharing our music with the people was an experience none of us will ever forget.

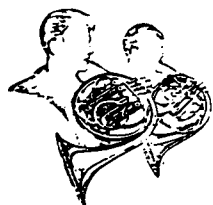
Our tour began and ended with two-day stays in Hong Kong. It is a huge, colorful, crowded city of many contrasts. China, however, is a different world altogether. It is not a land of contrasts. The people all have basically the same food (given to them in quotas by their particular commune), clothing (white short-sleeved shirts and dark trousers in summer), and shelter (very simple apartments with little living space). Yet before the Revolution of 1949 (the Chinese call this event "The Liberation") many people were starving and homeless. China is very proud today to say that all her people are fed, sheltered, and employed. For a country of nearly a billion people this is no small accomplishment.

In China we saw many wonderful sights—the Great Wall, the "Forbidden City," the lovely gardens of the city of Soochow, a Silk Brocade Factory, an exquisite Embroidery Institute. But the memories that are the most significant in all of our minds are those of people. What an experience it is to walk down a city street, the only foreigners in sight, and have 200 people staring and smiling at you! The Chinese are extremely warm and friendly people, and they are very ready to create warm friendships with foreigners.

Two of my finest experiences were visits to the top Chinese music conservatories in Shanghai and Beijing. In Shanghai a wind band played for us, along with three fine soloists. The level of performance is very good, especially considering that the conservatories were completely shut down during the Cultural Revolution in the 60's and early 70's. Following the performances of the Shanghai musicians and a few of us (sorely unprepared to perform in 100° heat and 95% humidity!), the horn players made a quick get-away to the professor's teaching studio. Horn players are alike all over the world! Put them together, and a verbal language barrier means nothing—horn playing speaks for itself. Professor Hun had German quartet books and I had brought a few Hornists Nest pieces, so eight of us (four from Minnesota, four from Shanghai) played some quartets. Their horns were made in Shanghai, mostly 5 valve Bb horns. We played all we could in 15 minutes, exchanged smiles, handshakes, and a few small gifts, and then we were gone.

In Beijing we had more time with their group of horn players. We went into a room together—about 20 of them, ranging from Middle School age to 23, and the 5 from our section. They had only two horns with them, however; brand new Conn 8D's. Because we could not communicate verbally, we spent most of our time playing together and for each other. In Beijing the students knew no horn ensemble literature, so they certainly enjoyed playing a few Hornists Nest pieces with us! Their first horn player played part of Strauss Concerto No. 1 for us, and they asked for some Mozart from me.

In both Shanghai and Beijing the students were very interested in receiving the *Horn Call* and any other information possible. They are positively hungry for more solo and ensemble literature, especially contemporary. I am hoping to strike up a correspondence with students and the professors at both schools, and I will send them any music and information I can. I hope that some publishers and distributors of horn music will be willing to donate music so that the horn music libraries in Shanghai and Beijing can begin to fill up with music from all over the world!

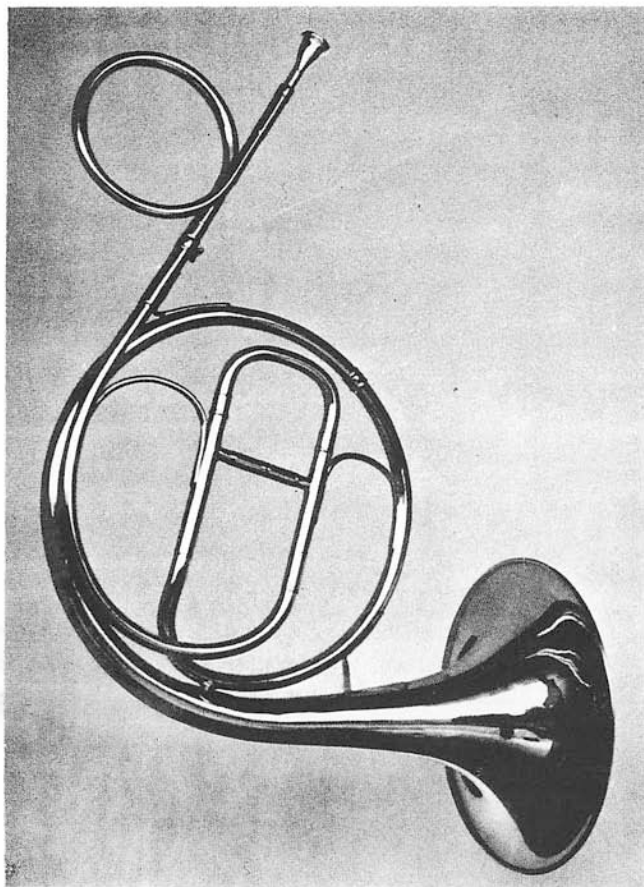


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## BRITISH HORN TRUST FESTIVAL

*[Adapted from Orchestra World,  
May 1980, by permission of  
Joe Sack, Editor-In-Chief]*

Is the British Horn Society a pipe dream or an immediate, practical need as an addition to Britain's musical resources? Five hundred horn enthusiasts have given their unequivocal answer. They turned up, 350 of them with their instruments and many others as ex-professional or retired observers, with distinguished visitors from the Continent, to form the welcoming committee when the British Horn Society was born at the Guildhall School of Music and Drama on Easter Saturday.

The concerted items were described by one observer as a blast-off for the first organization of its kind in Britain, but that was a half-truth, describing the mass impact but omitting the subtleties and highlights of a day that started in the morning with a welcoming address sent from abroad by Malcolm Williamson, Master of the Queen's Musick, and then continued with music for horns, informal talks, discussions and the inevitable good humour that flows whenever horn players gather together.

As a relief from intense concentration, the lighter side ranged from Alan Civil's remark, "Open up the Sluice Gates", when the 350 players posed for Press pictures in the dried-up ornamental lake in the Barbican complex to Frank Lloyd's elaborate disguise when, as an allegedly unknown guest in the audience, he was invited to come up to the platform and demonstrate a variety of instruments, the last one a length of garden hose with mouthpiece attached. The object was a serious one, to demonstrate that every player makes a highly individual, personalised sound, one that comes through on all instruments, whatever the personal preference of the player might be for one make or another of horn.

It did not take long for most players in the audience to guess at the player behind the disguise, but there was still a hearty laugh when he removed wig and mask and revealed his identity.

Not only did he prove his point but he illustrated, as others did later, that fine musicians take their music seriously, not themselves.

Julian Baker, with a horn ensemble from the Royal College of Music, included in a group of pieces for four, eight and nine players, the world premiere of a work in serial style for horn quartet by Humphrey Searle, who introduced the piece, and the morning session ended with Alan Civil rehearsing for later performance a general ensemble in which, after a scramble for a vast mound of 350 cases containing the horns of the participants, the big sound of the day was produced in a performance of Beethoven's Egmont Overture arranged by Alan himself.

The players, of all standards, from hard-bitten professionals to raw beginners, ranged in age from eight to 70, and they produced a massed-sound effect which visibly moved and exhilarated the listeners.

After the audience had filed in procession to the Guildhall School's refectory for lunch, Frank Lloyd presented a recital including works by Rossini, Link, Francaix and Bozza, each a vehicle for dazzling pyrotechnics reminding the audience that these are not reserved for string players alone.

Alan Abbott introduced his own work "Alla Caccia" (giving Frank time to catch his breath!) and after this taxing array of showpieces there was still time—and energy—to provide an encore, a brilliant Scherzo by Mendelssohn, played at breath-taking speed.

An illustrated talk by Tony Halstead on "Which horn—Which Mouthpiece" raised facets of a topic of universal interest as a prelude to round-table discussions on the future of the British Horn Trust and other matters of interest to horn players.

Tony, multi-talented principal horn of the English Chamber Orchestra, was also the brilliant accompanist of the day, earning the highest praise from the three recital artists. His technical flexibility was displayed all day—never more so than when he extemporised to two excerpts from Barry Tuckwell's recently released record of Jerome Kern's music (arranged by Richard Rodney Bennett), an album that is currently best selling in the USA and Britain.

The evening's entertainment began at seven o'clock with the massed horns' performance of Egmont, as rehearsed at noon by the 350 players for the first time. Alan Civil when tuning them up asked for the four pianissimo chords before the final Allegro con Brio—as proof of complete unanimity of pitch. When this was completed to his satisfaction, he suddenly exclaimed: "Now, let's sing them!" Without fuss a cadence was softly and accurately hummed by 350 mixed voices, an impromptu that prompted a delighted recording engineer listening over the P.A. system to plead: "Please, can't we have the choral version of Egmont?"

When the last dust had descended from the rafters of the hall and instruments were safely back in their cases, everyone settled back to listen to the recitals given by those world-renowned soloists, Alan Civil and Barry Tuckwell. Alan played pieces by Mozart, Larsson, Gilbert Vinter and Saint-Saens, and Barry presented works by Glazounow, Scriabine and Franz Strauss, the horn-playing father of Richard.

They each displayed an individual beauty of tone and complete mastery of their art in these well known works before joining forces in playing Alan Civil's deceptively demanding duets and the Saint-Saens "The Swan", the latter in a version for two horns and piano that at once beguiled the audience with its charming serenity and had them rocking with laughter as straight-faced they let the lyrical theme drift from player to player as if it had been written for a dovetailing duo, and not as a solo.

Alan and Barry were finally joined by Frank Lloyd and Tony Halstead (Tony remarking as he locked the piano keyboard after a long, demanding day that he would "wipe the blood from the keys later") in some arrangements by Alan Civil of light-hearted pieces for four horns which included "If you were the only girl in the world", complete with scintillating variations, in dedication to the many lady horn players present. As the last notes died away the audience reluctantly dispersed into the night,

reflecting on 12 hours of the deepest involvement with the instrument they all so plainly loved.



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**TWELFTH NIGHT REVISITED**  
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*by Elaine Seiffert*

Once upon a time in the far off kingdom of Farkasville, Indiana, there lived a kindly King named Philip. King Philip was known the world over for his kindness to students and for his love of the Horn. So, with his wise and well-organized First Minister, Suzanne, he decided to open his castle to all those who shared this love with him. Specially invited guests included Lord and Lady Civil (of Civilization— where else?); the Duke and Duchess Baumann; Francis, Earl of Orval; Lady Frøydis of Norway, Rabbi Rimón; Baron von Hoeltzel; Sir William down the Lane; Count Clevenger; the Reverend Andre, Bishop of Belgium, his Highness Hans of Pumpenland; and Sir Peter and the Gordons. Added to this list of world leaders were Sir David of Phillips, Sir William of Klang, Sir Frederick the Fox, and Sir Norman of Greenberg. As if this mighty gathering were not enough to please the King, the fair Suzanne also invited 22 friends of rank to join the celebration.

The castle was adorned with instruments of every size and description; the nickel-silversmiths were busy, the brasssmiths too! The minstrels of the quill and scroll were on hand selling their wares to the penniless poor. For the musical masses, rooms were provided in which to store clothing, music, and fans (perchance to sleep!), and spacious dining facilities—perchance to eat.

And so it began, a week of Horn activity not to be surpassed in all the land (until next year maybe). A six day feast of solo and ensemble, jazz and classics, the old, the new, and the hard to imagine. The appetizer to this feast was a concert Sunday evening featuring a quartet of high school students playing the Gospel according to St. Schumann (The Konzerstueck, first movement), then a quartet playing the Fugue from Bach's Missa in A-moll, the Indiana University Quartet with a Jan Koetsier piece, the Milwaukee Cottonmouths with two 100% fluffy pieces, yet another quartet with Villa-Lobos' Choros No. 4, and last, three jazz duets from the little known book called Duet Sessions, Music for Two, by Livingston Gearhart, played by the Don Quixote Duo.

It would be impossible to list the complete menu for this feast. The selections were so numerous and so varied that it was impossible to partake of every offering—even with an appetite born of a year's hunger! We listened to the natural horn, the double horn, the descant and the pumpenhorn; high notes, low notes, all over the map notes. Information sprang from the well of inspiration. All styles, all ages from athletics to cadenzas, techniques to symbolism, were explored.

The following is some food for thought:

From Dale Clevenger's Lecture on Practicing:

There are 1001 definitions for practice. One is that  
"Practice is the price you pay for achievement."

A lot of us who practice are bag punchers.



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From Norman Greenberg's lecture on Anthropology and the Horn:

**Anthropology is not Archeology.**

**"Playing the Horn is an option that a person takes in the same way that he chooses his food." The taste is culturally acquired.**

**Question: If the above is true, how is it that many varied and distinct cultures throughout history have used the Horn in similar ways in their societies?**

From Francis Orval's lecture on interpretation in Mozart's Concerti:

**Mozart never answers a musical question in depth; rather, he changes the subject!**

From Frøydis Wekre's lecture, *The Horn and the Human...*:

**Trying twice as hard takes one third longer.**

**"Strive to make the basic elements as automatic as possible...even the musical ones."**

From Meir Rimón's Master Class III:

**"Be an individual...make your own music."**

From Michael Hoeltzel's lecture on Mozart Cadenzas:

**The birthplace of the cadenza was in Baroque ornamentation. Cadenzas should not exceed one-fifth the length of the movement, and should have an introduction (a link with the music just before it), a development section virtuosic but within the limits of possibilities for the hand horn, and a release which suits the musical material following the cadenza.**

From Hermann Baumann's Master Class III:

**Sometimes you must play the opening to Strauss #2 at the same dynamic as Mozart #3 last movement. Use tonal color and style to make the difference.**

**This is but a sampling of the unique offerings during lectures, Master Classes, lunch, rehearsals, and discussions.**

**Each day seemed to have a special event. Monday was the IHS Banquet where Friar Secon read poetry to the congregation and where King Philip was given a Royal Roast. Tuesday was a recital of IHS Composition Contest winners, an interesting display of talent from both sides of the page. Wednesday, the Horns took to the field for an outing with barbecued chicken and some sport without undue competition. Thursday was a special evening, a Belgian Evening devoted to the music of Belgian composers with Father Andre and the Earl of Orval. These handsome gentlemen played a concert of very difficult music, some of which was pleasantly diverting and some which was devilishly interesting. A fine tribute to the music of their country.**

Then came Friday, the dessert, the cream on the berries. The last chance to purchase a T-shirt, a recording, some music, a horn. The last chance to play together. And the photograph...having no horn (it had gone to Lawsonland), I decided to watch the picture-taking rather than to participate in it. I was glad I did for when the 500 or so horns were raised on high and caught the lights on silver and gold bells it was an unforgettable sight. Awe inspiring, twinkling stars on a sea of colorful faces. Even a color photo could not have captured the wonder of it all. And then a concert to end all concerts. Four hours of merry-making culminating in two large choir presentations and the final combined choir performance. Perhaps a biased view, but the intonation, accuracy and musical playing of this group outdid any of the previous massed horn playing.

And so, long into the night the sound of the Horn was heard throughout Farkasville. By dawn the last strains had died and only a few were heard to cry "Wanna play duets?"

They left on the Saturday, returning each to his own land. Each carrying with him (or her) his individual impressions of Workshop XII, each one with special memories through which to live happily every after.



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## THE FIRST EUROPEAN HORN SYMPOSIUM

by Paul Mansur

Michael Hoeltzel, Brown Baron of the Black Forest and Vice-President of the International Horn Society, pulled it off quite successfully. From the initial luncheon on registration day through the post-Finale buffet on Saturday evening, the First European Horn Symposium may be characterized as an *Event!* with style and flair. Nothing is ever flawless, of course, but the great moments were dramatically towering bursts of brilliance. They will be long remembered while the weak spots fade to insignificance.

A report of this nature must be just that, a report. It is not a review or a critique of every performance. It is not possible to comment upon every player or work heard. More than one hundred works were performed during the week. Failure to mention either a work or an artist is not an oversight, a neglect, or a personal affront. All were magnificent. From the fervent intensity of Bujanowsky's performances to the deliberate frivolity of Mozart's *Musical Joke*, the whole was a glittering spectrum of personalities comprising the marvelous phenomenon of hornists, horn-playing, and horn music.

Most of the week's schedule and program is being reproduced at the end of this article.

The only regrettable aspect of this workshop, perhaps, was the limitation upon enrollment. Even so, seating in the recital hall was strained beyond capacity. It is possible that the character of the workshop hinged upon the relative intimacy of a limited registration. This is of no consolation whatever, to be sure, for those who were turned away. The registration list was closed several months in advance; a logistical fact of circumstances to be stringently noted by planners of future Horn Symposia.

This event, sanctioned by the International Horn Society, was a decidedly international affair. Soloists, clinicians and lecturers numbered twenty-six from twelve countries. Two hundred enthusiasts came from five continents and twenty-six countries. There was a diversely manifold array of styles, tone-colors, instruments, literature, techniques, and philosophies of pedagogy among the artists and clinicians. In addition, there were two accompanists, five young student soloists and a resident orchestra to accompany concerto performances.

The Symposium began with a brief recital by Michael Hoeltzel and by an ensemble comprised principally of his students from the *Musikhochschule Detmold*. Interspersed with the music were welcoming and introductory speeches by Hoeltzel, artistic director of the Horn-Symposium, and by Dr. Hans-Walter Berg, manager and organizer of the Symposium. Dr. Berg is Director of the *Bundesakademie*, a sort of Continuing Education and Enrichment Center for young musicians. Artists, clinicians and members of the IHS Advisory Council were also introduced. A very nice buffet supper followed with much visiting and socializing until near midnight.

The presence of fine string players added a new dimension to the possibilities for literature selection. This made the Monday chamber music concert a delight. Peter Damm's first recall to the stage included a quick switch to a tiny deskant horn which ensured an encore featuring the little rascal! I always thoroughly enjoy Alan Civil's playing. The very end of the Brahms *Trio* finale was marked by a boisterous "Circus" *accelerando* nobody else could get by with. But when Alan does it the audience gets caught up with this private bit of showmanship as if it were a shared secret denied to non-hornists; and he captured our cheers and "huzzahs" as effectively as a come-from-behind score by the home team in the final minute of a championship game.

Tuesday evening's concert featured new music for horn. There was some very fine playing, again, of some very difficult music. Past IHS President Douglas Hill soloed in a new work he composed for this Symposium: "Abstractions" for Solo Horn and 8 Horns. It is a well-thought-out work and makes sense. The performance had balance problems due to a rear curtain that swallowed much of soloist Hill's tone. Later in the week the curtain was drawn back exposing a brick wall. Projection of soloists' tone was much enhanced thereafter. A potentially fine talent must be noted in the selection performed by Bengt Belfrage of Sweden. The *Hornmusik Nr. 1* he performed was composed at the age of 18 by Esa-Pekka Salonen, a Finnish musician still in his early twenties.

The Wednesday evening concert was a true highlight for its setting alone. It was performed in a stately vaulted ballroom of *Burg Hohenzollern*, the majestic castle of the former ruling family of Germany. The castle sits atop a mountain dominating the landscape in awesome grandeur. We were bussed to the castle, about an hour's ride from Trossingen. There were also several hundred distinguished guests invited by our host, Prince Louis Ferdinand, grandson of Kaiser Wilhelm, heir and master of *Burg Hohenzollern*.

Five young soloists representing four countries acquitted themselves quite admirably in the solo recital. The program concluded with some fourteen or so of the artist faculty performing Karl-Heinz Koeper's *Coup des Cors*, Burleske for 12 Horns with the composer in the audience. (This work was also performed June 20th in Bloomington at the XIIth IHWorkshop.) Alan Civil conducted the group in his arrangement of *Egmont Overture* as an encore.

It must be noted here that Prince Louis Ferdinand is an amateur musician and composer. The prelude to the evening was a performance of a *Fanfare for Horns* composed by the Prince. It was of a characteristically hornistic style appropriate to the regal courtyard of *Burg Hohenzollern*. A few minutes later he welcomed his guests after we had been seated in the ballroom. Prince Louis Ferdinand presented us with the most profound and sobering observation of the week. He spoke of the need for international communication, cooperation and friendship; and then observed that "what statesmen and politicians are unable to do, musicians, especially horn players, are able to do!"

Thursday's concert of soloists with chamber orchestra was, for me, the musical apex of the week. It was an absolutely splendid evening, grand in every sense of the word. The *Philharmonia Da Camera* under Michael Hoeltzel's direction provided excellent accompaniments. There simply is no substitute for the string orchestra when performing a work designed for this medium. A pianoforte is a truly marvelous

instrument but its fixed pitch tempered scale is a decided second best; a handicap to the performance of works conceived in a framework of just intonation. I particularly enjoyed Ib Lanzky-Otto's performance of Mozart's *Concerto* K. 495. There was a moment of humorous empathy as Andre Van Driessche and Francis Orval exchanged parts after the first movement of the Rosetti *Concerto for Two Horns*. A performance of Leopold Mozart's *Jagdsinfonie* provided a frothy finale to the evening with much funny business carried out by Hermann Baumann, Eric Terwilliger, Johannes Heppekaussen and Alois Morocutti comprising the horn section. For an encore, the first movement was repeated with conductor Hoeltzel and solohorn Baumann exchanging places. It would be difficult to decide who best succeeded in upstaging whom! Baumann certainly demonstrated some innovative techniques in the art of conducting.

The Friday concert was a marathon of participant horn ensembles. At least twenty works were programmed. Two and one half hours after it began Ifor James remarked as he began his finale selection, "You really must love the French Horn in order to sit through this!"

On Saturday afternoon a Natural Horn Club from *Musikschule Appelhuesen* directed by professor Harry Hoefer presented a concert on the lawn. It was all interesting but the selection of literature performed seemed inappropriate. We expected gutsy, rattling fanfares, hunting calls and military signals. The Natural Horn ensemble does not lend itself well to the subtleties of a *Sarabande*, *Menuet*, *Kyrie* or *Offertorium*.

The finale concert featured the full chamber orchestra accompanying five solo works plus a performance of Haydn's Symphony No. 31, "With the Horn Signal." This occasion was shared with the residents of Trossingen and vicinity in the large auditorium of the Dr. Ernst Hohner *ConcertHaus*. The closing work was a first performance of "Horns All Over," a commissioned work by Rainer Glen Buschmann for 200 Horns and Director. Dr. Hans-Walter Berg conducted with logistical assistance by the composer. The performers (all participants and artists) were assigned spatially through the hall. Groups were positioned in the aisles among the orchestra seating, the mezzanine, the balcony, the parquet and across the rear of the hall in twelve blocks with the artist block stationed on stage. The work is randomly aleatoric with many air whooshes, mouthpiece buzzes and pops, indefinite pitches, *sforzandi* attacks, flutters and so on. From these effects it gradually changed to an organized tonality concluding with a chorale, first stated by soloist Ferenc Tarjani of Hungary, then a trio solo ensemble, then the larger stage ensemble of all artists, and was finally joined by the participants playing from their various stations.

An event of this nature is great fun with moments of good humor ranging to frivolity and hilarity. One source of amusement is the bane of editors and publishers, the typographical error. We wondered if Igor James would lecture in Russian; if perhaps IB Lanky-Otto were from a Freudian slip of wishful thinking; and when Phil Farkas had moved to Israel and changed his name to Ference Farkas.

The post-finale buffet was filled with humor. Ifor James showed a great talent for comedy in his clown routine. Meir Rimon, in costume, was hilariously inept in leading the Corno Philharmonic Ensemble in Mozart's *Musical Joke*. (David Moltz and Phil

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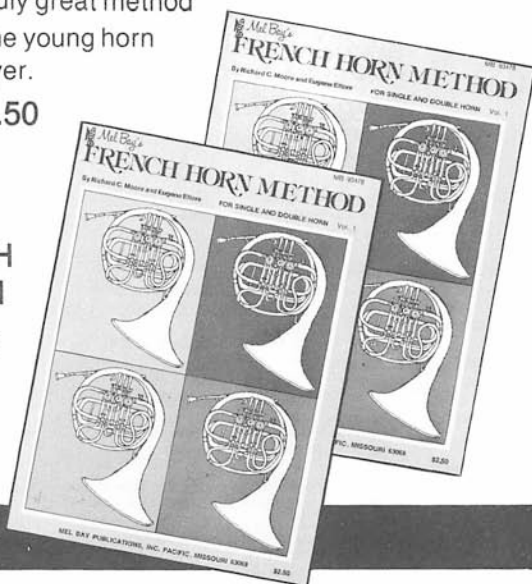
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Farkas played the horn parts. In the *Da Capo* section of the Minuet they played "wrong" notes, not as written by Mozart, making the harmony come out "right.") Mike Hoeltzel, Morris Secon and Charles Cornish sang their way through a Reicha Trio. (Some readers will recollect a similar Trio performance at Tallahassee about ten years ago with Hoeltzel, Mike Bloom and Dale Clevenger.) Earlier in the week some remarkable demonstrations of embouchures and range problems were supplied by Ib Lanzky-Otto as he held court in a corner of the lobby.

As with all good things, this Symposium ended and we scattered to the four winds. The hassle with the high European A of 445 was over for those of us attuned to A=440. But as we headed for our homes and a year of normal, mundane activity we knew that there will be more great events in the future. The XIIIth Annual Horn Workshop is scheduled for Potsdam, New York, June 21-26, 1981. Daniel Bourgue is hoping to host a workshop in Avignon, France in 1982. The year of 1983 marks the 100th anniversary of the *Wiener Waldhornverein*; Dr. Siegfried Schwarzl is at work in preparation for a festive celebration. The French, British and Finnish Horn Societies are growing and planning future assemblies. I do believe that this could be the start of something BIG!

Montag, 18. August 1980

9.00 – 9.45	Peter Damm: Mozart schrieb sieben Hornkonzerte	14.30 – 15.45	Proben der Hornensembles
10.00 – 10.45	Bengt Belfrage: Physiologische und anatomische Aspekte des Blechbläusers und die Atemtechnik	16.15 – 17.00	Meisterklassen Freydis Ree Wekre – Raum A Gerd Seifert – Raum O Ib Lanzky-Otto – Raum E
11.00 – 12.15	Recital Francis Orval, Horn / Midori Kitagawa, Klavier Ludwig v. Beethoven: Sonate F-Dur op. 17 für Naturhorn u. Klavier Peter A. Monk: Lassagne da Caccia pour cor seul Paul Dukas: Villanello pour cor et piano Freydis Ree Wekre, Horn / Wolfg. Walter, Klavier Trygve Madsen: Sonate "Hommage à Franz Schubert" Fritz Kupferman: Sound Phantoms III for horn solo Leone Sinigaglia: Lied und Humoreske	17.15 – 18.00 20.00	Ferenc Tarjani – Raum A Philip Farkas – Raum O Andre van Driessche – Raum E Kammerkonzert
14.30 – 15.45	<b>Raumverteilung und vorläufige Programme der Horn-Ensembles</b>	Ifor James	Raum O Ifor James, Day Dream für 7 Hörner Windmills of Amsterdam für Solo und 9 Hörner Left Bank für 14 Hörner
Paul Anderson	Raum G Giovanni Gabrieli, Canzon per sonar primi toni für 2 vierstimmige Hornchöre	Paul Mansur	Raum J Ronald lo Presti, Suite für 8 Hörner Palestrina/Burck, Stabat Mater für 8 Hörner
Bengt Belfrage	Raum L Sixten Sylvan, Oktett für 8 Hörner (1978)	Francis Orval	Raum D Jean Koetsier, Colloquy für 4 u. mehr Hörner Felix Mendelssohn, Scherzo
Daniel Bourgue	Raum M Wagner/Bujanowsky, Fantasie über die Tetralogie von Richard Wagner	Hans Pizka	Raum A Karl Stiegler, Große Hubertusmesse, 5-stg. Karl Stiegler, Lützows wilde Jagd Franz Meixner, Ketzerische Gedanken über C. M. von Weber's Jägerchor aus dem „Freischütz“
Alan Civil	Raum K Bernhard Krol, Ballade "Notre Père des Chasseurs" für 8 Hörner	Meir Rimón	Raum 4 N. J. Perrini, the War of the World F. Glorieux, Summer Meeting für 8 Hörner
Andre van Driessche	Raum F Peter Wellfens, Prayer before the Apocalypse Emiel Decloedt, Vier flämische Volkslieder	Gerd Seifert	Raum C Antonio de Cabezon, 2 Canzonen
Douglas Hill	Raum E Douglas Hill, Abstractions für Horn Solo und 8 Hörner	Ferenc Tarjani	Raum H Vincence Otto, Hornquartett Hidas Triggys, Hornquartett

Montag, 18. August 1980

20.00 Kammerkonzert

Louis Dauprat:	Quintett Es-Dur für Horn und Streichquartett Allegro moderato Andante Polacca	Daniel Bourgue, Horn Ladislau Kisz, 1. Violine Doan Quan, 2. Violine Reiner Schmid, Viola Friedrich Mönkemeyer, Violoncello
Luigi Cherubini:	Sonate Nr. 2 für Horn und Streicher Larghetto Allegro moderato	Freydis Ree Wekre, Horn Ladislau Kisz, 1. Violine Doan Quan, 2. Violine Reiner Schmid, Viola Friedrich Mönkemeyer, Violoncello
Robert Schumann:	Adagio und Allegro As-Dur op. 70 für Horn und Klavier	Gerd Seifert, Horn Wolfgang Walter, Klavier
	Pause	
Johannes Brahms:	Trio Es-Dur op. 40 für Klavier, Violine und Horn Andante Scherzo Adagio mesto Rondo, Allegro con brio	Midori Kitagawa, Klavier Ladislau Kisz, Violine Alan Civil, Horn
Wolfgang Amadeus Mozart:	Quintett Es-Dur KV 407 für Horn, Violine, 2 Violon und Violoncello Allegro Andante Rondo, Allegro	Peter Damm, Horn Ladislau Kisz, Violine Reiner Schmid, 1. Viola Duan Quan, 2. Viola Friedrich Mönkemeyer, Violoncello

Dienstag, 19. August 1980

9.00 – 9.45	Kurt Janetzky: Rundgespräch mit Peter Damm, Freydis Ree Wekre, Philip Farkas und Michael Höltzel über die Ver- wendung von Diskanthörnern und über Fragen der Notation in Neudrucken	Peter Damm, Horn / Midori Kitagawa, Klavier „Musik aus Dresden“ Siegfried Köhler (geb. 1927) Sonate für Horn und Klavier op. 32 Carl Gottlieb Reissiger (1798–1859) Solo per il Corno für Horn und Klavier Oskar Franz (1842–1889) Lied ohne Worte op. 2 für Horn und Klavier
10.00 – 10.45	Michael Höltzel: Transkriptionen für Horn	
11.00 – 12.15	Recital Gerd Seifert, Horn / Wolfgang Walter, Klavier Eugène Bozza: En Forêt für Horn und Klavier Joseph Haas: Sonate für Horn und Klavier op. 29 Allegro maestoso Larghetto e tranquillo Allegro vivace e con spirito	14.30 – 15.45 Proben der Hornensembles 16.00 – 16.45 Meisterklassen Igor James – Raum A Ib Lanky-Otto – Raum O Gerd Seifert – Raum E 17.00 – 17.45 Alan Civil – Raum H Freydis Ree Wekre – Raum D Francis Orval – Raum E
	20.00	Konzert mit Neuer Musik für Horn

Konzert mit Neuer Musik für Horn

Douglas Hill:	"Abstractions" for Horn solo and 8 horns Douglas Hill, Solohorn Die Detmolder Hornisten, Leitung: Michael Höltzel Uraufführung	Hans Georg Pflüger: Skizzen für 6 Hörner (1980) Uraufführung Die Detmolder Hornisten
Fidelio Finke:	Sonate für Horn und Klavier (1946) Rolf Ludwig, Berlin-O., Horn, Midori Kitagawa, Klavier	Esa-Pekka Salonen: Hornmusik Nr. 1 Bengt Belfrage, Horn, Wolfgang Walter, Klavier
Sigurd Berge:	Horn Lökk für Horn solo	
Erik Székely:	Rhodaraies pour cor et piano (1976) Eric Terwilliger, Horn, Midori Kitagawa, Klavier	
A. Gürsching:	„Nachtstücke“ für 4 Hörner Jan Schröder, Kerstin Künkele, David Moltz und Engelbert Schmid	

## Mittwoch, 20. August 1980

- 9.00 – 9.45 Hermann Baumann: Das historische Naturhorn als Grundlage für den Gebrauch des Ventilhorns
- 10.00 – 10.45 John McCabe: Das Horn in der Musik unserer Zeit
- 11.00 – 12.15 Recital  
Meir Rimon, Horn / Midori Katagawa, Klavier „Musik aus Israel“  
Lev Kogan: Kaddish for Horn solo  
Lev Kogan: Nigunim for Horn and Piano  
Y. Graziani: Variations on a Theme by Joseph Haydn
- Ifor James, Horn / John McCabe, Klavier „Musik aus England“  
John McCabe: Castle of Arrianbrod (Trilogy) 1st part

- John Golland: Cassation for Horn und Piano  
Gavotte  
Air  
Invention  
John McCabe: Floraison (Trilogy) 2nd part  
G. Vass: Four Capriccios for horn solo  
John McCabe: Shapeshifter (Trilogy) 3rd part

- 14.30 – 15.45 Proben der Hornensembles
- 16.00 – 16.45 Meisterklassen Baumann – Raum A  
van Driessche – Raum O  
Civil – Raum E
- 17.00 Abfahrt mit Bussen von der Bundesakademie nach Hechingen-Hohenzollern
- 19.00 Sonderkonzert auf Burg Hohenzollern

### Sonderkonzert

auf Burg Hohenzollern, 19.00 Uhr

- Im Burghof spielen Die zwölf Detmolder Hornisten,  
Leitung: Michael Hölzel  
Prinz Louis Ferdinand: Fanfare  
Giochino Rossini: Le Rendezvous de Chasse

Im Grafensaal der Burg Hohenzollern spielen jugendliche Nachwuchs-Hornisten

- Leopold Kohl: Quartett I, F-Dur  
für Horn, Violine, Viola  
und Violoncello  
Allegro moderato  
Romance  
Rondo Allegretto

- Trygve Madson: Sonate op. 24 (1978)  
für Horn und Klavier  
„Hommage à Franz Schubert“  
Allegro  
Quasi Menuetto  
Moderato

- Paul Dukas: Villanelle  
für Horn und Klavier

- Robert Schumann: Adagio und Allegro  
As-Dur op. 70

- Wolfgang Amadeus Mozart: Quintett KV 407  
für Horn, Violine,  
2 Violon und Violoncello  
Allegro  
Andante  
Rondo, Allegro

- Jakob Slagter, Horn  
Ladislav Kiss, Violine  
Reiner Schmidt, Viola  
Friedrich Mönkemeyer,  
Violoncello

- Matthias Berg, Horn  
Hans-Walter Berg, Klavier

- Kerstin Künkele, Horn  
Midori Kitagawa, Klavier

- Radovan Vlatkovic, Horn  
Wolfgang Walter, Klavier

- Bruno Schneider, Horn  
Ladislav Kiss, Violine  
Reiner Schmidt, Viola  
Doan Quan, Viola  
Friedrich Mönkemeyer, Violoncello

Solisten des 1. Europäischen Horn-Symphoniums spielen im Ensemble

Leitung: Hans-Walter Berg

- Karl-Heinz Köper: Coup des Cors (1980)  
Burleske für 12 Hörner  
Europäische Erstaufführung

- Hermann Baumann, BRD  
Bengt Belfrage, Schweden  
Daniel Bourgue, Frankreich  
Alan Civil, England  
Andre v. Driessche, Belgien  
Philip Farkas, USA  
Douglas Hill, USA
- Michael Hölzel, BRD  
Ib Lansky-Otto, Schweden  
Francis Orval, Belgien  
Meir Rimon, Israel  
Morris Secon, USA  
Ferenc Tarjami, Ungarn  
Freydis Ree Wekre, Norwegen

## Donnerstag, 21. August 1980

- 9.00 – 9.45 Helmuth Finke: Geschichtliches zur Entwicklung der Ventile am Horn
- 10.00 – 10.45 Manfred Fensterer: Therapeutische Lymphdrainage für Bläser

- 11.00 – 12.15 Recital  
Douglas Hill, Horn / Wolfgang Walter, Klavier  
Chr. Förster: Concerto ex Dis-Dur  
V. Persichetti: Parable for Solo Horn op. 12  
G. Rossini: Preludio, Thema e Variazioni
- Hans Pizka, Horn / Midori Kitagawa, Klavier

Richard Strauß: Einführung, Thema und Variationen op. 17 (komponiert 1878) Deutsche Erstaufführung	16.00 – 16.45	Meisterklassen Gerd Seifert – Raum A Hermann Baumann – Raum O Daniel Bourgue – Raum E
Paul Hindemith: Sonate in Es für Horn und Klavier (1941)	17.00 – 17.45	Ference Farkas – Raum A Hermann Baumann – Raum O Ifor James – Raum E
Richard Strauß: Andante op. posthum		
14.30 – 15.45	Proben der Hornensembles	20.00
		Konzert mit Solisten und Kammerorchester

## 20.00 **Konzert mit Solisten und Kammerorchester**

Wolfgang Amadeus Mozart: Hornkonzert Nr. 4 Es-Dur KV 495	Solisten: Ib Lanzky-Otto
Laszlo Róth: "Quiet Monday" für Horn und Streicher	Meier Rimon
Lars-Eric Larsson: Concertino für Horn und Streicher op. 45	Alan Civil
Antonio Rosetti: Konzert Es-Dur für zwei Hörner und Orchester – Pause –	Francis Orval und Andre van Driessche
Jan Koetsier: Concertino per corno e orchestra d'archi (Deutsche Erstaufführung)	Hermann Baumann Gerd Seifert, Jan Schröder
Leopold Mozart: Sinfonie G-Dur (Jagdsinfonie)	Johannes Heppekausen, Alois Morocutti
	Es spielt die Philharmonia Da Camera, Leitung: Michael Hölzel

## Freitag, 22. August 1980

9.00 – 9.45	Hermann Jeurissen: Ein Rekonstruktionsversuch von Mozarts fünftem Hornkonzert (Aufführung des rekonstruierten Satzes mit Orchester)	F. Mendelssohn: Andante aus Sinfonien ohne Orchester Gilbert Vinter: Hunters Moon für Horn und Klavier
10.00 – 10.45	Philip Farkas: The Art of Musicianship (in englischer Sprache)	14.30 – 15.45
11.00 – 12.15	Recital Ferenc Tarjani, Horn / Wolfg. Walter, Klavier Zsolt Durkó: Sonate für Horn und Klavier Josef Soproni: Sonate für Horn und Klavier L. Láng: Concerto bucolico für Horn und Klavier Ib Lanzky-Otto, Horn / M. Kitagawa, Klavier Sixten Sylan: Sonate für Horn und Klavier op. 7	16.00 – 16.45
		Meisterklassen Andre van Driessche – Raum A Alan Civil – Raum O Ifor James – Raum E
		17.00 – 17.45
		Francis Orval – Raum A Daniel Bourgue – Raum O Ferenc Tarjani – Raum E
		20.00
		Konzert der Teilnehmer des 1. Europäischen Horn-Symposiums
		Das Programm wird am 21. August zusammengestellt.

## Samstag, 23. August 1980

9.00 – 9.45	Meisterklassen Daniel Bourgue – Raum A Ferenc Tarjani – Raum O Freydis Ree Wekre – Raum E	
10.00 – 10.45	Ib Lansky-Otto – Raum A Francis Orval – Raum O Philip Farkas – Raum E	
11.00 – 12.15	Recital Andre van Driessche, Horn / Wolfgang Walter, Klavier Gunther Schuller: Nocturne für Horn und Klavier Franz Wigy: Elegy and Dance für Horn und Klavier Jean Louel: Inventions for Horn solo	Alan Civil, Horn / Midori Kitagawa, Klavier Camille Saint-Saens: Romanze F-Dur op. 36 für Horn und Klavier Arnold Cooke: Rondo B-Dur (1950) für Horn und Klavier O. Messiaen: "Des canions aux étoiles" für Horn solo Gilbert Vinter: "Hunters Moon" für Horn und Klavier

14.30—15.00    Konzert der Naturhornbläser der Musikschule    (bei gutem Wetter im Innenhof der Bundesakademie,  
 Appelhülsen, Leitung: Professor Harry Höfer    sonst in Saal A)

Begrüßungsfanfare  
 aus der Suite für Naturhörner  
 Ouvertüre  
 Sarabande  
 Menuett  
 aus Messe Nr. 1  
 Kyrie  
 Offertorium  
 aus Messe Nr. 2  
 Kyrie  
 Offertorium  
 Zwiefacher  
 Lied: „Abend wird es wieder“  
 Schlußfanfare

15.00—15.45    Vortrag Dr. Klaus Wogram, BRD  
 Akustische Phänomene beim Hornspiel

### 18.00    **Schlußkonzert mit Solisten und Kammerorchester**

im großen Saal des Dr.-Ernst-Hohner-Konzerthauses

Wolfgang Amadeus Mozart: Hornkonzert Nr. 2 Es-Dur KV 417	Frøydís Ree Wekre
Gaetano Donizetti: Konzert für Horn und Streicher	Daniel Bourgue
Vincent d'Indy: Andante für Horn und Streicher	Daniel Bourgue
Robert Matthew Walker: Concerto for Horn and Strings	Ifor James

U r a u f f ü h r u n g

— Pause —

Wolfgang Amadeus Mozart: Allegro E-Dur KV Anh. 98 a (Rekonstruktion von Herman Jeurissen)	Herman Jeurissen
Mátyás Seiber: Notturmo für Horn und Streicher	Douglas Hill
Joseph Haydn: Sinfonie D-Dur Nr. 31 Mit dem Hornsignal „Auf dem Anstand“	Ference Tarjani, Douglas Hill, Johannes Heppekausen, Alois Morocutti
	es spielt die Philharmonia da Camera, Dortmund, Leitung: Michael Hölzel

Rainer Glen Buschmann: "Horns all over" für 200 Hörner und einen Dirigenten    Leitung: Hans-Walter Berg

20.00    Buffett in der Bundesakademie  
 open end

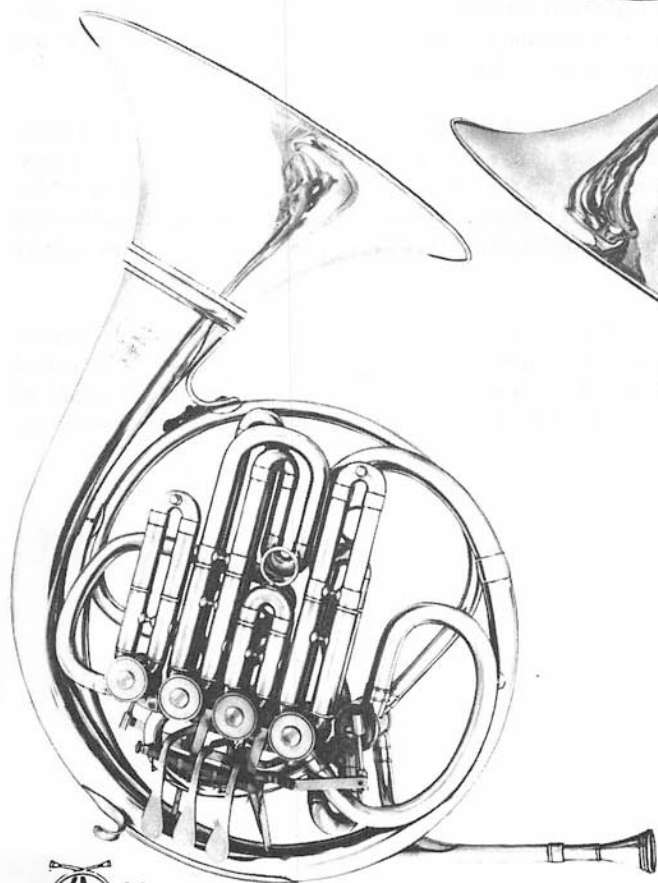
Sonntag, 24. August 1980

9.00    Frühstück  
 danach Abreise



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## INTERNATIONAL UNDERSTANDING, An Editorial

by Paul Mansur, Editor  
*The HORN CALL*

Prince Louis Ferdinand's remarks at the beginning of the concert in Burg Hohenzollern on 20 August 1980 deserve further comment. His thought that "...what statesmen and politicians are unable to do, musicians, especially horn players, are able to do." is perceptive and fraught with implications.

In the midst of international turmoil, distrust and animosity the efforts of musicians toward fraternity and mutual acceptance of all mankind shine as beacons on a craggy shore to lost ships in the black of night. International workshops, symposia, and associations such as the International Horn Society have done much in the past ten years to foster mutual respect and understanding. The message to statesmen and politicians should now be clear: world peace and brotherhood must be advanced upon the foundation of our shared values. The people and nations of the earth already have much in common. Diplomacy of the future should be based upon these common values and shared concerns. Upon this foundation we can learn to respect and honor our differences as we find they are not as formidable as we once thought.

Music is not a "universal language." It is a universal means of personal and societal expression. By means of music and other arts we express joy, sorrow, frustrations, anger, love, and our awe of nature and the universe. These things we all share in this community of mankind. Understand and acknowledge this basic truth, diplomats of the nations, and you will accomplish much toward true peace and fraternity among earth's peoples.

The cause in behalf of all humankind will never be served by attempts to impose arbitrary values from without or by efforts to subject the will of a people to the will of another people. The solution, dear statesmen friends, is a cardinal principal of pedagogy. Progress will be achieved by building upon the *known* to move toward the *unknown*.





## IN MEMORIAM: FRITZ HUTH

Fritz Huth, noted German hornist and teacher died on June 16, 1980 at the age of 72, just a few days before his birthday. His last days were in attendance to events of the Mozart Festival in Würzburg. The last concert he heard included the Mozart 2nd Horn Concerto, K.417, played by H. Pizka before an audience of 6,900 on the hottest June evening in some thirty years. Herr Huth had very recently been elected to Honorary Membership in the I.H.S.

Fritz Huth's career included service as First Horn in the Dresden State Opera and in the Philharmonic State Orchestra of Hamburg. He taught briefly at the Musikakademie Detmold and the Hamburg Hochschule für Musik before beginning a tenure of 36 years with the Bavarian State Conservatory Würzburg. His horn class was internationally attended. He was a member of the Bayreuth Festival Orchestra for 35 years. He also earned an excellent reputation with much success as a horn soloist. He performed 35 concerts in a 1964 tour of South and East Africa. He also appeared as a soloist in Moscow, Leningrad, Tiflis, and throughout Middle Europe.

He was noted for his classical embouchure and as a master of chamber music. He was proud of his competition record and enjoyed relating to students how he had entered ten auditions and had always been the winner. Many of his former students now hold principal horn positions with highly rated orchestras.

For his activities in connection with the Würzburg Mozart Festivals he was awarded a Mozart Medal in Gold. Horn students and teachers of his region are familiar with his *Vorschulübungen* (Preparatory Studies), his Etudes, and his modern horn method.

His health problems began near the time of his 70th birthdate. Recently he had begun to feel better but now he has departed from us. We shall not forget him and will be ever mindful of his great influence upon horn playing and horn players.

Hans Pizka

## IN MEMORIAM

### WENDELL HOSS

My 50 years of friendship with Wendell Hoss started in 1930 when I was his assistant in the Cleveland Orchestra. His beautiful horn playing was inspirational to me. During our many walks, his fund of knowledge, especially of nature, always amazed me. Wendell was an outstanding photographer and loved to sketch. He had a great love of people and was a prolific correspondent. On April 15, 1980, the day he died, Wendell, my wife Bette, Nancy Fisch and I visited and reminisced in San Diego. In spite of his pain at times, he was as interesting, as sharp and enjoyable as when I first met him. I valued our close friendship very much, and his many friends and I will miss him dearly.

Waldemar Linder

### WENDELL HOSS

*by Norman Schweikert*

With the passing of Wendell Hoss on April 15, 1980, the horn world lost one of its most respected and beloved colleagues. Wendell was known in all parts of the globe as a fine artist on his instrument, but most importantly as a kind gentleman, generous with his time and worldly possessions. Another like him will not soon pass our way again.

My first acquaintance with Wendell came in the late nineteen-forties when my parents took me to a chamber music concert held in a church somewhere in Los Angeles. On that occasion Wendell played a Mozart concerto and I was very impressed with what I heard. At that time I was studying the violin, but after hearing Wendell create such beauty I thought I might rather be a horn player. This experience, combined with other factors, brought me to the horn. A few years later, my teacher, Sinclair Lott, urged me to join The Horn Club of Los Angeles and it was as a member of this stimulating group that I got to know Wendell much better, playing in ensembles with him or under his direction. He was always so kind and helpful in every way, hardly thinking of himself at all, and freely giving his time where it was needed. I remember an occasion early in 1955 when the Los Angeles Philharmonic was to perform Bruckner's *Symphony No. 7* and their management had rented a set of Wagner tuben from the New York Philharmonic. The tuben may never have been used in a performance by the Los Angeles orchestra, as far as I know, and Wendell graciously volunteered to help balance and work out the quartet parts with the tuba section (Sinclair Lott, Irving

Rosenthal, Norman Schweikert and Arthur Briegleb). The conductor, Alfred Wallenstein, was evidently pleased with the results since he gave the quartet a solo bow. Thank you, Wendell.

That same year I left Los Angeles for a position with the Rochester Philharmonic Orchestra and although I had never studied with Wendell we began a correspondence which lasted over twenty years. He kept me informed of Horn Club activities, sending programs and other news, and always had time to send a post card from distant parts during his travels.

When I arrived in Rochester in October, 1955, there were still a good many players in the orchestra who were there when Wendell was a member. As soon as they learned I was from Los Angeles, they asked me if I knew him and then would proceed to tell me how much they thought of him as a musician and a gentleman. I began to realize then the extent of Wendell's reputation and just how remarkable a person he was.

Late in 1964 I decided to start gathering material for an history of professional horn players in our country and Wendell was the first hornist I contacted for a biographical sketch. He responded early in 1965 (a typically modest page and a half, double-spaced) and encouraged me in this project. Over the years he added information as various questions came up and it is this data from Wendell himself which forms the nucleus of this article. Additional information came from published sources and from many helpful individuals. My special thanks go to Art Briegleb and Nancy Fisch who cleared up many details due to their close association with Wendell.

Wendell Engstrom Hoss was born to George Washington and May Engstrom Hoss in Wichita, Kansas, on November 20, 1892. Both parents were highly educated college graduates and authors of books in their fields. In this intellectual atmosphere Wendell began the study of music. His first instrument was the violin but he taught himself to play the cornet, soon replacing it with a single F, piston-valved horn with crooks. He attended the Wichita College of Music as a student in the violin department and graduated in the spring of 1912. Not happy with his self-taught horn-playing he decided he needed professional guidance. This brought him to Chicago in September of the following year where he continued his violin study with Léon Sametini at the Chicago Musical College and began formal lessons on the horn with William Frank, the third horn of the Chicago Symphony Orchestra. At Northwestern University he took a theory course starting in 1914 and about this time began horn study with Leopold de Maré, principal horn of the Chicago orchestra.

Wendell made rapid progress on the horn and gradually put the violin away since he was now moving into professional horn-playing. According to the records of the Chicago Federation of Musicians, Local 10-208, Wendell joined the union on April 14, 1914, having had no previous union affiliation. He played as an extra (6th horn) with the Chicago Symphony Orchestra at least as early as December 1 and 2, 1916, when the first Chicago performances of R. Strauss' *Eine Alpensinfonie* was given by Frederick Stock. Later this same season, Wendell again played extra (7th horn) in another important Chicago premiere, the *Symphony No. 8* of Gustav Mahler which was given three performances in the Auditorium Theatre as part of the Chicago Musical Festival, April 24-28, 1917, Frederick Stock conducting.

In June, 1917, Wendell was hired to play 4th horn in the Chicago Symphony Orchestra for the summer series of concerts and operas at Ravinia Park, some 25 miles north of Chicago, the regular 4th horn, Karl Albrecht, having taken the summer off. The following October, Frederick Stock appointed Wendell assistant first horn where he remained for the 1917-18 season playing next to his teacher, L. de Maré. At this time the United States was involved in the war with Germany and Wendell went into the Navy as soon as the season was over. He served his country at the Great Lakes Naval Training Station in Illinois where he played horn in the symphony orchestra, in one of the bands and conducted as well. His colleagues in the orchestra horn section included George Matz, Emilio Stango and Theodore Stass. In speaking about this period in Wendell's life, *Jacobs' Band Monthly* of March, 1921, stated that "...it was while playing with the orchestra which accompanied one of the sailor shows when on the road that he was selected as one of the men to make up the orchestra which later accompanied President Wilson overseas." Wendell also mentioned seeing brief service in the band on board the U.S.S. Pennsylvania.

Following the year in the Navy, Wendell traveled to California to play first horn with the Los Angeles Symphony Orchestra, Adolf Tandler, conductor, for the 1919-20, and final, season. The rival Los Angeles Philharmonic Orchestra under Walter Henry Rothwell was presenting its first season that year and the city found it difficult to support two symphony orchestras. Herr Tandler and the Symphony lost out and the orchestra was dissolved after having given concerts continuously since 1898. The horn section during that final season was Hoss, Felix Muetze, Nicola Novelli and Louis de Fabrity with Adolf Scholz replacing Novelli for the final five concerts. After the short time in Los Angeles, Wendell returned to Chicago and played in the orchestra at the Olympic Theatre, 1920-21.

In Cleveland, at about this time, the first horn, Arthur Geithe, was having difficulties with the conductor, Nikolai Sokoloff, and left the orchestra during their Eastern tour sometime in February, 1921. Wendell was called in to finish out this season, Cleveland's third, as principal horn. The section that year was Hoss, Morris Speinson, Alphonse J. Pelletier, John d'Orio and Robert H. Brown, assistant. Wendell continued the next season, 1921-22, as principal with Brown, Pelletier, Emilio Stango and Frank de Polis, assistant. It was here in Cleveland that Wendell met Olive Woodward, a member of the viola section, and she soon became his wife. Olive had also come from an intelligent and successful family and she was the grandniece of Amos Woodward, founder (in 1870) of the Woodward Governor Company of Rockford, Illinois, now a worldwide corporation. Disparaging remarks from the conductor, Sokoloff, to Olive prompted both her and Wendell to resign from the orchestra at the close of the season.

In 1922, Wendell again returned to Chicago, this time as principal horn of the Chicago Symphony Orchestra. His section included Max Pottag, William Frank and Karl Albrecht. In a letter to me dated October 6, 1972, Wendell tells the following interesting story about his return to the Chicago orchestra:

"The second season for me involved a rather sneaky deal on the part of Stock and Wessels (Frederick J. Wessels was Manager of the orchestra, 1899-1926). I was

engaged at a low salary—less than I had been getting in Cleveland and very much less than I could have got had I wanted to stay on there—because it was with the understanding that de Maré would continue as first horn, too. Then, as soon as I had signed, they dismissed de Maré. This created a personally embarrassing situation as well as leaving me alone on the chair, comparatively inexperienced—the CSO had a bigger repertory in that one year than the total history of the Cleveland Orchestra up to that time, and I think for some years after that. That season they called Harry (Johnson) in one time as assistant, when *Heldenleben* was programmed.”

Leaving the uncomfortable situation in Chicago, Wendell headed west again and played in the Hollywood Bowl Orchestra for its second season of summer concerts (1923), the section being Richard Lindenbahn, Felix Muetze, Hoss, George Nelson and Samuel B. Bennett.

Wendell was next engaged as first horn of the one-year-old Eastman Theatre Orchestra in Rochester, New York, for the 1923-24 season, replacing Ralph Mariani. This included playing the Rochester Philharmonic Orchestra concerts since the Eastman Theatre Orchestra was the nucleus of the Philharmonic. Wendell remained in the Rochester orchestras for three seasons, the first two Philharmonic seasons having been shared by conductors Eugene Goossens and Albert Coates and the 1925-26 season conducted by Goossens who had been made the first permanent conductor of the orchestra. The horn section for those years included Fred Bradley, Charles Schug, Fred Vicinus and Charles Jepson with Otto Berndt replacing Jepson after the first year. During this time in Rochester, Wendell studied conducting with both Coates and Goossens and acted as assistant conductor of the Eastman Theatre Orchestra. He also appeared with the RPO as soloist in the *Concerto No. 1 in E-flat, Op. 11*, by R. Strauss on February 26, 1925, Albert Coates conducting. Ernest A. Weiss, writing for the *Democrat & Chronicle* on February 27th said:

“Mr. Hoss had attracted the attention of Rochester audiences by his remarkable playing of solo horn passages at many concerts in the past. The opportunity presented in the concerto yesterday could do nothing to increase the esteem in which this excellent musician is held, but it gave his audience the pleasure of hearing the full range of his capabilities at one time. Listeners sense the difficulties peculiar to this instrument and the technique displayed by the soloist yesterday was sufficient to interest them. His tone has a resonant, singing quality which is never blatant in forte and is always clear in pianissimo passages. His staccato is admirable and, what is most rare in performers of the instrument, his intonation is generally absolutely accurate. His breathing never shows evidence of strain.”

In addition to performing and conducting, Wendell taught horn and woodwind ensemble at the Eastman School of Music in Rochester from 1924 to 1930, the last two years commuting from New York City where he took up residence in 1928. Albert Ulrich, personnel manager of the Chicago Symphony Orchestra, and Edward Llewellyn, who succeeded him, both came to Rochester at different times to ask Wendell to return to Chicago, but Wendell explained to me in a letter that he was too afraid of undercutting William Frank (who was then first horn) as he had unwittingly done to de Maré.

It was during his Rochester years that Wendell's passion for physical exercise was nurtured. He became a pupil of the well-known physical culturist, Arthur F. Gay, who was the proprietor of the oldest barbell gym in America (according to an article about Art's career in *Strength & Health*, April, 1959), having been established in the fall of 1916. Art had only the highest praise for Wendell, and this was the gym out of which had come such pupils as Vic Tanny who later moved to California and started his own body-building business. When Wendell learned that I was working out at Art Gay's gym he would often send regards to Art through our correspondence. In addition to sending regards he wrote in March of 1965: "Today I weighed 155, the highest I have ever reached since my maximum of 158 lbs. when working with him." The Art Gay influence stayed with him to the end.

In 1928, Wendell moved to New York City and entered the field of commercial phonograph and radio work. During his first year there he also played with the short-lived American Symphonic Ensemble (a symphony orchestra without a conductor) which gave a series of concerts in Carnegie Hall beginning in November, 1928. Benjamin Hudish, the second horn, provided me with a program of this orchestra and the order of the alphabetically listed horns: Hoss, Hudish, Nathan Pertchonock, Edward Horwitz and Herman Dutschke, Jr., Assistant. The following year, Wendell joined the NBC orchestra, replacing Lorenzo Sansone, which was under Walter Damrosch's direction. Wendell remembered the horn section for that 1929-30 season: Hoss, Arthur Schneiderman, Arturo Cerino and Ralph Brown.

During his two years of commuting between Rochester and New York City he again appeared as soloist with the Rochester Philharmonic Orchestra. The composer and pianist, Mark Wessel, had dedicated to Wendell his *Symphony-Concertante for Horn, Piano and Orchestra* which he had composed in Vienna during 1928-29. The first performance was given in Budapest by the Philharmonic Orchestra conducted by Robert Heger and soloists Karl Stiegler, horn, and Wessel, piano, but the second performance was given in Rochester as part of the American Composers' Concerts with Wendell and the composer as soloists and Howard Hanson conducting the RPO, February 30, 1930. Several days later, on March 3rd, two movements of this work were broadcast nationwide on the General Motors Hour by Damrosch and the NBC orchestra with Hoss and Wessel as soloists.

Wendell and Olive returned to the Cleveland Orchestra in 1930, Wendell to fill the principal horn chair left vacant by Arthur Berv who took that position with the Philadelphia Orchestra, and Olive to rejoin the viola section. Sokoloff, the original conductor, was still in Cleveland and he finished out his tenure, along with Wendell and Olive, in 1933, Severance Hall having been completed and opened (February 5, 1931) during those final years.

From the beginning of his return to Cleveland, Wendell was involved with chamber music, becoming a member of The Cleveland Woodwind Ensemble (with Philip Kirchner, oboe; Weyert A. Moor, flute; Aaron Gorodner, clarinet; Morris Kirchner, bassoon) and The Lobero Trio (with his wife, Olive Woodward, violin, and Melvin Smith, piano). An advertisement for these groups in the Cleveland Orchestra programs stated that for the February 27, 1931, concert in Chamber Music Hall of Severance Hall,

the program would include "a Beethoven quintet, two pieces by Ropartz, a diversion by Paul Juon and Brahms' interesting trio." During Wendell's last season in Cleveland, 1932-33, The Cleveland Woodwind Ensemble (with new members Maurice Sharp, flute, and Alexander Pripadcheff, clarinet, assisted by Leon Machan, piano) again played on the Severance Hall chamber music series, March 14th, and Wendell was soloist with the Cleveland Orchestra, Rudolph Ringwall conducting, in the Romanze and Allegro from the *Concerto No. 3 in E-flat* (K.447) by Mozart on a Twilight Concert, date uncertain. The horn section for those three seasons was Hoss, William Namen, Alexander Andruschkewitsch, Karl Schinner and Waldemar Linder, assistant.

In 1933, Wendell and Olive returned to California and took up residence in the Los Angeles area where Wendell entered the busy field of commercial playing, working with virtually all the major moving picture studios at one time or another. This was interrupted by two seasons, 1939-41, with the Pittsburgh Symphony Orchestra under Fritz Reiner where he replaced Frank Corrado as principal horn. The first of these seasons the section was Hoss, Frank Gorell, Attilio de Palma, Ginesio Lecce and Mario Grilli, assistant. The following season Gorell and Lecce exchanged chairs and Tibor Shik came in on third horn replacing de Palma. Wendell was a soloist on one occasion with the Pittsburgh orchestra and that was for the concerts of December 29 and 31, 1939, when he performed Mozart's *Sinfonia Concertante in E-flat* (K.297b) with Ben Storch, oboe, Bernard Portnoy, clarinet, and Jules Seder, bassoon, Fritz Reiner conducting.

Until his Pittsburgh years, Wendell had not made any commercial phonograph recordings with the symphony orchestras in which he had played. Now he had a chance to leave a few examples of his principal horn work for future generations to enjoy. According to information the Pittsburgh Symphony Orchestra received from The Fritz Reiner Society, Columbia recorded the orchestra under Reiner in six selections from Wagner operas on March 14, 1940. The selections were: *Venusberg Music* from *Tannhauser*, *Prelude to Act III of Lohengrin*, *Prelude and Love Death* from *Tristan und Isolde*, *Prelude to Act I of Die Meistersinger*, *Waldweben* from *Siegfried* and the *Ride of the Valkyries* from *Die Walküre*. All but the last of these selections were never released. However, Columbia and Reiner tried again the following year and re-recorded four of those selections which *were* released. The recording activity on January 9, 1941, produced the following:

- J. Strauss, Jr.: *Vienna Life Waltz*. 11579D (78). Included on LP ML-4116 along with *Southern Roses Waltz* and *Treasure Waltz*, both of which were recorded after Wendell left the orchestra.
- R. Strauss: *Don Juan*, Op. 20. Set X-190 and MX-190 (78); 12-inch LP ML-4800 and 10-inch LP ML-2079.
- R. Wagner: *Prelude to Act III of Lohengrin*. 11987D (78). *Waldweben* from *Siegfried*. 11985D (78). *Prelude to Die Meistersinger*. 11984D (78). These three selections along with the *Ride of the Valkyries* (11987D) from the March 14, 1940, recording session and the *Prelude to Act I of Lohengrin*, recorded after Wendell left the orchestra, are all included on set M-549 (78) and LP ML-4054.
- R. Wagner: *Venusberg Music* from *Tannhauser*. Set X-193 (78).

At the end of his two years in Pittsburgh, Wendell was again soloist with the Rochester Philharmonic Orchestra as part of the American Composers' Concerts in yet

another work dedicated to him, the *Sinfonia Concertante for Solo Horn and Orchestra* by Bernhard Kaun. This first performance was given on May 1, 1941, Howard Hanson conducting, and, as had been the practice since the recording department was established at the Eastman School of Music in 1934, the work was recorded for their archives. A letter to the recording department confirmed that it was still in their archives and available to be heard although copies for distribution were forbidden by union regulations. Since I was scheduled to be in Rochester with the Chicago Symphony Orchestra on August 11th, I made an appointment to hear the recording and took along a copy of the work (Jupiter Music Publications, Hollywood, 1940). When I arrived at the studio I was disappointed to learn that part of the recording was missing but I was told that the department was in the process of transferring all the old discs to tape and that the missing record may turn up. They would let me know if it was found. The 16-inch recording, cut during the performance, is on acetate over aluminum and begins in the center. The catalog numbers are 66.1, 66.2 and 66.3 for those who might like to hear the performance. It is the middle number which is missing. I was able to hear the other parts which were on opposite sides of the same record, which is to say, the first movement (minus the last two bars) and from about letter L of the fourth movement to the end. Upon hearing Wendell's very musical playing I was immediately reminded of Frøydis Wekre. The tone was light, very clearly articulated and a light vibrato was present. It was clear from what I heard that the work received a very fine first performance. The *Sinfonia Concertante* is harmonically quite complex in the neo-romantic style and is very rhapsodic. I do not know of another performance of it.

Returning to Los Angeles, Wendell continued with his free-lance work in almost every area of music-making. In addition to studio work he also played in area orchestras including the Werner Janssen Orchestra of Los Angeles (1940s) and the orchestra of the Ojai Festival (1949 and 1955). As a conductor he made a guest appearance with the Glendale Symphony Orchestra during the 1947-48 season, he conducted the Kern Philharmonic Orchestra in Bakersfield for its opening season and for ten seasons he conducted the chamber orchestra of the Fine Arts Foundation in Glendale.

In the summer of 1950, Wendell taught horn at the University of Wisconsin at Madison. Leo Steffens of the piano faculty remembers this summer well since he, Wendell and Emil Heermann (Former concertmaster of the Cincinnati Symphony Orchestra) gave a performance of the Brahms *Trio* at the University Music Hall. On June 13, 1980, Mr. Steffens wrote to me this recollection of the occasion:

"This was a first performance of the work for me—I wonder how many for Wendell Hoss! I have never forgotten the performance and it still remains a highlight. I consider it a rare privilege to have been able to perform with Mr. Hoss, a truly great musician and an especially fine gentleman."

While in the general area, Wendell conducted a program on August 20, 1950, in Rockford, Illinois, with members of the Chicago Symphony Orchestra and their concertmaster, John Weicher, as soloist. The program was in memory of Herbert and Edith Woodward, Olive's parents.

It was at this time that Wendell was in the early years of a long association with the Walt Disney studios. Although the Disney studios did not maintain a staff orchestra



under contract, as did so many of the other major studios, they were in the habit of using the same personnel as needed. Wendell played first horn for them over a period of some 18 years. The very short biographical sketch of Wendell for an article he wrote for the June, 1965, issue of *The Instrumentalist* stated that at that time he had been first horn at Disney for the past 17 years. That would mean he started at the studio about 1948 although some of his colleagues think he played for Disney as early as 1946. His regular second horn in the earlier years was Leon Donfray but Huntington Burdick and Fred Fox also worked with him and Waldemar Linder came in near the end of his time at Disney.

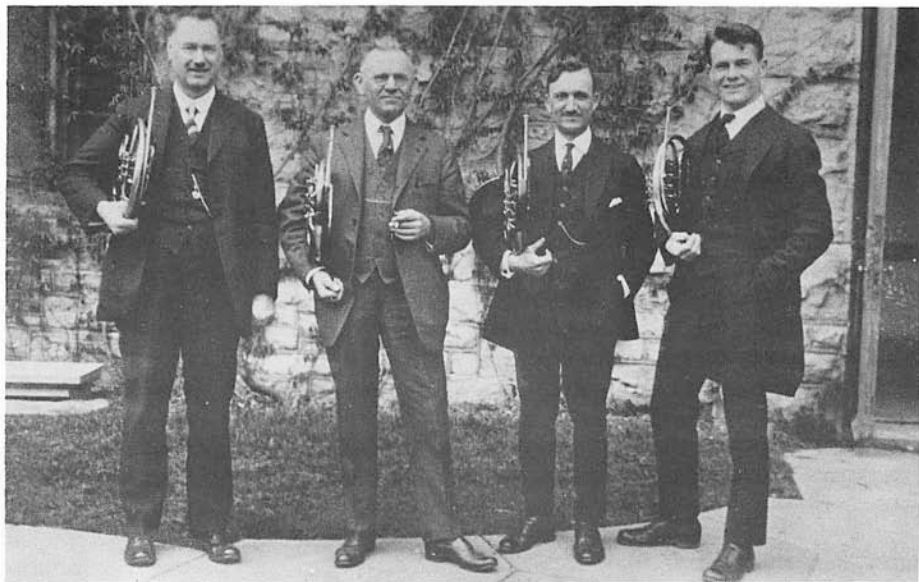
Continually active in chamber music, Wendell appeared on the concerts of Evenings on the Roof at the Wilshire-Ebell Theatre a number of times including a performance of the Brahms *Trio* during the 1945-46 season and as a member of the New Music Quintet (Archie Wade, flute; Gerald Caylor, clarinet; Lloyd Rathbun, oboe; Adolph Weiss, bassoon) during the 1947-48 season. Always interested in new music, he participated in the first American performance of Andre Casanova's *Trio for Flute, Horn and Viola* (with Henry Woempner, flute, and Abraham Weiss, viola) given on a chamber concert by the Los Angeles Chapter of the International Society for Contemporary Music, August 14, 1949. He appeared on the Coleman Chamber Concerts in Pasadena in 1953 with the New Music Wind Ensemble (Lorna Wren, flute; Joseph Rizzo, oboe; Franklyn Stokes, clarinet; Adolph Weiss, bassoon; Edward Rebner, piano) and performed the *Quintet in E-flat* (K.407) by Mozart (with Nathan Ross, violin, Harry Blumberg and Philip Goldberg, Violas, and Michael Penha, cello) on the Monday Evening Concerts, December 5, 1955. He appeared in other small ensembles on the Monday Evening Concerts during the years 1960 through 1963 and also took part in a number of the chamber concerts at the Los Angeles County Museum which were broadcast over KFAC on Sunday afternoons.

Throughout his life, Wendell had been passing on his knowledge of music and the horn to others. In addition to the Eastman School of Music and the University of Wisconsin at Madison mentioned above, Wendell had taught at San Diego State College (later San Diego State University) at least as early as 1950, at the University of Southern California (Lecturer of Horn, 1959-73), Mount St. Mary's College (1960s), the California Institute of the Arts and during many summers since 1947, the Music Academy of the West in Santa Barbara. He also taught privately.

One of the organizations most frequently associated with Wendell is The Horn Club of Los Angeles. Its founding grew out of the desire of several studio hornists to keep themselves in good playing condition during the weeks their particular studios were not working. The chief organizer of the project was Arthur Frantz who arranged a dinner meeting for the first day of December, 1951, at the Nickodel restaurant on Vine Street in Hollywood. All the professional horn players in the Los Angeles area were invited and, according to *Symphony* magazine (December, 1951), thirty-six attended. Frantz and Arthur Fleming, a bassoonist, put on a comedy act, thus inaugurating the "Schmutzig" series which was so popular at the annual Horn Club banquet. An impromptu business meeting was held, a resolution to form the Club was adopted and officers were elected as follows: Wendell Hoss, President; Alfred Brain, Vice-President; Arthur Frantz, Secretary-Treasurer; James Decker, Program Chairman. Wendell remained at the helm of this new organization until he gave up the gavel to

Sinclair Lott at the Third annual dinner meeting held at the Pasadena Athletic Club on December 5, 1953. Gene Sherry, whose article, "The Horn Club Story," appeared in the Los Angeles Musicians Union magazine, *Overture* (January, 1954), reported that "Retiring president Wendell Hoss was presented a beautiful carrying case in appreciation of his untiring efforts in leading the Club through its first two years."

The Horn Club grew in prestige and added new works to the repertoire for multiple horns by sponsoring two national contests. Wendell served as the chairman for the second contest held in 1957. Two recordings of the club followed; the first, *Color Contrasts* (Capitol P-8525, later re-released as *Music for Horns* on Seraphim S-60095), having been finished in January, 1960. For this album, Wendell conducted and monitored. The second album, *New Music for Horns* (Angel S-36036) was recorded late in 1969 and Wendell had a hand in monitoring this, too.



*Chicago Symphony Orchestra Horn Section 1922-23*

*R. to L. - Wendell Hoss, Max Pottag, William Frank, Karl Albrecht*

On the occasion of the 20th anniversary of The Horn Club of Los Angeles, Wendell was presented a gold record of the Club's first recording, framed and inscribed, and given an honorary life-membership in the Club. He received telegrams of congratulations from the staff of *The Horn Call* and from a number of leading hornists across the nation. Arthur Frantz wrote in *The Horn Call* (May, 1971) the following about Wendell on this occasion:

"The Horn Club of Los Angeles has survived and prospered these many years through the untiring efforts of only one man: a famous horn virtuoso, a thorough

musician; more important, a pure, fine, gentle man whose life and career have been an inspiration to all of us who had the privilege of knowing him: The guiding light of the Horn Club, Wendell Hoss."

Throughout the nineteen-sixties Wendell kept busy with studio work, chamber music, teaching, the Horn Club and writing articles but also had time to do such things as travel to Topeka and Wichita, Kansas, in the summer of 1961 where he was engaged for a run of the show, "The Kansas Story," and play Wagner tuba with the San Francisco Symphony Orchestra for their tour of Japan during the 1967-68 season. At the end of that decade, Wendell was invited to Florida State University in Tallahassee, by faculty hosts William Robinson and Joseph White, to be part of the artist-faculty of the First Annual French Horn Workshop, June 16-20, 1969. This first horn workshop had been advertised in music journals and when I saw the list of faculty I decided at once that I had to be there. I will never forget the opening General Session that Monday morning when these living legends walked onto the stage: Arthur Berv, James Chambers, Philip Farkas, Carl Geyer, Anton Horner, Wendell Hoss, Max Pottag and Barry Tuckwell (John Barrows arrived later in the week). As if it had been pre-arranged, the audience rose as one and gave them a long, thunderous ovation. After all, no group of horn artists of such stature had ever been assembled in one place before! Wendell was visibly moved at this tribute, shaking his head in disbelief and wiping the mist from his eyes. It was a moving experience which will stay with me the rest of my life. During the week, Wendell delivered a lecture on "Accents in Horn Playing," gave two master classes, took part in a panel discussion and shared the conducting of the massed Horn Choir on the final concert with Max Pottag.

It was during this week that Bill Robinson presented the idea of an international organization of horn players. A nine-member committee was established which included both Wendell and myself. Later, I was asked to assume the responsibility of chairman of the organizing committee and with much help and advice from Wendell and the other seven members the International Horn Society was launched. In 1970 we declared ourselves "founded" and elected our first officers from among the committee members: Barry Tuckwell, President; Wendell Hoss, Vice President; Norman Schweikert, Secretary-Treasurer. Later on, Harold Meek was appointed the first editor of *The Horn Call*. Wendell served as Vice President until 1972, at which time he continued to serve the Society as a member of the Advisory Council until 1976. He was elected an Honorary Member of the Society in 1972.

Wendell returned to Florida State University in June, 1970, to take part in the second horn workshop. He lectured and shared a recital with John Barrows, playing selected movements from his transcriptions of the unaccompanied *Suites for Cello* by J. S. Bach (from memory). He was 77 years young at the time, or as he would have said, "mature." (Photographs of his "mature" embouchure can be found on pages 30 and 31 of the book, *A Photographic Study of 40 Virtuoso Horn Players' Embouchures* by Philip Farkas. The photos were taken at the first horn workshop in 1969). The final concert of the second workshop included performances by the massed Horn Choir which he conducted. Although not on the faculty of the third horn workshop, also held at FSU (June, 1971), Wendell attended as an officer of the Society, participated in two informal discussion groups and aided in auditioning participants for placement in classes. The



*Cleveland Orchestra Horns, 1921-22*

*L. to R. Alphonse J. Pelletier, Emilio Stango, Robert H. Brown,  
Wendell Hoss, Frank de Polis.*

following month he took part in the Horn Week of the Claremont Music Festival held at Pomona College in Claremont, California, as a member of the faculty.

Late in 1971, Wendell broke his hip which put him out of action for a time. Whether this had a bearing on his not attending the fourth horn workshop in Bloomington, Indiana, I do not know but he was again on the faculty of the Horn Week at Pomona College (Claremont Music Festival, July, 1972). The fifth workshop was held there at Pomona College (June, 1973) and Wendell gave a lecture on "Musical Mosaics - Melodic Sub-division" as well as conducted on the final concert.

Wendell suffered a great loss the following year, 1974, when his wife, Olive, passed away on February 22nd. Although they had led quite separate lives for some time they were nevertheless very close. Never one to be defeated by what life had to offer, Wendell kept busy and attended the sixth horn workshop at Ball State University in Muncie, Indiana, the following June where he coached throughout the week, attended the Advisory Council meetings of the IHS and conducted one number on the final concert.

In November of 1974, Wendell left the old familiar address in Glendale and moved to an apartment in San Diego. He rented a studio in the downtown area where he could practice and give lessons and which was only one block from the YMCA where he continued to exercise regularly. Now settled in his new surroundings he became active

with the San Diego Horn Club and started a string orchestra which he conducted. Wendell came to the seventh horn workshop held at the Orford Arts Center in Magog, Quebec, Canada (June, 1975), where he took part in four forums on teaching the horn (along with Bill Robinson and Marvin Howe), attended the Advisory Council meetings of the IHS and conducted the entire final concert of music for six and eight horns with the artist-faculty performing. Those of us who were there remember the long walks Wendell took between our motel and the Orford Arts Center which was quite a distance out in the country. Two months later he took a tour of Eastern Europe and then a bus trip to Colorado and Arkansas to see the fall colors.

The eighth horn workshop was held as part of The First International Brass Congress in Montreux, Switzerland (June, 1976) and Wendell was there as part of the Advisory Council of the IHS. Dale Clevenger roomed with him at that gathering and tells of waking up very early in the mornings to sounds of Wendell doing stretching exercises and push-ups after which he would take long walks. He was now 83! Wendell attended the ninth workshop (June, 1977) at Hartt College in Hartford, Connecticut, where he conducted on the final concert and was also at the tenth (June, 1978) at Michigan State University in East Lansing. He made his last appearance at the horn workshops in Los Angeles where the June, 1979, gathering was held at the University of Southern California. Once again he conducted on the first concert (two of his favorite ensemble pieces - the *Stabat Mater* of Palestrina and the *Echo Song* of di Lasso).

In 1977, Nancy Fisch, a former student of Wendell's, decided to pay her teacher a visit. She became concerned with what she saw in the way of his health and began regular week-end visits to give him a helping hand with the apartment. After a while it became evident that Wendell needed help full-time and from that moment Nancy was his constant companion, staying with him and giving him strength to the very end. All of Wendell's friends owe a debt of gratitude to Nancy for her unselfishness and humanitarianism in taking care of Wendell during his last difficult years. The cancer which had been increasing its hold on him for the past few years had weakened him a great deal and his activities in his last year were held to a minimum although he continued to practice the horn and was studying a foreign language. When it looked like the end had come, Frøydis Wekre got in touch with Wendell and said that she wanted to visit and play for him in his apartment. The thought of this visit kept Wendell going and the visit itself cheered him immensely. He lived one week longer and on his last day Wally and Bette Linder visited him and brought him great comfort in talking about their good times in the past. That evening, Wendell asked Nancy to play for him a couple of horn recordings, the last of which was the first Horn Club album, and it was while his ears were filled with the sounds of his beloved instrument played by his close friends of the Horn Club that he left us and passed into a better world. I have no doubt that there was a large crowd of friends on the other side waiting to welcome him.

Following Wendell's passing, a number of events were dedicated to his memory including a recital by the horn students of Vincent de Rosa and James Decker at the University of Southern California on May 6th, the Northwestern University Horn Ensemble concert of May 25th and the Twelfth Annual International Horn Workshop at Indiana University, June 15th through the 20th. A special musical memorial to Wendell was held on May 31st at the Friendship Gardens of the Glendale Brand Library at which Sinclair Lott and Ralph Pyle spoke very touchingly. David Raksin conducted 16 horns



*Horn Section of Orchestra at Great Lakes Naval Training Station  
[At Horse Show in Chicago, 1918]  
L. to R. - George Matz, Theodore [Ted] Stass, Wendell Hoss, Emilio Stango*

and bass tuba in George Hyde's *Ode*, the *Stabat Mater* of Palestrina and the *Ave Maria* by Victoria. Those performing were hornists William Alsup, James Atkinson, Aubrey Bouck, Arthur Briegleb, Bruce Clausen, James Decker, James De Corsey, Fred Fox, Warren Greg, Sinclair Lott, James McGee, Todd Miller, Richard Perissi, Gale Robinson, Gene Sherry and Victor Vener with James Self, tuba.

Wendell left to us treasured memories of his friendship and musicianship. The former exist in our minds and hearts and in the many letters he wrote. The latter exist in more tangible forms: Articles, compositions, arrangements and recordings. His personal effects are safe in the hands of close friends including the instruments used throughout his career: Five-valve B-flat horns by Carl Geyer and C. G. Conn and a tenor Wagner tuba in B-flat by Alexander. A single B-flat horn by C. F. Schmidt used earlier in his career is also in private hands.

It is our loss that more recordings of Wendell's playing were not made. In addition to those mentioned earlier in this article there exist, of course, the music tracks of the Disney films made during his time with that studio. Two additional recordings exist:

1. *Three Movements for Wind Quintet* by Adolph Weiss (with Ary Van Leeuwen, flute; Alexandre Duvoir, oboe; Alfred Peterson, clarinet; and Adolph Weiss, bassoon). This work was written in 1931 and recorded on the Co-Art label by Arthur Langer in Los Angeles around 1940. It is a 12-inch, 78 rpm recording and

was produced in limited numbers. Two copies are in the Rodgers & Hammerstein Archive for Recorded Sound in the New York Public Library & Museum for the Performing Arts at Lincoln Center and can be heard upon request.

2. Bouree II from *Suite No. 3* and Gavotte II from *Suite No. 5* of the unaccompanied *Suites for Cello* by J. S. Bach, transcribed for horn by Wendell Hoss. These were recorded live on June 18, 1970, at the Second Annual French Horn Workshop at FSU in Tallahassee, Florida. This souvenir recording of that workshop is very special since it contains spoken comments by Wendell.

A number of the souvenir horn workshop albums contain works conducted by Wendell and there are tapes of his lectures given at the workshops which have been retained by the host institutions and are also in the IHS archives at Ball State University in Muncie, Indiana.

His compositions and arrangements include the following:

1. Cadenza for the *Concert Rondo in E-flat* (K.371) by W. A. Mozart, edited by Max Pottag, Albert J. Andraud, 1941. This cadenza is included in *French Horn Passages*, Vol. 3, extracted by Max Pottag, Belwin, 1945. The entire horn part of the *Concert Rondo* is included in Book I of *305 Selected Melodious Progressive and Technical Studies for French Horn*. Albert J. Andraud, 1955.
2. Ten exercises (seven for cultivation of a pure legato and three for scale velocity in legato or staccato). These are included in Book II of *305 Selected*, etc. Albert J. Andraud, 1955.
3. *Etude for Horn and Piano*. The horn part of this work appears in Book II of *305 Selected*, etc. Albert J. Andraud, 1955. A new version with an additional bar of trill before the D.C. and a piano part by Mark Wessel is published by A Moll Dur, 1978.
4. *Etude in One Breath for Horn with Piano*. The horn part of this work is included in Book II of *305 Selected*, etc. Albert J. Andraud, 1955.
5. Horn duets included in the Los Angeles Horn Club's book, *60 Selected Duets for French Horn*, W. Hoss, editor. Southern Music Company, 1966.
6. *Nine Studies for Horn*. A Moll Dur, 1980.
7. *Sonata in E-flat for Cello and Bassoon* by W. A. Mozart, Transcribed and edited for two horns by W. Hoss. Cor Publishing Company.
8. *Suites by J. S. Bach for Violoncello alone*, transcribed for horn by W. Hoss. Albert J. Andraud, 1950.
9. *Two Gavottes* by J. S. Bach, arranged for two horns by W. Hoss. Southern Music Company.

10. *Bachianas Brasileiras No. 5 for Soprano and 8 Celli*, transcribed for soprano and 8 horns by W. Hoss. Unpublished?

The works originally published by Albert J. Andraud are now published by Southern Music Company (copyright assigned, 1958).

A number of compositions by others bear Wendell's name in the dedication. In addition to the works by Wessel and Kaun mentioned earlier there is the *Fantasia for Six Horns* by Rudolph Mayer. The *Short Fantasy for Violin and Horn* by Otto Luening is dedicated to Olive and Wendell Hoss and the *Second Suite* (4 horns) by Ronald Lo Presti is dedicated to Wendell Hoss and the Horn Club of Los Angeles. The *Sonata for Horn and Piano* by S. Thomas Beversdorf, Jr., is dedicated to Conrad Bohn (Christmas 1945) with deep appreciation to W. Hoss and W. Valkenier.

Wendell's various writings about the horn and horn playing include the following:

1. French Horn. A short essay on the instrument written for *The Orchestral Manual for Orchestra Players* by Adolph Tandler, Copyright 1946 by the author.
2. The Development of the French Horn. *The Instrumentalist*, Vol. 3, No. 5 (May-June, 1949).
3. Which Horn Do You Prefer—F<sup>#</sup> or B-flat? A symposium. Contributors: P. Farkas, W. Hoss, H. Meek, E. C. Moore, W. Muelbe, M. Pottag and L. Schmidt. *The Instrumentalist*, Vol. 5, No. 4 (January-February, 1951).
4. Stresses in Playing the French Horn. *The Instrumentalist*, Vol. 19, No. 11 (June, 1965).
5. Making the French Horn Articulate. *The Instrumentalist*, Vol. 20, No. 6 (January, 1966).
6. Gadgets and Gimmicks. *The Horn Call*, Vol. 1, No. 1 (February, 1971).
7. Music Available for Ensembles of Horns. Compiled and edited in collaboration with Arthur Briegleb. *The Horn Call*, Vol. 2, No. 2 (May, 1972).
8. Musical Building Blocks. *The Horn Call*, Vol. 3, No. 2 (May, 1973).
9. Drills and Devices in Playing the Horn. *The Horn Call*, Vol. 7, No. 1 (November, 1976).
10. The Horn Trill. *The Horn Call*, Vol. 9, No. 2 (April, 1979).

In addition to authoring these articles, Wendell was the Los Angeles correspondent to *Symphony* and *Woodwind World* magazines for a number of years and wrote many of the Horn Club columns in *Overture*, the official organ of the Musicians Union Local 47, Los Angeles.



Wendell's life was filled with inspired creation in myriad forms and we are all the richer for it. His accomplishments as a musician and human being stand as an example for all of us to follow and we can be ever thankful that his life touched ours. As Wally Linder has said elsewhere in this journal, "...his many friends will miss him dearly."

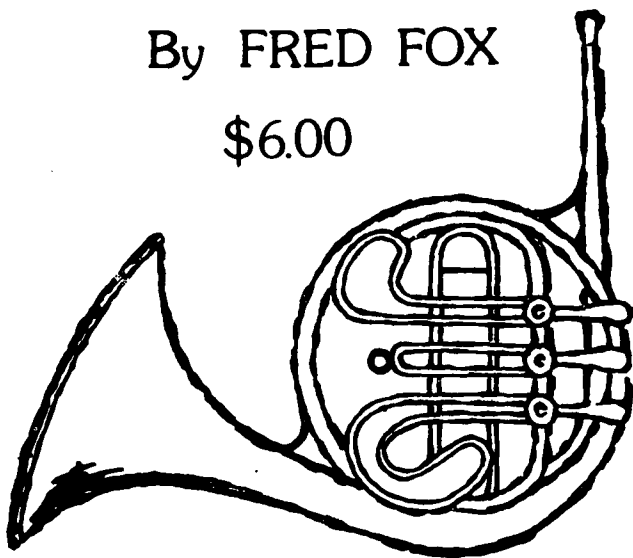


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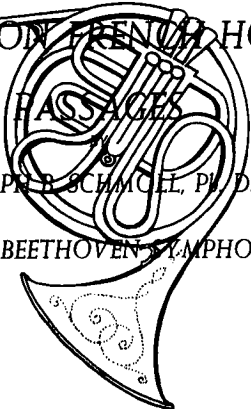
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## THE EFFECTS OF SCREW BELL ALLOY ON THE ACOUSTIC INPUT/OUTPUT CHARACTERISTICS OF A FRENCH HORN

by Walter Lawson

On December 16, 1978 a formal grant proposal was sent to the IHS Advisory Council requesting support for the following project:

*To determine whatever effect on the sound is produced by changing the alloys of otherwise similar French Horn bell flares.*

On March 16, 1979 Mr. Douglas Hill answered with a letter expressing a positive vote from the Advisory Council and a stipulation that all findings be made public. Here is what we did and our results.

Before preparing the bells to be used in the test, six factors were considered:

1. Weight—determined by the elements in the alloy. This factor could not be controlled by itself.
2. Shape and size—all bells were spun on the same mandrels and by the same spinner. The spinning of bells in this instance was by hand technique and depended on the skill of the spinner in applying the necessary pressures to form the bell.
3. Thickness—measured with a dial gauge at 12 identical points on each bell, recorded, 6 bells of 3 different alloys were selected out of 18 bells spun as being within plus or minus .001" of each other at each of the 12 points measured.
4. Hardness—measured by grain size because copper alloy producers use this system of measurement of hardness for annealed temper, when delivering the raw material from the rolling mill. Hardness can be controlled by adjusting time/temperature during the annealing process.
5. Finish—ground, raw metal.
6. Alloys—selected by Lawson Brass Instruments.

Six bells of each alloy were manufactured (18 in all) and two of each alloy were selected on a comparison basis of weight and thickness, one set of the three different alloys was to be used in the test, a second set of the three alloys was to be used as back-up set in the event of damage to the primary set, and a third set of the three alloys was to be used in determining the grain size of the test bells. The decision was made to use a grain size of .030 mm.; an annealed temper of a hardness judged to have acceptable playing characteristics during empirical tests conducted by many players over two years' time.

Three testing laboratories were consulted to insure that the grain size of the test bells was identical. They were:

General Electric Laboratories - Mr. D. M. Trollinger  
Teledyne Corp. - Mr. Robert Marley and Mr. John McGrew  
Anaconda Research Laboratories - Mr. Thomas F. G. FitzMaurice

The third set of bells was cut into 6 segments each and one segment of each of the alloys was annealed and tested to determine the grain size. The annealing times/temperatures were ascertained from graphs supplied by the Copper Development Assn. and the Anaconda Co.

The first test of grain size was made by the General Electric Laboratories. The samples were polished, etched with an acid solution and microscopically compared to standard ASTM samples of known grain size. It was found initially that the time/temperature charts yielded grain sizes too large. Another sample of each alloy was annealed at a lower temperature and tested by Teledyne and Anaconda Co. Adjustment of times and temperatures gave results deemed satisfactory on the test strips. Then the 3 test bells and their 3 back-up bells were annealed at the temperature and time for each alloy determined by the above testing procedure.

The reason the time/temperature charts did not yield the desired grain size the first time was because of prior working of the alloy, a fact known to the copper industry but impossible to predict accurately by the user due to the absence of knowledge of mill processing history at the time of annealing. When a copper alloy is cold worked it becomes hard, requiring an annealing or softening operation in order that it may be



*Front row L to R: Barry Tuckwell, Walter Lawson. Rear: Robert Osmun, Robert Stabley, Douglas Hill, Robert Lochbaum, William Cook.*

further worked. If, in each succeeding anneal, the time/temperature is kept the same, the grain size will increase unpredictably. Therefore, the only way to control the grain size is to anneal test pieces from the final spinning procedure at lower and lower temperatures to get the desired grain size. The final times/annealing temperatures were determined in this manner.

The bells were ground following the annealing process and the screw rings were installed. The bells were not polished. Each bell was carefully marked and checked for proper fit on the test instrument, a modified Holton H180.

The date of July 15, 1979 had been selected by Mr. Tuckwell and Mr. Stabley. Those other persons involved were notified and arrangements made for transportation and lodging.

On Sunday, July 15th, all participants met at the Borg Warner Acoustical Laboratory in York, Pa. They were:

Barry Tuckwell

Robert Stabley - Acoustical Engineer

Robert Lochbaum - Acoustical Technician



*L. to R.: Paul Lawson, Douglas Hill, Barry Tuckwell*

William R. Cook  
 Douglas Hill  
 Robert Osmun  
 Walter Lawson

## Innocent Bystanders

The playing tests took approximately two hours, a formidable task for Mr. Tuckwell, due to the high dynamics necessary. After the results were recorded the group returned to Boonsboro, MD and from there went their various ways.

Many people took part in this acoustical test. Those that come to mind for special mention are:

IHS Advisory Council representing the IHS membership  
 Mr. Thomas F. G. FitzMaurice - Anaconda Research Laboratories  
 Mr. D. M. Trollinger - General Electric Laboratories  
 Messrs. Robert Marley, John McGrew - Teledyne Corp.  
 Paul and Duane Lawson, who made the bells.

The results of the test were analyzed by Mr. Stabley and his report follows. The three test bells are now in the IHS Archives.



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## A FIVE-VALVE DOUBLE HORN WITH HYBRID THIRD VALVE

by James F. Whipple

This article deals with the writer's new F/Bb double horn, which has two unusual features: a whole-tone ascending 3rd valve on the F-horn, and a 5th valve which serves various purposes. The horn was built in 1978 by special order by Paxman (London).(1) In ordering the horn I requested this combination of features with the idea of making certain aspects of playing easier and thus, I hope, better.

### F-HORN ASCENDING THIRD VALVE

The ascending 3rd valve in effect converts the F-horn to a G-horn, while the more common descending 3rd valve converts it to a D-horn.(2) In my view the ascending valve has several advantages.

*Length.* An open F-horn is approximately 12 feet (3.7 meters) long. With a descending 3rd valve, combined with the normal 1st valve to make a C-horn, it becomes approximately 16 feet (4.9 meters) long. When the bell is so far away from the mouthpiece, the result is an all-too-familiar tendency toward fuzzy attacks and stuffy tone quality. The ascending 3rd valve avoids this result.

*Intonation.* Problems in intonation are possible whenever you combine two or more valves, since differences in pitch depend on ratios of length.(3) Suppose, for example, the 2nd valve tubing has the length needed to convert an F-horn to an E-horn, i.e. roughly 1/16 the length of the F-horn. That tubing will be too short to convert a D-horn to a Db-horn, so the fingering 23 will tend to be sharp. A similar but stronger tendency will occur with the fingerings 13 and 123; the latter could be about a quarter-tone sharp.

You can attempt a compromise solution, such as pulling out the 3rd valve slide so the fingering 23 is in tune; but then the fingering 3 will tend to be flat, and the fingerings 13 and 123 will still tend to be sharp.

The ascending 3rd valve alleviates these problems. You may still have to compromise, but only slightly, since you can ignore the fingerings 13 and 123. You can choose a compromise setting for the fingerings 3 and 23, and the resulting intonation will be nearly ideal for both fingerings—any discrepancies should be easy to correct with the lips and/or the right hand.

*Weight.* The ascending 3rd valve saves weight, since it carries a length of tubing (sufficient to convert a G-horn to an F-horn) which would otherwise have to be part of the normal fixed tubing of the open F-horn. For a rough impression of the reduction in weight you can remove the descending 3rd valve slide of a conventional double horn. The idea of saving weight appealed to me, since I was replacing a 4-valve horn with a 5-valve horn.(4)

*New Fingerings.* The ascending 3rd valve does not require any new fingerings except for a few notes in the lowest part of the range (Ex. I). Aside from a few low notes

the written Ab/G# below middle C and the written Ab/G# above middle C are the only notes which normally require the 3rd valve; these notes still have the standard fingering 23 with the ascending 3rd valve. Thus, if you are accustomed to a descending 3rd valve, as I was, the re-learning process is relatively easy.

Ex. I—notes normally requiring 3rd valve

Horn  
in F

with descending 3rd valve	23	23	23	13
with ascending 3rd valve	23	23	*	3

Horn  
in F

with descending 3rd valve	123	23	13	123
with ascending 3rd valve	23	*	*	*

\*notes requiring 5th valve: see Ex. IV

While the ascending 3rd valve changes the standard fingerings for only a few low notes, it permits alternate fingerings for many more notes over a wide range—often with improved intonation, security, and tone quality (Ex. II). I find that I am using the ascending 3rd valve on my new horn much more than I ever used the descending 3rd valve on my old horn.

Ex. II—alternate fingerings with ascending 3rd valve

Horn  
in F

Horn  
in F

In Summary—the descending 3rd valve, with its various problems, is primarily “excess baggage,” but the ascending 3rd valve is a truly useful part of the horn.

### Bb-HORN DESCENDING THIRD VALVE

Unlike the F-horn 3rd valve, the Bb-horn 3rd valve descends the familiar 1½ tones. In my view the advantages of an ascending 3rd valve on the F-horn do not apply equally to the Bb-horn.



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- (i) Excessive length is not a real problem for the Bb-horn. Even when you combine all three valves, you have a horn in E, not much longer than the open F-horn.
- (ii) Intonation problems resulting from combination fingerings are less serious for the Bb-horn, since you never have to use the fingerings 13 and 123.
- (iii) While an ascending 3rd valve would save some weight, the net saving would be less than half of the saving produced by the ascending 3rd valve on the F-horn. Part of the saving on the high horn would be offset by the longer fixed tubing required for the low horn.(5)

By keeping the descending 3rd valve on the Bb-horn I avoided the need to learn any new Bb-horn fingerings. This simplified the transition from my old horn.

You have probably noted that the descending 3rd valve on the high horn and the ascending 3rd valve on the low horn both produce a horn in G. In fact any combination fingering which includes the 3rd valve is equivalent for both horns. Thus there is a certain amount of redundancy.

In my view this is not a significant drawback. Redundancy implies the possibility of alternate fingerings. With the descending 3rd valve the combination fingerings may tend to be sharp, while with the ascending 3rd valve the same fingerings may tend to be flat. Hence in some cases the Bb-horn alternate fingerings may be preferable to the F-horn alternate fingerings, or vice versa. Aside from intonation, if you are playing a passage mainly on one side of the horn, it is easier to use the 3rd valve on that side than to switch and use the 3rd valve on the other side.

## FIFTH VALVE

The 5th valve can be used three ways: to lower the pitch a half-tone, to permit stopping without transposition, or to supply a few missing notes in the low register.

The 5th valve is controlled by a second thumb-lever, and I have found it easy to switch back and forth between the two sides of the horn while holding down this lever.(6)

*Half-Tone Valve.* As a half-tone valve it converts the double horn in F/Bb to a double horn in E/A. This makes it easier to play certain parts written for horn in E. As just one illustration, consider the well-known solo from Rossini's overture to *La Gazza Ladra* (Ex. III). Of course, you can find many other examples, including the parts which Wagner wrote specifically for valve-horn in E.(7)

### Ex. III—Rossini—Overture to *La Gazza Ladra*



Bb-horn fingerings	2	1	23	12	2	1	2	23	1	2	23	2	1	2	2	23
A-horn fingerings	0	2	12	1	0	2	0	12	2	0	12	0	2	0	0	12

The half-tone valve can likewise simplify an obscure, uncommon transposition by converting it into something familiar. For example, you can transpose horn in Db as if it were horn in D, or horn in B-natural (as in Brahms's Symphony No. 2) as if it were horn in C.

You have to be a little careful not to let the half-tone valve mislead your ears. For example, in a part for horn in Db you may encounter a written note G, which you will play as an E; but it will sound like an Eb, equivalent to Ab in concert pitch. (This is analogous to the situation of a clarinet player switching between Bb- and A-clarinets.)

Aside from transposition the half-tone valve is a source of alternate fingerings, which may simplify a fast passage or a half-tone trill. (Depending on how you set the valve slides, the alternate fingerings may also produce better intonation on certain notes.)

horn in A	normal	Bb2	alternate	Bb5
Ab		Bb1		Bb25
G		Bb12		Bb15
Gb		Bb23, F23		Bb125, Bb35, F35
F		F0		F235, Bb235
E		F2		F5
Eb		F1		F25
D		F12		F15

**Stopping Valve.** On the F-horn the half-tone valve serves equally as a stopping valve.(8) On the Bb-horn, however, a longer slide (or an extension) is used to convert the 5th valve for stopping. (On my horn this is achieved by switching the (longer) E-slide to the (shorter) Bb-horn 5th valve tubing, and vice versa.)

Of course, without any 5th valve a stopped passage can be played on the F-horn by mentally transposing down a half-tone, and countless horn players do so. Yet this procedure has a couple of disadvantages: (1) your ears could be misled when, for example, you encounter a written note G, think of the fingering for an F#, and hear a G; (ii) more importantly, you have to use the F-horn for notes you would ordinarily play on the Bb-horn, often in the upper part of the range. By using the 5th valve as a stopping valve you avoid these disadvantages.

**Low Notes.** On the F-horn, in the absence of the 5th valve, four low notes would be missing: (i) the written Eb/D# lying a 6th/7th below middle C, (ii) the written Ab/G# lying a 10th/11th below middle C, (iii) the written G, and (iv) the written Gb/F#. The first two of these notes can be played with the fingering 125, 5th valve adding the necessary half-tone length. This solution is insufficient for the written G and the written Gb/F#. For those two rarely needed notes the horn has a D-extension, which is inserted into the 5th valve tubing, making it a 1½-tone valve. When the D-extension is in place, any of the four missing notes can be played (Ex. IV). The D-extension is seldom required; it can be left in the case 90% or 95% of the time.

# Ex. IV—low notes using 5th valve

Horn in F				
with half-tone valve	125	125	—	—
with D-extension	25	25	15	125

The D-extension applies only to the F-horn. The Bb-horn 5th valve continues to be a half-tone valve or a stopping valve, as desired.

In conclusion—the 5-valve double horn with hybrid 3rd valve offers several advantages in various aspects of playing. I hope this article has provided some useful ideas for some of my fellow horn players.

## FOOTNOTES

(1) This article is not necessarily intended to be a free advertisement, and I do not mean to imply that another manufacturer could not produce a similar horn.

(2) For more information about the ascending 3rd valve, see the article by Lucien Thèvet in *The Horn Call*, Autumn 1973, pp. 38-40. Mr. Thèvet's article describes a double horn in which the 3rd valve is ascending on both sides.

(3) See *The Art of French Horn Playing*, by Philip Farkas, Ch. 4, pp. 17-18 (1956); see also the article by Robert F. Beach in *The Horn Call*, May 1978, pp. 28-37, especially Tables IV and V.

(4) I realized a further saving by ordering Paxman's optional hollow valve rotors.

(5) The F-horn fixed tubing has to be long enough to account for the difference between a Bb-horn and a G-horn. With an ascending 3rd valve on the high horn the fixed tubing would have to account for the difference between C and G.

(6) The opposite process—switching the 5th valve back and forth while holding down the F/Bb thumb-lever—I have not found so easy. However, this may improve with practice.

(7) For best intonation when using the half-tone valve in an extended passage you should readjust the 1st, 2nd and 3rd valve slides. For example, if the 1st valve slide has the right length for a Bb-horn, it will not have exactly the right length for an A-horn.

(8) A great deal has been written in previous issues of *The Horn Call* about whether stopping raises or lowers the pitch, and I do not intend to reopen that subject here. The various writers generally seemed to agree that by adding a half-tone length to the F-horn one could play stopped notes without transposing.



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This presentation entitled "Anthropology and the Horn" is an attempt to interrelate socio-historio-ethno-politico-anthropological knowledge in a manner that demonstrates that the horn as a musical instrument, and horn players as musical performers not only personify a flowering of the arts, but also reflect the ebb and flow of the socio-cultural milieu in the historical development of western culture. One of the problems of this stype of presentation is my long association with the concept. Both before and after my service in World War II, I attended the Julliard School where, before completing my degree, I was immersed in the most sophisticated aspects of performance as well as sufficient liberal arts to warrant the presentation of the degree. It became readily apparent that the technical and professional aspects of preparation as a hornist were too isolated from the information contained in the liberal/general education component of the total process. Four decades have elapsed and I have had time to reflect on the immensity of the relationship between the arts and culture. I also have had the opportunity to develop and teach graduate courses entitled "The Anthropology of Aesthetics." Perhaps I can now talk with some elemental degree of proficiency about this intricate concept. However, I find myself in a curious position. One reflects on the quotation attributed to Winston Churchill but claimed by others to have been originated by Samuel Johnson:

If you want me to give a 30 minute address about a topic which I have studied for most of my lifetime it will take me several months to prepare. If you wish me to talk for an hour and one-half or two hours about the topic I can probably prepare it in a few weeks. However, if you wish me to tell you everything I know about the topic, I can start right now and we can stay here for the next few days expounding upon the information.

What I am trying to say is that the relationships between the horn and other aspects of our western culture are so great that it will be difficult for me to present the totality of information in this short preparation. Let us, however, explore some of my hypotheses and then draw whatever conclusions we deem appropriate. During the presentation, I will only refer occasionally to the references which will be listed in the bibliography at the end of this paper. Now let us try to spend the next forty minutes walking down the path of "Anthropology and the Horn."

First, let me allude to the most predominant aspect of cultural anthropology. Individuals develop their preference for various arts and art forms (including horns and horn sound) in ways which are similar to the manner in which they acquire taste for food, shelter, clothes, sex and, of course, similar to the ways in which they develop their social attitudes. In brief, I am saying what most of you know, that humans are the product of their culture. Most of you will probably accept this statement. But if I were to say "most of us are slaves of our culture" many would reply, "Not me. I am an educated, free thinking individual." Let's first try to "crack" the "free thinking myth." Here's one of the many generally accepted definitions of culture which applies to my usage today.(1)

Cultures are learned; they are not, like racial characteristics, genetically transmitted. Differences in cultures do not arise because different people have different inherited capabilities, but because they are brought up differently. We learn to speak, think, and act the way we do because of our daily association, and when we change, our habits of thinking, speaking and acting also change. Children have no culturally based ways of behaving at birth; they only acquire these as they grow up and as the result of a long and complicated process of learning.

In Anthropological usage "culture" is not restricted to certain special fields of knowledge: it includes ways of behaving derived from the whole range of human activity. The design for living evident in the behavior of the Eskimos, the natives of Australia, and the Navajos is as much a part of culture as those cultivated European and American cultures. Culture includes not only the technique of art, music, and literature, but also those used to make pottery, sew clothing, or to build a house. Among the products of culture we find comic books, and popular street songs along with the art of Leonardo da Vinci and the music of Johann Bach. The anthropologist does not employ the contrast "cultured versus uncultured," for this distinction of popular usage represents only a difference in culture not the absence or presence.(2)

Can you really accept the fact that your distinctiveness is merely a difference within a given group and not a unique creative factor which sets you apart from any other individual in the world? Let me try to give a few examples which will show how we are both psychologically and physiologically controlled by our cultural upbringing.

We collect and eat arthropods, such as shrimp. How would you look upon eating other arthropods? The grasshopper, for example, is an arthropod, and although it is regarded as a delicacy in some societies, your perception of it as an edible commodity might not be too favorable, if you found it on your plate at lunch time. Let me put it another way—suppose that the tender morsel on tonight's platter turns out to be a fattened and tender dog steak. In pre-Spanish Mexico and in China, dogs are known to have been especially bred for festive occasions. In those cultural settings, people probably felt the same way about dogs as most Americans do today about turkey at their annual Thanksgiving banquet. In Asia and Africa, Chicken is used primarily for divination and sacrifice, while pigs, goats, and sheep are seldom eaten. Cattle are also rarely eaten except in sacrificial rites. These are "tasteful" examples which are in contrast to our own daily accepted carnivorous patterns.(3)

How does our culture affect us physiologically? Let me present two from many examples that are possible. First, all of you who are seated in front of me are sitting in a 17 inch chair. The standard size for the average United States citizen is calculated to be 17 inches for comfortable sitting. Now let's analyze what is happening. Half of you in the room may be more comfortable on a 16 inch chair. The other half may be more comfortable on an 18 inch chair. The outcome, therefore, is that the manufacturer, in finding the average of 17 inches, is having you all sit on "uncomfortable" chairs. Now, if you were all really uncomfortable, we would have a problem. But regardless of your varying heights, most of you in this room feel at ease on the 17 inch chair and if you were sitting

on a lower or higher piece of furniture, you would feel uncomfortable. Your physiognomy has adapted to the cultural norm. Your culture has physiologically adapted you to the height of the chair on which you sit. Example two. Probably most of you in the audience have had one or more of your wisdom teeth extracted due to impaction. I am sure you are all aware that the wisdom teeth are the strongest of the grinders. In days gone by, when food was not "pre-masticated," we needed our grinders in order to be able to pulverize the hard material we were depositing in our stomach. Now that most of the food is mush many of us find that our wisdom teeth are not forced to the surface and in the process of becoming infected must be removed. Others are lucky and although X-rays will show the presence of teeth they just lie dormant during the lifetime of an individual. The culture has not made a genetic change but it has made a dramatic change in what the body needs in order to survive.(4)

Two more analogies which I hope emphasize and re-emphasize how we are conditioned animals in our society. The first is personal. When my wife and I made a study trip to the People's Republic of China a few years ago (before normalization) we were not only delighted with the gastronomical presentations at all our mealtimes but we also by necessity became quite adept in using chopsticks. I am quite sure that all of you realize that chinese food requires the use of a spoon for liquids while chopsticks are the norm for all other foods which always have been cut and chopped prior to preparation. There is no need for a knife or fork. For sanitary reasons and for economy you can carry your own chopsticks with you wherever you go. One rapidly becomes adept in picking up the most dainty morsel between two slim bamboo sticks. My second and last analogy about culture is more to our point. When I purchased my Paxman Triple Horn I kept trying to figure out what was the actual lead pipe. As a practical individual, I knew that the mouthpipe which was under my hand had to be the real one. After all, the leadpipe was under my palm on all the other horns I've owned and have played. Gradually, my brain power (and a "snake" that couldn't be pushed through) helped me realize that the mouthpipe is a false one and is there for cosmetic reasons. It "had" to be there in order for the instrument to look like a real horn. It would be interesting to have a study which could demonstrate whether or not many of us would have bought the Paxman Triple Horn if the lead pipe were not against the bell.

The literature is replete with the kinds of examples I have just given. Ironically, cross-cultural stories from real life are not merely symbolic of the kinds of relationships that occur among peoples in different cultural worlds, but are also pertinent to any understanding of human interaction as well as auditory or visual appreciation in our everyday existence.(5)

By now some of you can conjecture the direction which this presentation is taking. Let's proceed along the cultural continuum and see how the horn both educationally and historically has been a reflector of any given culture. I will not dwell upon the differences of the German sound, the French sound, the Italian sound, or the British sound. (I assume the American sound is considered to be the melting pot of them all.) I also will not spend time commenting about the periods of time in the respective countries and in the United States that the different sounds dominated the performing scene. I would rather like to reflect upon what happens to hornpersons as they become educated and enculturated within the horn playing community. The question we need



ask ourselves is; is the teaching/learning process inhibiting or is it developing creativity? We know that all education exists in both informal and formal settings. The horn player born and reared in the urban setting which supports several schools of thought could have both advantages and disadvantages in his/her developmental years. For example, I had the good fortune of studying with Lorenzo Sansone, Wilhelm Franzl, and Robert Schultz. All three are currently deceased and all three represented accepted schools of thought. Lorenzo Sansone, the thin but extremely musical Italian style which permitted maximizing of technical achievements. Franzl, who was concerned with building a lip of iron in order that you could play two Wagnerian operas and still come back for the third. In retrospect I remember arriving for lessons and he would not let me take off my overcoat until I played the Siegfried Horn Call from memory. He would explain that many occasions would arise which would not allow a warm-up period. One must be prepared. On the other hand, Robert Schultz, brother-in-law of Bruno Janke, personified those instructors which catered to individual differences. He believed that the Janke approach (the singing of the most beautiful tenor which comes to the player's mind) was the personification of horn playing, and to that degree, he encouraged the practicing of lyrical and melodic etudes. Air flow, lips, and fingers must move as smoothly as a tenor's aria. Was this an advantage? We can never really know. One has to make choices and adapt. In participating in concert and recording sessions as second horn to John Barrows, Joseph Singer, James Chambers, I, as a player, needed to adapt my style and technique to those superb individuals who were calling upon me for support. As a result, I realized that regardless of personal desire or my respective teachers' wishes I needed to produce certain types of sounds which were appropriate to specific performers. Did this mean trying numerous mouthpieces, changing horns, having some doubts about one's ability? Yes, it did. And those of us who were engaged in urban playing in the years of the fifties and sixties responded to our cultural milieu by buying different horns and having different sized mouthpieces for different kinds of services we had to perform. On the other hand, when I left New York City for my life in the southwest, it became readily apparent that some excellent young horn players were being developed. Their education also reflected the culture. This was a culture of one teacher. Avoiding the confusion and necessity of making choices, these players were able to concentrate all their time and energy in developing one style to perfection. In due time some of these individuals migrated to the urban centers where the primary or secondary symphonies existed and, this is important, depending upon the culturally accepted sound of the given orchestra succeeded or failed totally. As a result, the rural and less urban communities either bragged about the members of their culture who succeeded in a specific location or welcomed back those who claimed the travails of the urban setting was not receptive to their excellent talents. (In some cases "excellent talent" was strictly a subjective perspective.) In other words, I am saying that in order to survive societies (and horn teachers) usually attempt to mold the young into what they consider to be the best images of what adulthood should be. Since the human organism, corresponding attitudes, appreciation, and all other aspects of humanness can be skillfully molded (as all dictatorships know), the very process of education (formal education) could extremely inhibit rather than expand an individual's ability to perceive and interpret the social and/or aesthetic phenomenon.(6)

An excellent example of the phenomenon of educational-cultural conditioning is presented by several leading authorities on horn playing when they state that the invention of valves for the improvement of the horn technique:

....brought nothing but grief to many older horn players. Some of them were not flexible enough to master the necessary fingerings and other 'machinery' of the new valved instrument. Above all, the art of transposition ....an unfamiliar concept until now .....had first to be grasped and then actually mastered! In reality, it was not only a matter of mentally excuting the process which it had taken a spirit of invention decades of travelling strange roundabout paths to achieve. Many a brave veteran could not manage it, however, and fell by the wayside."(7)

Those of you who have tried to play the natural horn and insert the numerous crooks necessary for the respective selection you would be playing know how difficult it is to adapt in reverse. History will never record the numbers of outstanding horn players who have fallen by the wayside as the cultural technology has necessitated both educational, psychological and physiological adaptations.

One of the problems that we face today, and probably in the past, is the knowledge that the arts in practically all institutions frequently are taught as technological accomplishment rather than for aesthetic expression or as an aesthetic experience. This in no way excludes inadvertent aesthetic responses on the part of the creator, viewer, or listener, although this usually takes place in a socio-cultural-psychological content. A good example of what I have said would be a look at the Suzuki method of playing the violin. There is no doubt that violin playing and even horn playing can be started at a very early age. Children, as is seen in various sports enterprises, have supple bodies and infinite abilities and can, if trained rigorously, duplicate that which the adults ask of them. One wonders, however, if it is the technique that is being expressed while the aesthetic response must wait until maturity. True, those who develop into renowned aestheticians benefit from their earlier experiences, but the numbers of individuals who drop by the wayside or perform the arts as technical achievement can be alarming. A study conducted many years ago in the United States reported that 70% of all the students who participated in marching university bands never attended a live music performance within ten years after leaving college.(8) Since music education is frequently part of the total formal educative process, it may be assumed that the techniques and methodology employed in the instructional function may become as inhibiting as those employed in any other educative endeavor.(9)

If we were to combine an anthropological study of the history of traditional Europe,(10) with a sociological analysis of artistic expression(11) we would discover that artists and musicians as a group are neither ahead nor behind society in terms of their social values and creations, but merely move in the broad spectrum of acceptable cultural variations. This implies that intra-artist variations may be numerous and it is within these intra-group differences that certain forward-looking tendencies may be observed.(12) This meeting of the International Horn Society is a perfect example of this hypothesis. As we listen to the eminent horn players who are surrounding us during these next few days we will notice differences in sound, technique and interpretation. Nevertheless, these intra-group differences will not be looked upon as some improper diversion from an acceptable norm but rather an individual expression within an acceptable spectrum of excellence. In other words, all of us will be able to comprehend the variations that exist within the cultural sounds while at the same time allowing individuals to deviate slightly in order that they may make the interpretations which they feel are appropriate to the circumstance. Of prime importance, however, is

that we would not accept as a great performer one whose horn sound is that of a tuba, a bassoon or a trombone. It must fall under the title of what all of us will accept as one of the culturally acceptable horn sounds.

What I have attempted to present comes from the basic tenets of cultural anthropology. That is: The society responds to its art and musical productions primarily in terms of its own socio-cultural values. This reinforces that form which is already in acceptance. Once again we operate in anticipated dilemma. People understand what they recognize. People understand that which has values. People understand that which is communicable—that which is culturally symbolic. People tend to encourage that which they know. (Observe carefully the traditional design of the horn. Observe carefully its acoustical qualities. Observe carefully its use, its mouthpiece, its sound.) We, therefore, find produced those items and sounds which are already in existence and in turn, we create the demand for more of the same. It is appropriate to state that the horn player responds rapidly to the normal societal reaction. For that reason he or she will strive diligently to have the "heavy sound," "the lyrical sound," "the flashy technique." In other words, the horn player is responding to the peer group pressure in an artistic sense and to the financial pressures, which in our society, dictate our survival. An excellent example of adaptation to societal expectations is evidenced by the following excerpt:

The absence of the horn from Louis XIV's musical establishments should cause no surprise. It was regarded in France as an instrument of the chase pure and simple, whose harsh tones were offensive to sensitive ears indoors. And not only to French ears, for in a letter from Vienna to her friend Lady Rich, dated 1 January 1717, Lady Mary Wortley Montagu, after describing the magnificent public balls given there during the carnival festivities, says: '.....the music good, if they had not that detestable custom of mixing hunting horns with it, that almost deafen the company.'(13)

Permit me one, maybe two last analogies which I believe exemplify what I have just said. Once again, we move back to the early fifties just prior to my stint as first hornist at Radio City Music Hall. I received a call asking if I could substitute at the Capitol Theatre as hornist with the Skitch Henderson Orchestra. Some of you may remember that Skitch Henderson had a large jazz ensemble that toured the country after World War II. His horn player had suddenly become ill. As a free lance hornist, I accepted the position and reported for work in the evening. I do not need to tell you how nerve-shattering it was to see that the horn parts were highly technical, quite lyrical in terms of obligato, and in most cases, a solo was present in every arrangement. After steadying my nerves, I proceeded to cope with the circumstances and by the second performance of the evening, was receiving accolades from the performers in the band as well as Skitch. At the end of the evening he informed me that my tone (by his standards) was just lovely and in the near future he would like to include me in his ensemble. What I am trying to show is that this was his perception of sound. Nevertheless, the outcomes were favorable and a few weeks later when he formed an eleven piece combination for a two year run on television I had the good fortune of playing second horn to Bill Brown who had been assistant first horn in the NBC Symphony under Toscanini. My association with Skitch Henderson lasted for many years, and of

course, was based on his conception of what good horn playing should be. Another analogy, which I believe is pertinent, will demonstrate how the horn player has to adjust his or her concept to the circumstance. Bruno Walter was conducting the New York Philharmonic in a performance of the VIII Symphony of Anton Bruckner. James Chambers was on first and Luigi Ricci, the former third horn player was now playing assistant first. It seems that Mr. Ricci had suddenly become ill and that evening the performance of the mammoth work was to take place at Carnegie Hall. I was called and asked if I would assume the assistant first position for the performances which were to take place that week. Consumed with awe and great trepidations I arrived at Carnegie Hall to be briefed by James Chambers as to my responsibilities. There I was with my Alexander double horn and its corresponding mouthpiece and there he was with his Silver Kruspe and the corresponding funnel shaped mouthpiece. As a master of the instrument, he would naturally expect me to help him in the lengthy and tiresome solos. With patience and perseverance he showed me what to do. Somehow, somehow, with the personalized kindness of Bruno Walter I was able to perform in a manner that was considered most acceptable. In addition, my tone sounded rich and thick and in keeping with the Chambers tradition. The question I have always asked myself is what cultural condition made it possible for me to perform in a way which was not normal to my natural inclinations? Did the expectations create psychological and physiological re-adaptations which made possible variations in one's artistic output? I must honestly say I have never been able to answer those questions to my satisfaction.

There is nothing in my previous statements which precludes the copying of certain aspects of one culture by members of another culture. We take for granted that people use the technology of another culture which they perceive to be advantageous to themselves. By the same token, artistic expressions which are capable of transcending cultural bounds sooner or later find their niche in another society. For example, country and folk music of America is now found on all the juke boxes in Europe. Additionally, those of you who have observed the "Today" show on NBC May 30, 1980, realized the Japanese have become expert imitators of the artistic endeavors of western culture. The Tokyo Philharmonic and the Osaka Philharmonic are fine orchestras. We can accept that members of those two bodies are as capable of interpreting western music as we are in performing and interpreting music which originated on the other side of the Atlantic Ocean. We must understand, however, that music is not a "universal language" but the performance of music that is comprehended within or across cultures may be considered by some a "universal" aesthetic form.

I am concerned that there are those who may interpret my statements to mean that horn playing is devoid of originality and creativity and is merely a matter of technical development. On the contrary, my statements should be interpreted as implying that human beings (allowing physiological and psychological variations) are no more or less than their environments permit them to be, and it is possible that the more astute horn players either 1) clearly perceive the socio-cultural controls and proceed to capitalize upon them or 2) are those who, understanding the socio-cultural limitations, are strong enough to cast them aside and then proceed to develop their own style and their own sound. Their particular technique and their specific approach in a newly acquired manner may provide a form of aesthetic emancipation. In composition we might say that Haydn is a good example of the first category, while Stravinsky exemplifies the second.

Occasionally, we have an artist who fits into both categories. In music Verdi seems to be an appropriate example. Are there horn players who are in themselves reincarnated Verdis? He envisioned himself as a craftsman producing that which was expected by those who commissioned his works. However, his last two operas were *Othello* and *Falstaff*, written when he was in his seventies and eighties. He was no longer dependent upon those who controlled the financial aspects of his life. He wished to be left alone. If your ears are as astute as your eyes, you are already aware that *Othello* and *Falstaff* were departures from all his previous creations. Are there horn players among us whose ideas and interpretive methods are so great that they defy our understanding? Need these individuals be free from the confines of peer group acceptance and financial necessities in order to give us a new style of horn playing and understanding which can expand beyond our cultural expectations? Unfortunately, we are not as lucky as Verdi because our physiognomy does not sustain the muscles necessary to play adequately on horn when we arrive at the mature ages of seventy or eighty. It seems appropriate to close with an excerpt from one of the fine works about the horn in which the author states the basic hypotheses of anthropology and the horn in terminology which he may or may not have realized as being culturological jargon.

In many respects the development of a musical instrument closely resembles the evolution of an organic species. Starting from very primitive beginnings, each gradually increases in complexity as variations arise. Some of these variations help it to survive by adapting it more closely to its environment; others, either putting it at a disadvantage with its competitors or serving no useful purpose, lead to varieties which sooner or later become extinct. With the passage of time there eventually develops a species having a fairly stable relationship with its environment. But the environment is also continually changing, sometimes almost imperceptibly, sometimes comparatively rapidly, and if the species is to survive it must maintain its adaptation to its surroundings. It does this by introducing innovations, some of which lead only into blind alleys, while others are of permanent value and are still to be found in the present-day type.

The evolution of the horn has taken just such a course. Much of its early history is only to be deduced from the study of the comparatively rare specimens of the ancestral types which have survived, ... The only other source of information is in references, often far from precise, ... The closer one approaches to the present time, the more complete the picture; the later history of the horn is fairly well documented and more numerous examples of the actual instruments remain in being. Fig. 1 gives a partly conjectural view of the pedigree of the modern horn, with approximate dates.

As a musical instrument—that is, as something more than a mere adjunct to the chase—the horn has a comparatively short history. Its entry into the orchestra dates back only to the early eighteenth century, and its story since that time falls into four fairly distinct but overlapping phases:

- (a) The era of the natural horn.
- (b) The invention of crooks and the emergence of the hand horn.
- (c) The addition of valves, and the gradual divergence into German wide-bore and French narrow-bore types.

- (d) The development of the double horn, and the increasing use of the short Bb single horn.

...It is extremely difficult to forecast what further developments are likely to take place. There is a physical limit to what can be achieved by the human lip, and this limit must by now have been reached. The range has been extended to the utmost possible if horn tone quality is to be retained. Technique has improved, so that a good player is capable of tackling almost anything which is put before him that lies within the range. 'Horn playing of the future' wrote Dennis Brain, 'will, I suppose, follow the trend and get bigger and better, louder and higher.' If this proves to be the case, then the heyday of the horn is past, for at its best and most characteristic it is not a 'big' instrument, nor a 'loud' nor a 'high' one. This pessimistic prophecy, however is not at present being fulfilled. The modern trend is certainly towards the use of the higher-pitched instruments, not so much in order to extend the range of the horn as to gain greater certainty in the upper reaches of the compass.... Such a state of affairs cannot but be healthy, for it is a sign that the instrument is being adapted to meet changing conditions; and while it would be foolish to suppose that all change must be good, there is every reason to believe that players will not voluntarily allow the horn to lose the individuality which has been its major asset for the past two hundred years.(14)

I would like to add two additional categories e) the advent of the Discant horn primarily B-flat to high F and f) the current use of the Triple horn in the traditional low F/B-flat to high F. This latter horn, of course, is not small in size but has all the attributes of the full-sized horn and the players are expected by their culture to produce the type of sound that is acceptable to the contemporary symphony orchestra.

I hope this brief presentation has piqued your curiosity. Obviously, I have barely touched upon the horn, anthropology, sociology, or the history of Europe as it affected the growth of the instrument. One of my most serious omissions has been the lack of allusions to socio-economic-cultural configurations which have had a direct bearing on the maturing use and technical development of our instrument. Who knows what the future will bring! What will the next horn look like? What will be the new horn sound? In years to come how many of us attending this International Horn Society meeting at the University of Indiana in Bloomington will revel in a horn playing Renaissance that was unmatched for more than a century. What form will this Renaissance take? It's up to you!

#### FOOTNOTES

(1)Norman C. Greenberg, "Art, Culture, and Social Response." *Journal of Continuing Education and Training.*, Vol. 2(1), August, 1972, p. 59.

(2)Ralph L. Beals and Harry Hoiyer, AN INTRODUCTION TO ANTHROPOLOGY. New York: The MacMillan Company, 1965, pp. 266, 280.

(3)Greenberg, *op. cit.*, p. 60.

(4)M. F. Ashley Montagu, CULTURE: MAN'S ADAPTIVE DIMENSION. New York: Oxford University Press, 1968.

(5)Greenberg, *op. cit.*, p. 60.

(6)*Ibid.*

(7)Bernhard Brüchle and Kurt Janetzky, KULTURGESCHICHTE DES HORNS. Tutzing: Hans Schneider, 1976, p. 16.

(8)Jerry Thomas Haynie, "The Changing Role of the Band in American Colleges and Universities 1900 to 1968" (unpublished Doctor's thesis, George Peabody College for Teachers, Nashville, 1971).

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(10)Robert T. Anderson, TRADITIONAL EUROPE: A STUDY OF ANTHROPOLOGY AND HISTORY. Belmont: Wadsworth Publishing Company, Inc., 1971.

(11)Vytautas Kavolis, ARTISTIC EXPRESSION—A SOCIOLOGICAL ANALYSIS. Ithaca: Cornell University Press, 1968.

(12)Greenberg, *op. cit.*, p. 62.

(13)R. Morely-Pegge, THE FRENCH HORN. London: Ernest Benn Limited, 1960, pg. 16.

(14)Robin Gregory, THE HORN. London: Faber and Faber Limited, 1961, pp. 26-28, 31.

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*A paper presented during the XIIth International Horn Workshop, June 16, 1980, Bloomington, Indiana.*

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## THE TWO BROTHERS LEWY

by Uri Toeplitz

In 1796, in the little Alsatian town of St. Avold to a cellist named Lewy a son was born, Eduard Constantine. The boy became a musician and studied at the Paris Conservatoire in 1809/10 besides violin and cello the horn with the famous Duvernoy. In 1812, being only 16 years old, he joined the French army and became a member of the music corps of the Old Guard. He served until after the battle of Waterloo. Leaving the army, Lewy travelled through France and Switzerland, where he married. Conradin Kreutzer, conductor and composer of fame called him to Vienna, probably in 1822, and made him first horn of the Court Opera. From 1833 until 1846, the year of his death, Lewy was professor at the Conservatorium of the "Society of the Friends of Music". For some years he also taught the trumpet (!). He had three musically gifted children, and with them he travelled in 1838 as far as Russia.

In 1802 a younger brother to Eduard Constantine was born who was given the name of Josephe Rudolphe. He subsequently became his brother's pupil on the horn and after studies with Duvernoy he accepted a post at the Stuttgart Court Orchestra where he stayed for seven years. Already in 1826 he was in Vienna playing with his elder brother. In three concerts he was connected with the performance of works by Schubert, two of them together with his brother. In 1828 he participated in the one and only public concert Schubert gave of his works shortly before his death. There the younger Lewy played the obligato horn part in the song "Auf dem Strom", which was especially written for this concert. Only a group of friends of Schubert attended this concert as at the same time the first appearance in Vienna of Paganini overshadowed everything else.

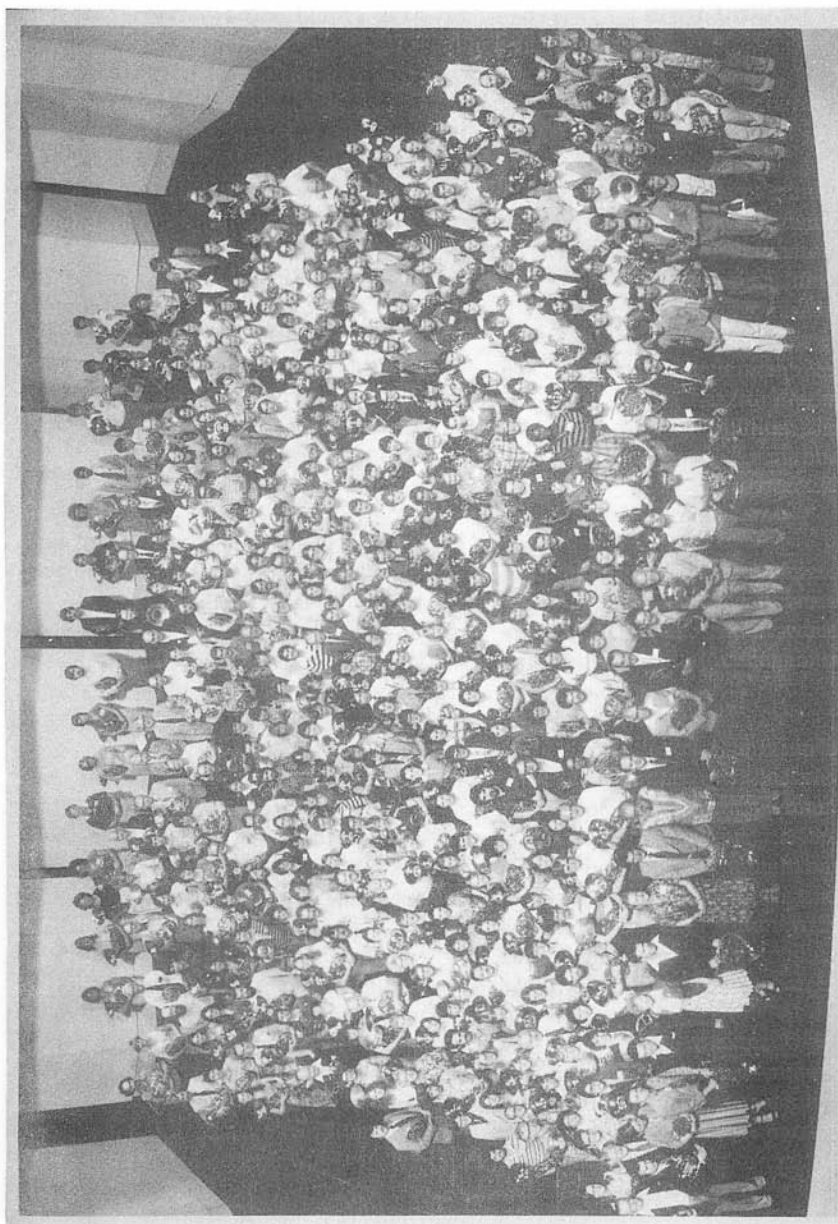
In 1834 Lewy the younger started travelling through Europe. He even became Musical Director of the Swedish Navy in Stockholm, In 1837 he was in Paris and from there he went to Dresden, where he became first horn in the Court Orchestra. While he was considered an expert on the valve horn (at that time both types were still in use; composers such as Schumann and Wagner wrote for two pairs of horns, one natural, one with valves), he seems to have had some difficulty with tone production as one can read in Schilling's *Encyclopaedia* of the year 1842: "His ability on the chromatic horn is really admirable. If his tone is still open to improvement: in this respect only a few hornplayers of today may reach him, still less surpass him". When Berlioz visited Dresden in 1843 and conducted his "Symphonie Fantastique" he had high praise for Lewy, calling him "the most remarkable of the horn players". He fared less well with another great composer, Richard Wagner. The latter was a well-situated conductor of the Dresden Opera when he decided to take part in the 1849 Revolution. He fled subsequently and was banned from entering Germany. In his then prevailing revolutionary spirit Wagner wanted to change things also in the Dresden Opera. He decided to win over the orchestra to his plans and lectured to them on the subject. His administrative boss, Herr von Luettichau heard about the activities of his "Kapellmeister" and he took him severely to task. Wagner, who usually found culprits other than himself to blame for unpleasant situations, considered Lewy the main spy, calling

him even a traitor. This is how he saw things several decades later when he dictated his memoirs to his wife Cosima, but not only this; in her diaries, only recently published, Wagner mentions Lewy twice for his Jewish lack of real musicality. In 1849 things came to a real climax when, in the general rehearsal of Wagner's performance of Beethoven's "Ninth", Lewy missed an important entrance. Wagner made him a real scandal. Things like this are usually not related in history, except perhaps for Toscanini. In this case the gentleman in Wagner came to light. When he was told that Mrs. Lewy was a singer in the choir for the last movement, he wrote her a letter of apology; her, not him, imploring her to forgive him and to come and sing at the performance.

Lewy the younger was pensioned in 1852. He lived near Dresden till his death in 1881. When he died, many newspapers called him the inventor of the valve horn, to which Fuerstenau, the biographer of Dresden musical life, took strong exception. In recent times the late Otto Erich Deutsch, the eminent musicologist of Schubert fame, has remarked that "Josephe Rudolphe seems to have been the inventor of the valve horn." As the development of the valve horn took place simultaneously in Berlin, Vienna and Paris, and was also connected with that of the trumpet, Lewy might have been somewhat involved, but stronger evidence would be necessary in this case—with all due respect to Prof. Deutsch and his rather cautious way of expressing himself.

*Uri Toeplitz, founder member of the Israel Philharmonic Orchestra and for over twenty years its first Flautist has recently published his Ph.D. Thesis on "The Woodwinds in the Music of Mozart" as a book in Germany.*





**The Twelfth Annual International Horn Workshop, June 15-20, 1980**  
Indiana University, School of Music, Bloomington, Indiana

## RECORDINGS

*Christopher Leuba*  
*Contributing Editor*

Beginning with this issue, I will occasionally indicate when I have come across a review of a listed recording. *The Gramophone* is an English monthly which provides consistently thoughtful and well-informed critiques. My thanks to Glenn Noreen (Berlin, West Germany), Joe Catterson (Seattle, WA) and John Gibbs (Record Librarian, University of Washington), for their assistance.

With the publication of Hans Pizka's noteworthy *Das Horn bei Mozart*, which provides photographic reproductions of the manuscripts of all of Mozart's known works for Horn,\* it is perhaps appropriate to discuss Mozart on record, focussing upon a pair of outstanding discs by Hermann Baumann, the first on *Naturhorn* (Telefunken: Das Alte Werk 6.41272 AW), the other played on an unidentified valved horn (Telefunken 6.42360 AW).

Philip Farkas has commented that, in order to understand the performance of the music of Mozart and his contemporaries on our modern instruments, one should have experienced playing these works on the natural instruments for which they were composed, to learn the "feel" of the joining between notes as well as the harmonic intent and relationship of the stopped tones, leading the player intuitively towards a feeling for the relative intensities of notes within a phrase.

With this in mind, these two recordings by the same performer are of particular interest. Both, needless to say, are recorded in a gracious acoustic ambience, allowing us to hear the finest details of performance.

One should listen to these splendid recordings, if possible, with the manuscript reproductions which Hans Pizka has made available to us at hand. One may begin to understand the intent of the *Legato* indications, not as instructions for the use of the tongue, but rather as indications of phrasing.

It is most instructive to sense the energy - *not* loudness! - which Baumann invests in his *Naturhorn* performances; Mozart is no longer the composer of effete salon music; dynamics are in relatively large blocks, rather than focussing upon minutiae which scarcely project past the proscenium.

Mozart is sparing in the use of indications of dynamics, phrasing, etc., leaving most of the critical decisions to the player's intelligence. Most of our modern editions distort the composer's intent, and the player should be cautioned against taking published editions at face value.

Baumann's demonstration of the possibilities of the *Naturhorn* for which these Concerti were written, along with Pizka's edition of the manuscript materials are, indeed, a valuable resource for all Artists of the Horn.

Baumann is also heard on a variety of Natural Horns on a Telefunken anthology (6.42321 AP) of previously issued performances, ranging from the Baroque (extracts from two Bach Cantatas) to the final period of the Natural Horn era (Beethoven, Quintet for Oboe, Three Horns and Bassoon, Opus Posthumous). The various instruments on which Baumann performs are well documented in the album notes, and the excellent recorded "presence" gives the listener excellent material for study and analysis.

I am always amazed at the fluency of

this Beethoven performance which is superior, by far, to any other of the many recordings of this work played by others, on valved horns.

And while considering Baumann's prodigious recording output, in his IT-ALIA ITL 7002 recording of the Saverio Mercadante Concerto in d minor, he makes me a "true believer" that this is a worthwhile display piece, with his light and stylish performance of this Rossini-esque music, abetted by a fine accompaniment by "Direttore" Richard Schumacher.

*\*Das Horn bei Mozart/Mozart and the Horn, Hans Pizka (Kirchheim bei München 1980, Verlag Hans Pizka)*

\*\*\*\*\*

The Danish hornist, Albert Linder, who is Principal Hornist of the Gothenburg Symphony in Sweden, is presented in recital on a beautifully engineered album (BIS LP-47) giving the listener a realistic horn sonority, well balanced with the other participating artists.

All the performances are straightforward, with no interpretative oddities imposed upon the music. In maintaining the high tessitura of *Auf dem Strom*, the soprano, Marta Schele, seems occasionally a bit strained but nevertheless shows niceties of phrasing. I would have preferred a slightly more rippling tempo.

My major regret concerning this album is that Linder has not included at least one contemporary work, preferably by one of his countrymen, in his well played program.

Linder is also heard, on BIS LP-24, with the Göteborg Wind Quintet, in a program of Skandinavian and Finnish

contemporary compositions. Again, an outstanding recording for balance and realistic sonority. These works explore various currently idiomatic compositional techniques for woodwinds and horn, and should be heard by hornists wishing to expand their chamber music horizons; my favorite work was the Ligeti inspired Quintet by Salmenhaara.

The album jackets for these BIS productions provide detailed documentation concerning the instruments used by the players and the recording equipment. On BIS LP-47, the notes make a strange conjecture that Lewy, who probably was the first hornist to perform *Auf dem Strom* (26 March, 1828) had "invented the valve-horn, since *Auf dem Strom* cannot be played on the natural horn."

\*\*\*\*\*

#### BRIEFLY NOTED:

MEIR RIMON is presented on RCA ISRAEL YJR1-0001, in a recital of traditional Hebrew *Nigunim*. In this presentation, Rimon has indeed created a new *genre* for Hornists; he is accompanied by three colleagues who provide an idiomatic and "swinging" back-up. Two tracks give us the best "over-dubbed" horn, considering intonation, balance and recorded quality that I have yet heard. All is appropriately recorded by the Tel-Aviv engineers. Altogether, a delightful disc.

\*\*\*\*\*

WILHELM LANZKY-OTTO is the title of an album (MEPRO DK 400 708) which his son, the distinguished hornist Ib Lanzky-Otto, has prepared as a commemorative of his father's life-work. This is exceptionally fine in its care of production and for both the music and the album notes.

The elder Lanzky-Otto's performance (from a live Radio Iceland broadcast of the 1940s) of the Saint S  ns *Morceau de Concert* gives us an insight to the sound of the classic legato of which our instrument is capable, and a perhaps unexcepted taste of virtuosity at the conclusion. Wilhelm L.-O., though an outstanding player, was trained primarily as a pianist and in composition, and this disc presents a cycle of his songs with Erick Saeden, a baritone of outstanding voice and musicality. The younger Ib L.-O. performs his father's adaptation of the incomplete Mozart Concert Rondo, which becomes, finally, a rational and satisfying work. Ib's performance is totally convincing.

The album notes of this recording are of great interest to any historian of our instrument. They include some discussion of the elder Lanzky-Otto's philosophical attitudes towards teaching and music, itself, as well as concrete information such as George and Monica Strucel's meticulous cross-section drawing and photograph of a classic Waldhorn mouthpiece, which the elder Lanzky-Otto used throughout his career.

\*\*\*\*\*

A new recording (CBC MMG 1119) synthesizing the brass quintet sound with contemporary idioms, Dixie, jazz, rock, "flamenco-rock", the "disco sound", etc. presents the Canadian Brass (Graeme Page, horn) in yet another crowd-pleaser program which has become the group's hallmark.

Gimmicks abound ...this is the first disc I've encountered with built-in record scratch, to simulate an old-time recording (you've got to hear it to believe it!). The whole production is most enjoyable, though the Canadian engineers again miss target in recording the horn sound in the Satie.

ANGEL S 37004

*Peter Damm* (Dresden/Kempe)

Richard Strauss, Concerto No. 1  
Richard Strauss, Concerto No. 2

ARCADE LP 218

*Gordon Carr*  
*Peter Civil*  
*James Buck*  
*Anthony Burke*  
*Anthony Catterick*  
(Locke Brass Consort)

Francois Glorieux, "Panoply"  
works for Brass & Percussion,  
including "Tribute to Stan Ken-  
ton", etc.

ARCHIV PRIVILEGE 2547 006 reissue

*Erik Penzel*  
*Umberto Baccelli*  
(Schola Cantorum Basilien)

G. P. Telemann, Concerto in Eb  
(Tafelmusik III)

ARCHIV PRIVILEGE 2547 013 reissue

*G. Neudecker*  
*U. Baccelli*  
*P. Steidle*

G. F. Handel, Music for the Royal  
Fireworks

*E. Stegner*  
*U. Baccelli*  
*P. Steidle*

G. F. Handel, Concerto #28 (#2) a due  
Cori in F

BIS LP-24

*Albert Linder* (with G  teborg

Blaserkvintett)

Finn Mortensen, Wind Quintet, Opus  
4

Vagn Holmboe, Notturmo, Opus 19  
Jan Carlstedt, Sinfonia for Five  
Winds

Erkki Salmenhaara, Quintet for  
Winds  
(Kvintetto Puhaltimille)

BIS LP-47

*Albert Linder*

Beethoven, Sonata for Horn and  
Piano

Schubert, Auf dem Strom

Schumann, Adagio and Allegro

Johann Andreas Amon, Quartet for  
Horn and Strings, Opus 20/1

CBC (MOSS MUSIC GROUP) MMG 1119

*Graeme Page* (Canadian Brass)

Satie/Gillis, First Gymnopedie and  
other ensemble works with Canadian  
Brass

(English) CBS 79316 (included in three  
record set)

*Alan Civil* with Peter Pears

Britten, Canticle 3 "Still Falls the  
Rain"

DEUTSCHE GRAMMOPHON DG 2531  
091

*unidentified hornists*  
(English Chamber Orchestra)

Haydn, Symphony 45 "Farewell"  
Haydn, Symphony 48 "Maria  
Theresa"

DEUTSCHE GRAMMOPHON 2531 253

*Gerd Seiffert*  
*Manfred Keller*  
(Amadeus Quartet)

Mozart, Musical Joke

DEUTSCHE GRAMMOPHON DG 2531  
3301 199 \*

*Dale Clevenger* (Tear, Giulini, CSO)

Benjamin Britten, Serenade for  
Tenor, Horn and Orchestra

ETERNA 8 25 602-603

*unidentified hornists:*  
*Gewandhausorchester Leipzig*  
(Neumann)

Mahler, Symphony No. 5

ETERNA 8 26 437

*Peter Damm* (Dresden/Rudolf  
Kempte)

Richard Strauss, Till Eulenspiegel  
Richard Strauss, Salome's Dance  
Richard Strauss, Death and  
Transfiguration

ETERNA 8 26 443

*Kurt Palm* [*Berliner Oktett*]

Franz Schubert, Octet in F, Op. 166

ETERNA 8 26 680

*Peter Damm* (Dresden)

Mozart, Four Concertos for Horn  
Mozart, Concert Rondo, K. 371

\*reviewed, *The Gramophone* (Jan-  
uary 1980)

ETERNA 8 26 809

*Fritz Grafe and Herbert Auerbach*

Handel, Concerto in F for Two Horns

*unlisted horns: Rundfunk-Sinfonie-Orchester Berlin*

Handel, Music for the Royal Fireworks

ETERNA 8 26 881

*Peter Damm*

Schumann, Adagio and Allegro, opus. 70

ETERNA 8 27 228

*Horn Quartet of the Leipzig Radio Symphony*

*Günther Opitz*

*Dieter Reinhard*

*Siegfried Gیزیکی*

*Waldemar Marcus*

Musik für Waldhörner:

Melchior Franck, Intrade für vier Hörner

Joh. Herm. Schein, Drei Tänze aus "Banchetto Musicale"

Joh. Melch. Molter, Sinfonie C-dur für vier Hörner

Gioacchino Rossini, Le Rendezvous de Chasse

Mendelssohn, Abschied vom Walde

Mendelssohn, Der Jäger Abschied

Franz Schubert (arr. Gumbert), Der Lindenbaum

Johannes Brahms (arr. Gیزیکی), Waldesnacht op. 62/3

Jan Koetsier, Cinq Nouvelles pour quatre cors, op. 34a

HARMONIA MUNDI EA 23 143

*hornist?*

Franz (?) Lachner, Nonet in f minor

ITALIA 70029

*Hermann Baumann*

Mercadante, Concerto in d minor

LOUISVILLE ORCHESTRA RECORDS  
LS 768

*Kenneth Albrecht*

Peter Schickele, Pentangle, Five Songs for French Horn and Orchestra.

MEPRO DK 400 708

*Wilhelm Lanzky-Otto*

Saint-Saëns, Morceau de Concert

*Ib Lanzky-Otto*

Mozart, Concert Rondo, K.371

also, compositions and piano performances of Wilhelm Lanzky-Otto

MUSIC GALLERY EDITIONS MGE 21\*

*James Macdonald*

*James Montgomery*

Pieces for Solo Horn:

Monty Floyd, Blues

Jarmo Sermila, Monody

Harry Freedman, Mono: solo horn

Barry Truax, Sonic Landscape no. 1: horn and tape

John Rimmer, Extro-Intro: amplified horn with synthetic echo and ring modulation

James Montgomery, Chaser: two horns, tape, random voltage generator and percussion



\*Music Gallery Editions  
30 St. Patrick St.  
Toronto, Ontario M5T 1V1  
Canada

(German) RCA (Seon) RL 30321 AW

*Netherlands Horn Quartet:*  
*Adrian van Woudenberg*  
*Luise Schepel \**  
*Henk Soeteman \**  
*Peter Steinmann \**

NOVA 8 85 090  
(VEB Deutsche Schallplatten  
"Eterna")

*Peter Damm*

Siegfried Kurz, Concerto for Horn

Nikolai N. Tscherepnine, Six Pieces \*  
Nikolai N. Tscherepnine, Enchant-  
ment  
Nikolai N. Tscherepnine, Melodie  
d'amour

PETERS INTERNATIONAL PLE 123

*Julia Studebaker* (with Elly Ameling)

Alexander Tscherepnine, Quintet for  
Brass

Schubert, Auf dem Strom.

(Israel) RCA VJRL1-0001

PHILIPS 6500 009

*Meir Rimon*

*unidentified hornist[s]*

playing Israeli *Nigunim*

Hector Berlioz, Le jeune pâtre breton

TELEFUNKEN 6.42418 AW

PHILIPS 7300 674

*Hermann Baumann*

*Timothy Brown*  
*Robin Davis*  
*Julian Borsen*  
*Nicholas Hill*  
(Saint Martin-in-the-Fields)

Carl Stamitz, Concerto in E flat  
Johann Michael Haydn, Concerto in D  
Anton Teyber, Concerto in E flat

Haydn, Symphony 31 "Horn Signal"  
Haydn, Symphony 73 "Le Chasse"

VARESE INTERNATIONAL VC 81003

*Fred Johannesen* (Norwegian Cham-  
ber Soloists)

PHILIPS 9500 437 \*

Carl Reinecke, Trio in a minor for  
Oboe, Horn & Piano, Opus 88

*Iman Soeteman*  
*Joop Meijer*  
(Netherlands Wind Ensemble)

F. A. Krommer, Octet-Partitas in  
F, opus 57  
in Eb, opus 69  
in Eb, opus 79

\*reviewed, *The Gramophone* (March  
1980)

## GUEST RECORD REVIEW

by Randall E. Faust

**PIECES FOR SOLO HORN**  
**JAMES MACDONALD, HORNIST**  
*Music Gallery Editions MGE 21*  
30 St. Patrick St.  
Toronto, Ontario, Canada  
M5T 1V1

James MacDonald has produced a significant contribution to the growth of horn literature with his new recording—**PIECES FOR SOLO HORN**. This disc includes performances of recent works by composers from Canada, Finland, and New Zealand. Furthermore, it demonstrates a variety of effective instrumentalizations with the solo horn.

The binary format of the record is divided into works for "Acoustic Horn" and "Horn and Electronics." Under these categories there are three different compositions, each of which demonstrates a unique use of acoustical and electronic media with the horn. For example, "Acoustic Horn" is illustrated by one work each for horn and piano, horn and percussion, and solo horn. "Horn and Electronics" is demonstrated by a work for horn and prepared electronic tape; a composition where the horn sound is processed electronically; and a piece for two horns, tape, and live electronics.

The acoustic side begins with Monty Floyd's *Blues*, an electric composition of greater substance than the title might suggest. *Monody* (1975) by Jarmo Sermila juxtaposes the horn and the percussion instruments in a manner which integrates their speech throughout a dramatic, melodic trajectory. Harry Freedman's *Mono* (1977) overcomes the limitations of composition for horn alone to become one of the most brilliant works on the album

by exploiting a full catalogue of contemporary instrumental effects.

The oldest work on the recording is *Sonic Landscape No. 1* which dates from 1970. This piece, by Barry Truax, is in the traditional tape-plus-instrument category. The tape consists of a sound environment using both electronic sounds and pre-recorded horn sounds. The horn sounds on the tape help to achieve a degree of integration with the live hornist. The movement through the compositional arch is created by the changes of density in the sound environment.

By contrast to the number for horn and tape, the other two electronic works on the record—*Extro-Intro* (1977) by John Rimmer and *Chaser* (1978) by James Montgomery—use live electronic techniques. In *Extro-Intro*, the horn sound is processed using ring modulation and electronic echo techniques. This processing of the horn sound not only creates some striking sonic relationships, but evokes a psychological development which parallels the title. *Chaser* is as humorous as *Extro-Intro* is serious. An attractive technique which the composer employs in this work is the use of foot-pedals for the two hornists. The hornists, through this technique, are able to also exercise control over the electronic events as they perform. James Montgomery, the composer of *Chaser*, is also a hornist and a member of the Canadian Electronic Ensemble.

All of the works on this album were recorded by the CBC, with the one exception of *Extro-Intro* which was recorded in the studios of the Canadian Electronic Ensemble. Despite a few cases of recording pre-echo and reverberation drop-out, this recording has many reasons for its recommendation.

A variety of contemporary horn techniques are employed throughout this record. Those techniques include extended range, fluttertonguing, stopped horn, multiphonics, glissandi, and buzzing on the mouthpiece alone. Mr. MacDonald negotiates each one of these technical hurdles with an assured musicality.

In addition to composers who are studying new uses of the horn, all horn players who are interested in their expanding repertoire will have a special appreciation for this album.



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MGE 21

## SIDE 1 ACOUSTIC HORN

Blues: horn and piano with Monica Gaylord, piano  
(Monty Floyd, Saskatchewan, Canada, 1977)

Monody: horn and percussion with  
Russell Hartenberger, percussion  
(Jarmo Sermila, Finland, 1975)

Mono: solo horn  
(Harry Freedman, Toronto, Canada, 1977)

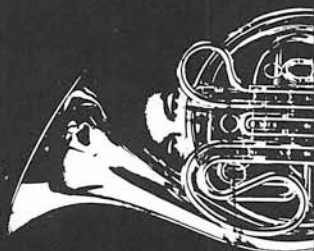
## SIDE 2 HORN AND ELECTRONICS

Sonic Landscape no. 1: horn and tape  
(Barry Truax, Vancouver, Canada, 1970)

Extra-Intro: amplified horn with synthetic echo  
and ring modulation  
(John Rimmer, New Zealand, 1977)

Chaser: two horns, tape, random voltage generator,  
and percussion with Jim Montgomery horn  
(James Montgomery, Toronto, Canada, 1978)

## PIECES



## 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.*

**FROM PETRARCH** for voice (Mezzo-Soprano), horn and piano (1978) Jeanne Singer/64 Stuart Place/Manhasset, N.Y. 11030 USA.

Jeanne Singer is a composer, pianist, and lecturer who is also the recipient of over 25 national awards for her compositions. The complete title of this piece is **FROM PETRARCH: ON THE RECENT DEATHS OF HIS FRIEND COLONNA AND HIS LADY LAURA**. The composer states that, "*Green House* poetry magazine commissioned this setting of the poem—translation by contemporary poet, Lloyd Schwartz, for an all-Singer concert in Cambridge, Mass., September 25, 1978 (the concert was co-sponsored by *Green House* and *Meet the Composer*).

"The hauntingly expressive qualities of the French horn seemed necessary to enhance the vocal line for this very moving text. The solo horn theme, occurring after the first vocal section, is central to the music, expressing the overall feeling of the poem. The voice shares this theme with the horn towards the end, then the horn finishes with fragments of this theme."

**FROM PETRARCH** is neither too lengthy nor overly difficult, although there is one passage that ascends to a high "C". This lovely and lugubrious setting is a worthwhile addition to the repertoire.

**MUSIC FOR HORN AND CHAMBER ORCHESTRA**, also available as **MUSIC FOR HORN AND PIANO**(1979) Ruth Schonthal/12 Van Etten Blvd./New Rochelle, N.Y. 10804 USA.

The first performance of **MUSIC FOR HORN AND CHAMBER ORCHESTRA** was performed on February 22, 1980, by the Columbia University Orchestra, Brooks Tillotson, horn and Dale Munson, conductor. The chamber orchestra includes flute, oboe, clarinet in A, bassoon, and strings. The work consists of six varied movements featuring lilting rhythms and conservative harmonic language. Melodic material is often reminiscent of folksongs. Although the movements are not long, there is seldom an extended rest for the horn. Duration is approximately 9 minutes.

**CELEBRATION** for Horn and Organ (1977) Randall E. Faust/Box 2455/Winchester, Virginia, 22601 USA. \$3.00

Randall Faust is on the faculty of Shenandoah Conservatory of Music in Winchester, Virginia. His various compositions reflect a broad scope of interest and knowledge ranging from electronic works to more traditional pieces. **CELEBRATION** for horn and organ is among the more traditional works, and it would contribute a sophisticated dignity to the opening of either a recital or a church service. The duration is 2 minutes and the quality of the publication is excellent.

**CHAPEL MUSIC I: PRELUDE** for Brass Quintet and Organ(1980) Randall E. Faust/Box 2455/Winchester, Virginia 22601 USA. \$7.50.

This piece is composed in a strikingly dissonant style when compared to the **CELEBRATION**, also composed by Ran-

dall Faust. Some sections use complex rhythms while others contrast a quasi-chordal texture. The organ and brass quintet are used in an alternating texture for much of the work. Characteristics such as angular leaps, rapidly dovetailing rhythms, and changing meters add to the brilliance and rhythmic vitality conveyed. Meticulous attention to detail is manifested in the quality of the manuscript, the organ registrations specified, the varied types of mutes required, and other details. Surely, this is a more difficult work than the previous one, yet it is well written and deserves the attention of very good performers.

**CONCERTO IN E-FLAT** for Horn and Strings (1979) Jeffrey R. Ching/Adams House C-13/Harvard University/Cambridge, Massachusetts, 02138 USA.

Jeffrey Ching is a native of Manila, Philippines, and has had study in piano, violin, and composition. Regarding this work, the composer states, "The **HORN CONCERTO** consists of three movements: *Allegro grazioso* (E-flat, 4/4); *Andante cantabile* (A-flat, 2/4); and *Molto allegro* (E-flat, 2/4 and 3/8 after the cadenza). The work was written in Manila between June and August 1979, and premiered and recorded for the competition in Adams House, Harvard University, last October 21st."

For anyone who has wished that Mozart had lived longer to write another Horn Concerto, here is an interesting piece for you. The thematic material is often charming, and the final movement is especially effective and graceful. Perhaps the horn part is too often absorbed in tutti lines of little interest, but the general effect of the work is commendable.

**ABSURDIST QUINTET [SHOE QUINTET]** in E-flat for Horn and Strings (1979)

Jim Collorafi/M-153 GRC/Bloomington, Indiana 47406 USA.

Continuing with music for horn and strings, we move from the serious, albeit ersatz, Classicism of Mr. Ching's Concerto to the humorous intent of Mr. Collorafi's **QUINTET**. Primarily a cellist, the composer of the **ABSURDIST QUINTET** intended this work as a part of the "Mad Salutes to the Age of Elegance". The composer writes, "The present work, completed in the summer of 1979 and intended as a companion piece to the four horn concerti and the wind serenade "El Saloon Mexico", soon acquired the nickname of "Shoe Quintet". This designation, as usual, is not the composer's own, but rather stems from an incident in which a pair of Puma tennis shoes played a significant role in disrupting one of the first rehearsals. The first movement is in the customary sonata-allegro form; the rather unusually extended development section includes many diverting points of interest, such as a false "false recap" and some decidedly uncalled for modulations. The second movement (*Andante*) makes a pretense of being both stately and at the same time suggestive of concealed turmoil. Toward the close, there is a quotation of the aria "Non mi dir" from **DON GIOVANNI** (*Larghetto*) which is swept aside by the hollow laughter of the violin and first viola.

"The Menuetto is in G minor, for no good reason at all, except that it seems to be the appropriate key for expressing its "Sturm und Drang" atmosphere. In the blissful G major trio, the "Larghetto" theme is alluded to harmonically: it later returns in the da capo of the Menuetto. The fourth movement is a set of variations on an elegant (yet silly) theme: note well the chromatic yearning of the somber third variation, as well as the surprise ending of the Finale."

The **QUINTET** is scored for horn, violin, two violas, and cello.

**HORN OPUS #1** Nan Schwartz/4410 St. Clair Ave./Studio City, CA. 91604 USA.

While the strings are assembled for the serious (Jeffrey Ching) and the humorous (Jim Collorafi), why not also introduce the very pleasing strains of **HORN OPUS #1**? This piece, scored for horn and string quartet or string orchestra, is refreshingly different than the usual recital fare and would be most enjoyable for audience and performers.

**HORN OPUS #1** was commissioned in 1977 by Maureen Rochetto for her senior recital at the University of Southern California. A student of the eminent Vincent DeRosa, Ms. Rochetto is currently a member of the Mexico City Symphony. Nan Schwartz presents a different perspective on composing for the horn based on a background including free-lance studio singing, a degree from the Radio-TV-Film Department of California State University, and her experience in composing and arranging in the southern California area.



# INTONATION EXERCISES

## for Two Horns by Verne Reynolds

These exercises were written to provide horn players with material for a systematic study of intonation. There are exercises for each interval from the unison to the octave, with several versions of "horn fifths" and compound intervals.

In most of these exercises one voice does not move, which provides a fixed tone against which the other player can test his pitch. The player with the fixed pitch should hold the tone as steady as possible. The player with the moving voice should adjust, if necessary.

Although these exercises are confined to pitches between G below the staff to G above the staff, they can easily be extended to include higher or lower notes.

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## AFTERBEATS

### SCHUBERT'S UNFINISHED SYMPHONY

A company Board Chairman had purchased tickets for an orchestra concert including a performance of Schubert's *Unfinished Symphony*. He could not go, so passed them on to the firm's efficiency consultant who specialized in time-motion analysis.

The next morning the chairman asked him how he had enjoyed the performance expecting only a few conversational remarks. To his surprise, the analyst handed him a memo which read:

(A) The Conductor provided no audible contribution to the sound. His principal function seemed to be simply to start and stop the music. Red and green lights mounted on the podium could effectively signal the precise moment to start and stop the orchestra. Any competent stage hand armed with a stop watch and an electric switch could perform this function from back stage. Dismissal of the conductor would not only be a financial saving; it would relieve the audience from being forced to view distracting body motions and a number of distasteful, if not obscene, gestures.

(B) For considerable periods the nine brass players had nothing to do. The number should be reduced, and their work spread over the whole orchestra, thus eliminating peaks of activity.

(C) All the 24 violins were often playing identical notes and seldom more than just two. Similiar excesses were observed among the violas, violoncellos and contrabasses. This seems to be an unnecessary duplication and the staff of these sections should be drastically cut. If a large volume of sound is really required, this could be obtained through an electronic amplifier.

(D) Much effort was absorbed in the playing of demi-semiquavers. This seems an excessive refinement, and it is recommended that all notes should be rounded up to the nearest semiquaver. If this were done it should be possible to reduce salary costs by using trainees and lower grade operators.

(E) No useful purpose is served by repeating with horns or oboes a passage that has already been handled by the strings. If all such redundant passages were eliminated, the entire concert could be reduced from two hours to twenty minutes.

If Schubert had attended to these matters in the first place, he would probably have been able to finish his symphony after all.

\*\*\*\*\*

Said a young lady from Tallahassee,  
"Of all of the instruments brassy

I like best the cor  
(Whether small or large bore);  
It is clearly the one that's most classy."

An Eskimo smothered in parkas  
Grew tired of his husky's loud bark-as.  
So he traded one morn  
The dog for a horn,  
Saying, "Someday I'll play like Phil Farkas."

Tom Murray says, "Speak as you ought-er;  
That dumped liquid must be called water.  
If you call it spit,  
I'll go into a fit;

A hornist in search of perfection  
Had built a great mouthpiece collection.  
But sad was her plight,  
For none was quite right,  
And she never could make a selection.

Said a censor, "I don't understand  
What a horn player does with his hand.  
I simply can't tell  
When it's inside the bell,  
But I think that it ought to be banned."

Said a novice horn player from Cairo,  
"On high notes I still am a tyro.  
I just hit high C,  
But now I can't see,  
And I'm spinning around like a gyro!"

I fear that my poems are cor-ny,  
And they do tend to be somewhat "horn-y."  
I have more than these  
I could send, if you please,  
If you think you can take any more-ny.

Said a hornist, "I recommend kissing  
If your embouchure problem is 'hissing.'  
My lips never tucker  
As long as I pucker,  
And think of the fun I'm not missing!"

Leanna Goodwater  
686 N. Henry Ave.  
San Jose, Calif. 95117

\*\*\*\*\*

It was a long, bleak Winter for hornists. Many a Horner, alone in his Chambers, felt the need for friendship and would Grieve over the Orval situation. Then some of them had a Brainstorm: a Horn Society! Secon legal advice, they found Lawson the books that, as Farkas they could see, protected their Civil rights. They wanted a society for hornists making a Clevenger just playing for fun, but who had all spent long hours in Lainessessary study. It was an up Hill struggle but the Wekre was theirs. The idea took Root\* and burst into Bloom like De Rosa. People were Amram down the doors to join. At the First Workshop, hornists came by bus, by plane, on Hoss-Bach, in wheel Barrows; one Stout-hearted couple drove a thousand miles in an old Lanzky-Otto. The first konzertstück in the minds of everyone present and the Joneses are good you Valkenier a recording someday.

Please excuse any Ingrahammatical constructions. I almost Brouk down several time Alonge Thèvet writing this, but Watkins you do?

*\*Davis was yet to come.*

[Editor's note: This was handed to me by a participant during the XIIth Workshop at Bloomington. The name shall remain mercifully anonymous.]



**THE INTERNATIONAL HORN SOCIETY'S MEDDLING COMMITTEE  
PROUDLY ANNOUNCES THE WINNERS OF THE 1980 MEDALS**

- Le Croix de Bel Cor—for the most beautiful horn  
To: Walter Lawson for his custom made Bb Horn
- The Edith Head Medal—for best costume  
To: Meir Rimón for the suit he wore to prove that he had one and to Francis Orval and Andre van Driessche for Belgian night
- The Order of the Purple Chop—for those wounded in the line of duty  
To: Michael Hoeltzel for severe lip damage opening day
- The Elliott Higgins Medal—for the most unusual performance  
To: The Blooming Camerata for their stirring rendition of portions of *The Musical Joke*. (Meir Rimón and Frøydis Wekre, Violins; Michael Hoeltzel, Viola; Shirley Civil, Cello; Alan Civil and Phil Farkas, Horns).
- The Rookie of the Year Medal  
To: Bill Lane, the Mel Tormé of the Horn
- The Medal for the Most Number of Notes Scored in a Play Off Week—by a single performer  
To: Francis Orval with the Three Pieces by Willy Gouders  
by a group  
To: Alan Civil's Horn Bluff-Tarantango group, with special mention to the players replacing the Bass Horn from last year—Bravo!
- The I.H.S. Medal of Honour—for feats of Heroism and Valour above and beyond the call of duty  
To: Nancy Johnston and Paul Emata
- The Alan Civil Award—for the most promising young comedian  
No one was singularly outstanding in this area this year; however, honorable mention must go to Peter Gordon for his walking through the mob on the final concert.
- The Iron Chop Award—for stamina  
To all those who played in small and large ensembles, attended sessions and concerts, and still were able to play quartets until three a.m.!
- The Medal for Best Supporting Actor/Actress  
To: Peg Farkas, the power behind the throne, for her gracious presence and care for the non-horn-playing spouses and children
- The Award for Best Actor/Actress of 1980  
To: Suzanne Riggio—there were so few announcements that nobody minded staying to hear them!
- The Cecil B DeMille Award  
To: Philip Farkas, producer of *two* Workshops with a *cast of thousands!*
- The Sucker Award  
To: All those who rented fans.
- The Sears, Roebuck Award  
To: Morris Secon, everyone's truly beloved friend, for his indefatigable merchandising of excellent buys for the benefit of I.H.S.
- The Giant Clam  
For the first time, the awards committee is proud to present this award to Alan Civil for his purposefully (?) misdirected notes in *The Musical Joke*.

In addition, the Meddling Committee would like to recognize the courage of Hella Baumann; to live among 500 Horn players for a week and say on the last day that she loves the Horn! We are pleased to present her the *Scholastica Order* for her fascinating lecture.


#### The Presidential Citation

To: Barry Tuckwell, *in absentia*; and to Douglas Hill for distinguished service in founding and maintaining the order. Douglas, in addition, somehow managed to attend the Workshop without playing a single note in public!



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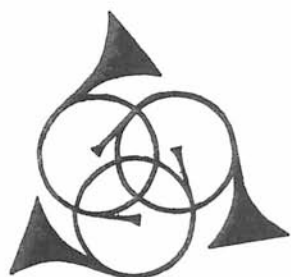
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David Deason, winner of recent ASCAP awards, studied at Florida State University and Juilliard and teaches at Caldwell College. His music has been featured in recent issues of *THE HORN CALL* and *WOODWIND WORLD*. *MUSICA SONANTE* was reviewed in the Fall, 1979 issue of *THE HORN CALL*.

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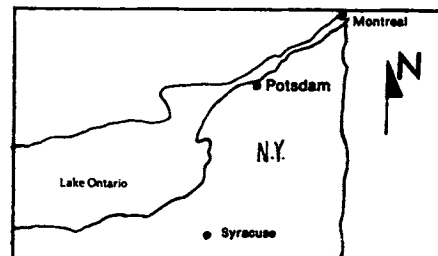
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