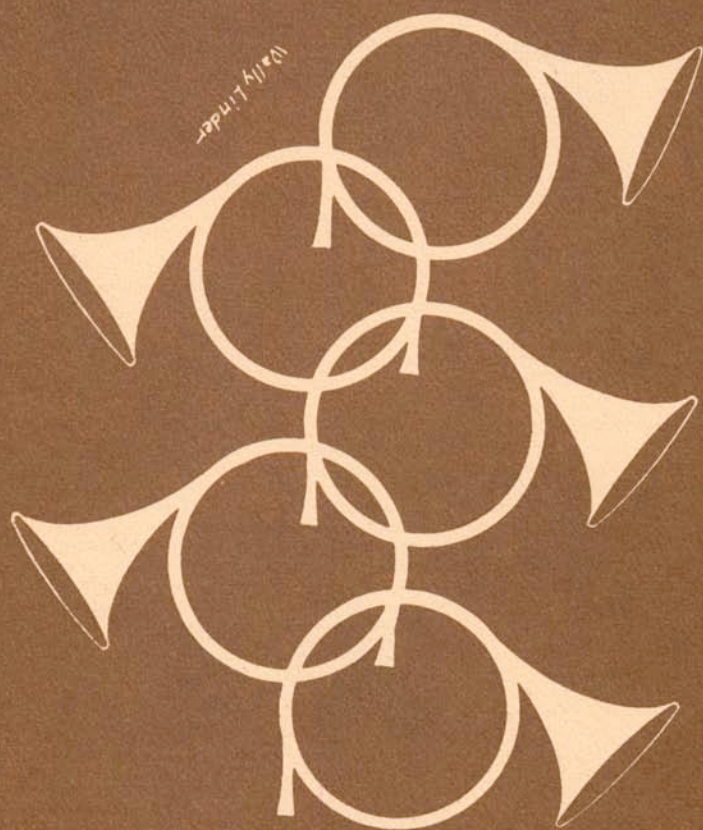


The Horn Call



Journal of the

International Horn Society

Internationale Hörngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

April, 1981

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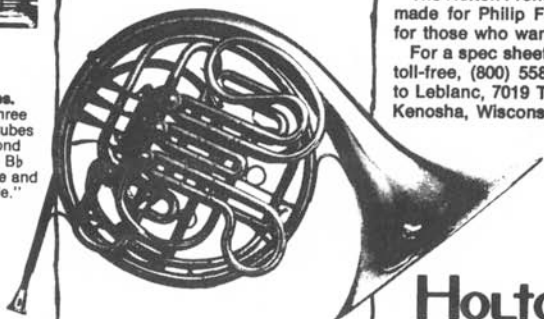


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HOLTON

The Horn Call

April, 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 \$15.00 U.S. per fiscal year, 1 July to 30 June; three-year membership is \$40.00; Lifetime membership may be secured by a single payment of \$250.00. Clubs of eight or more may be registered simultaneously at a rate of \$12.00 per year. Overseas Air Mail service is an additional \$5.00 per year. Forward check or international money order with permanent address to:

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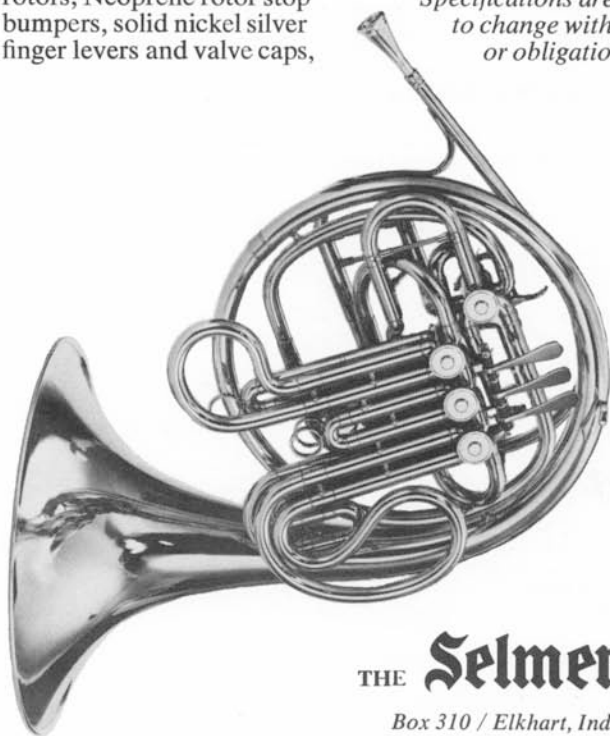
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All letters should include the full name and address of the writer.

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

LESERBRIEF

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

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

CARTAS AL EDITOR

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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 enviado en demanda.

LETTRES AU REDACTEUR

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

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

Toute lettre devra comporter les nom prenom

usuel et adresse de l'auteur.

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

LETTERE AL REDATTORE

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

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

Accluso nelle lettere si dovrebbe leggere 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

I just received a kind note from Martin Morris of the Cleveland Orchestra horn section in which he brought to my attention the misspelling of the first name of the pianist in the Lobero Trio (article on Wendell Hoss, page 40). The name should be Melville, not Melvin. It turned out that the name was misspelled in the program book of the Cleveland Orchestra in which the ad appeared. According to Mr. Morris, Melville Smith taught at Western Reserve University and left Cleveland in 1941 to become head of the Longy School of Music in Boston.

Mr. Morris went on to say that in 1940 Wendell traveled to Cleveland from Pittsburgh to hear a performance of the *Tarheel Rhapsody* by Mr. Smith which was being given by the Cleveland Philharmonic Orchestra in which he (Morris)

was playing first horn. Just another example of how Wendell took an interest in the activities and accomplishments of his friends.

Other corrections; In the quote on p. 39—"Mr. Hoss *has* attracted..." The date in the 3rd paragraph of page 40 should be February 20, 1930. On page 48, 4th line, the name should be Warren *Gref*.

Norman Schweikert
1340 Golf Avenue
Highland Park, Ill. 60035

I have enclosed a copy of a poem I wrote after hearing Hella Baumann's inspiring lecture on the symbolism of the Horn at the 12th Annual International Horn Workshop in Bloomington this summer. I wrote the poem for Hella and Hermann as a thank you for the poetic nature of her lecture and the heroic quality of his playing. I am submitting the poem to you for use as you please, at Hella's suggestion. I hope other horn players will find the poem of interest.

Keith McCaughin
23 South 21st Street
Harrisburg, PA 17104

I wanted to drop you a line for the Horn Call about the fantastic recital/lecture and masterclass given at The University of Alabama by Philip Farkas (February 14, 1981). The recital included: Piantoni, AIR DE CHASSE, Gliere, INTERMEZZO, Francaix, CANON IN OCTAVE, Saint-Saens, ROMANCE (in F), Vinter, HUNTER'S MOON, Sinigaglia, LIED AND HUMORESQUE. My wife, Carol, and I joined him in the Mayer, TRICINIUM for three horns.

We had about 300 or so horn players

and band directors attend the recital/lecture and about 200 attended the masterclass. Mr. Farkas's charismatic personality and superb horn playing had the audience charmed from the first to last moments of his presentation.

Cordially,
Greg Leffler
Horn Instructor
The University of Alabama

This has been an exciting month for horn players in Ontario. During the weekend of February 13-15, Michael Hoeltzel gave a workshop at the University of Western Ontario. We had a mock audition, (for third horn in Calgary), and master classes in which we heard Mozart, Haydn, Schumann, Hindemith, Saint-Saens and the Beethoven Quintette for Oboe, Bassoon and three Horns. Herr Hoeltzel was humorous, encouraging, and very musical. Everyone enjoyed the sessions. On Sunday afternoon he played the Mozart Second with the faculty chamber orchestra. The workshop was a fine Valentine for all who attended.

The following weekend of February 20-21, Barry Tuckwell played a recital and presented a master class at Orchestra Hall in Detroit. The recital included: Rossini *Prelude, Theme and Variations*; Dauprat *Introduction and Allegretto*; Schumann *Adagio and Allegro*; Mozart *Concert Rondo*; Alan Bush *Autumn Poem*; Glazunov *Reverie*; Scriabin *Romance*; Saint-Saens *Romance in E*; and the Dukas *Villanelle*. As if that weren't enough, he played two encores—the Gliere *Intermezzo* and *Smoke Gets In Your Eyes*; an incredible evening!

Next morning, the master class was two hours long. We heard snatches of Mozart, Strauss and Glazunov among

others. The students were from Wayne State University and the University of Windsor. Mr. Tuckwell was charming and informative, and I was glad to hear him say that in horn playing one must take risks once in a while.

The next Canadian workshop will be at Mount Royal College in Calgary on March 7. It will be hosted by Karl Strieby with Douglas Hill as the clinician and soloist. All in all, these are exciting times for horn players in Canada.

Elaine Braun-Seiffert

After receiving my XIIth Annual I.H. Workshop recording, I just had to write and tell you what a thrilling experience it is to hear. I can't find the words to describe Milan Yancich's arrangement of Sousa's "Stars and Stripes Forever" for massed Horn Choir. It is breathtaking! What a wonderful recording!

Dorothy Combs
11777 N. Dr. South
Burlington, MI 49029

For those orchestral horn-players bored with the same old Strauss tone poems, I heartily suggest that they urge their respective conductors to consider a little-known *English Dance* by Percy Grainger. It dates from the beginning of this century and is scored for large orchestra and organ requiring nearly ten minutes to perform.

Excerpt from *English Dance* — Grainger

Fast, $\text{♩} = 100$



The work contains many fine passages for horns, particularly in unison, including a spectacular phrase ending in high C-sharp. Unlike other Grainger scores, this one uses no obscure instruments and could easily be tackled by a standard symphony orchestra.

Grainger became an American citizen; therefore, why doesn't a top United States orchestra record his large orchestral works for the centenary of his birth in 1982? *English Dance* was published by Schirmer, Inc., New York. If they no longer have copies, the Grainger Museum at Melbourne University, Melbourne, Australia, has two sets of parts.

As something of a Grainger authority, I would be delighted to give advice to any genuinely interested performers if they have difficulty obtaining Grainger sheet music.

David Stanhope
29 Kensington St.
Waterloo
N.S.W. 2017 Australia



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enhance articles written by noted brass teachers and performers like Roger Bobo, Philip Farkas, R. Winston Morris, Harvey Phillips, and Maurice Faulkner. The newest ideas accompany time-proven practices in this indispensable comprehensive volume. The *Brass Anthology*, conveniently indexed for quick reference by title, subject, and author, is available only from the Instrumentalist Company. The newly revised 1980 edition is now available.

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MANSUR'S ANSWERS

Notes From The Editor's Desk

With this issue the editor is completing his fifth year of service in this capacity; a longevity record for our journal. I don't know why five years should seem significant unless it be the custom of society to mark anniversaries in multiples of five. The logic of why a silver anniversary of twenty-five years is more noteworthy of commemoration than a twenty-sixth anniversary escapes me. Perhaps it is merely a primordial instinct relative to the five fingers and toes appended to our physical extremities; our natural computational devices, so to speak.

In any case, these five years and ten issues of the HORN CALL have been both a delightful joy and a wearisome burden. The time often passed with a tortoise pace but now seems to have been as fleeting as the wink of a pretty girl's eye. In retrospect, I can think of nothing that has afforded a greater personal satisfaction and sense of achievement for me. This association with you, the members of the International Horn Society, and with your journal has been, and is, most gratifying. I extend my most sincere thanks and appreciation to each of you for your support and your confidence during the past five years.

A reminder is in order concerning the 1981 Composition Contest. Categories for works in our third annual contest are:

- I. Horn with electronic tape.
- II. Horn with wind ensemble (up to 35 separate parts).
- III. Multiple horns. (Five to sixteen separate parts. Avoid the use of descants, tuben or other brass instruments.)

A prize of \$500.00 will be awarded to the winner in each division. Works submitted must have been written within the last five years, be unpublished, unrecorded (on disc), and not have received a prior award. The *A Moll Dur* publishing firm has agreed to publish the winning works in categories I and II. *The Hornist's Nest* has agreed to publish the winning work in category III. Send inquiries and entries (score and tapes) to:

Dr. Gayle Chesebro
308 Covington Road
Greenville, SC 29609 USA

Notably absent from the roster of artist names for the Potsdam Workshop is that of Frøydis Ree Wekre. She has been a regular each year since her first appearance in 1973 at the Pomona College Workshop. Having moved to the U.S.A., she seems to be singularly successful in presenting recitals, clinics and workshops about this country. It

would appear that if unable to be with the assembled horns she will travel to the dispersed horns. She is scheduled to be at the Southeast Horn Workshop March 27-29, Middle Tennessee State University; Horn-In! III on March 31 at Southeastern Oklahoma State University; present a clinic and recital at North Texas State University on April 7-8; and appear at the Hummingbird Hornswoggle near Albuquerque, NM April 10-12. She will also perform in recital on April 14 in Albuquerque.

Contributing Editor Douglas Hill has relinquished his post as Review writer for new music and books. He has fulfilled this task quite admirably since 1975. In view of new responsibilities and directions for his career we can accept his resignation from the HORN CALL staff understandably; but with regret.

Randall E. Faust, Shenandoah Conservatory, Winchester, VA, has accepted an appointment to serve as the next Music Review Editor. A fine performer and composer, Mr. Faust is well equipped to assume this responsibility. He provided guest reviews for both issues of Volume XI. His first review column will appear in the Fall, 1981 issue.

An Associate Review Editor has also been appointed. William Scharnberg of the University of Oklahoma, Norman, OK, will be assisting Mr. Faust in the preparation of reviews for The HORN CALL. An excellent hornist and scholar, Scharnberg's name is not new to our readers. A portion of his doctoral study on "The Manuscript Katalog Wenster Litterature I/1-17b" appeared in the May 1978 HORN CALL.

The workshop idea continues to spread wider, but sometimes the news is late. I have just learned of an extensive six-day seminar conducted in Italy January 12-17, 1981, by Antonio Iervolino, Professor of Horn at Mannes College, New York. This



Mr. Iervolino with a group of hornists from the Teatro Alla Scala orchestra.

He is best known to hornists as composer of an excellent Sonata for Horn and Piano and many other works featuring the horn. Some years ago he recorded his sonatas for Horn, Trombone and Tuba playing the respective instruments. For those interested, a good sample of his horn playing can be found on Coronet Record LPS 3009 featuring his

S. Thomas Beversdorf, Professor of Music at Indiana University, died on February 15, 1981, at the age of 56. A nationally known trombonist and composer, he was also a competent hornist and tubist. He was educated at Baylor University, the University of Texas and the Eastman School of Music. His career included stints as first Trombone with the Houston Symphony and Bass Trombone with the Pittsburgh Orchestra.

Signor Iervolino reports that the event seems to have awakened new energies among the current generation of hornists in this grand old country with such a rich and extensive musical tradition. The seminar may well be a notable beginning for increased communication and dialogue with *Italia* and other Latin countries.

Sixty-seven participants from thirty institutions were in attendance. Included were thirty-six students from eleven conservatories; eleven teachers from nine institutions; twenty professionals from ten orchestras, including the entire horn section of *RAI Torino* orchestra; and three soloists: Guello Nalli and Nury Guarnaschelli of Argentina and Enrico Caproni of Firenze. The *RAI Torino* section performed with Signor Nalli as soloist.

national seminar was organized and presented by the *Municipio Di Reggio Emilia* *ISTITUTO MUSICALE "A. PERI", Pareggio al Conservatorio di Stato.*

Antonio Iervolino standing by an attractive poster advertising the Reggio Emilia Horn Seminar.



Sonata, Op. 1 for Horn and Piano. The recording also contains his Three Songs for Soprano and Piano and his Sonata for Cello and Piano.

The 14th Moravian Music Festival and Seminar will be held June 17-21, 1981, on the campus of Carroll College in Waukesha, Wisconsin, 18 miles west of Milwaukee. Open to anyone interested in music, especially early American Moravian Music, the Festival is expected to attract some 400 registrants. Performances will include band, orchestra, chorus and several ensembles, including the Wisconsin Brass Quintet. For further information write to the Moravian Music Festival/P. O. Box 90/Watertown, WI 53094.

The next portion of this column I quite willingly turn to S. Earl Saxton, our man with a mission to broaden our membership. Please note his evangelical fervor and the obvious point of his quite pointed pen which happens to produce cartoons as well as words. Get the point?

TO MEMBERS OF THE IHS!

We need to build up our membership in order to better handle our operating costs. Besides, "the more the merrier!" as the old saying goes. WITH YOUR HELP WE COULD ACTUALLY DOUBLE OUR MEMBERSHIP! Here's how.

Reflect for a moment upon the benefits of your membership. For only \$15.00 per year you get:

- * Two issues of the HORN CALL — a journal by and for hornists that is distinctly unique. There is no other magazine on earth quite like it.
- * Four issues of the IHS Newsletter; designed to supplement the HC with news of immediate interest to members and to the horn playing community.
- * The IHS Membership Directory. Revised annually, it enables you to be in touch with horn playing friends and acquaintances; and with authorities on horn playing all around the world.
- * Composition contests and composer commissions which provide new works for horn solo and horn ensembles.
- * Mock auditions and performance competitions for scholarships to workshops and seminars.
- * The Annual Horn Workshops. They are truly GREAT experiences. If you have attended any, you know what they are like. If you haven't you've missed the experience supreme. They bring hornists of all levels of ability together from all parts of the world for the "ultimate experience" in being a horn player.

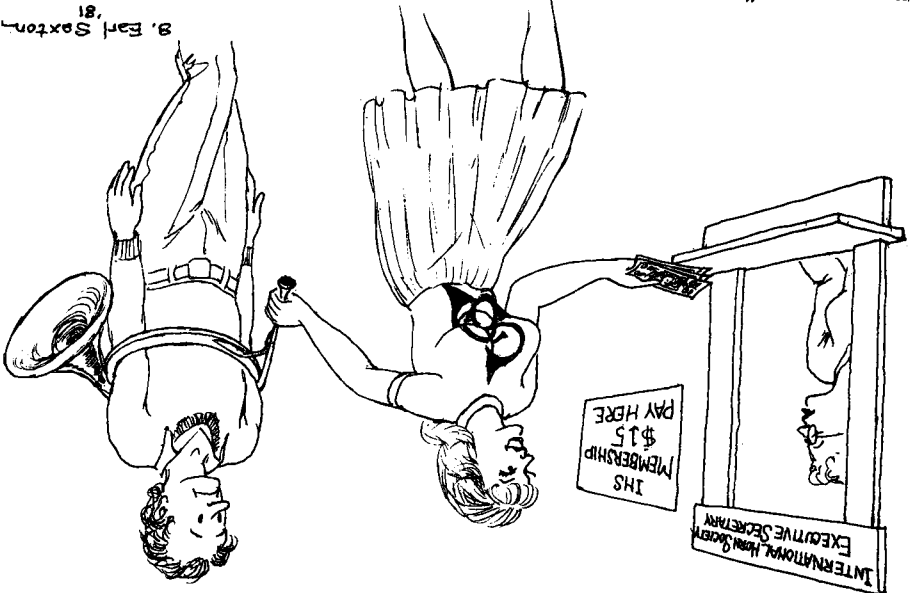
Important business concerning the IHS and its administration will be transacted in

The membership should have all received a brochure/poster by now concerning the XIIth Annual Horn Workshop. Early registration will provide a savings in fees. A form for registration may be found near the back of this issue. Additional forms may be obtained by writing to: XIIth Horn Workshop, Crane School of Music, State University College, Potsdam, NY 13676 USA.

Recommended reading for brass players is *The Brass Bulletin*, a three-language Swiss publication edited by Jean Pierre Mathez. The early issues were quite brief, some having as few as seven pages of text. Nowadays it is a substantive publication of import to serious brass students and performers. Peter Damm's recent series, "Three Hundred Years of the Horn," is a must. A parallel but condensed release from the Music Information Centre of the Czech Music Fund is included in this issue of The HORN CALL.

THINK WHAT THESE THINGS MEAN TO YOU — AND TELL A FRIEND. Show your HORN CALLS and your Newsletters, the IHS Directory also, to a good horn-playing friend and tell him or her about our workshops. Then hand your friend an IHS membership brochure. The workshops are not included for the \$15.00, of course, but the membership support enables the workshops to be held on a regular, annual basis. A larger membership will help the IHS keep the costs of all its activities at the lowest possible level — including how much you pay for dues each year.

"So I said, 'To heck with an engagement ring! Join the I.H.S.!'"



B. Earl Saxton,
81

the general IHS meeting to be held during the workshop. This is your official notice that several amendments to the By Laws are being proposed and will be voted upon.

Recent increases in printing costs along with a drastic rise in postage, with scheduled increases yet to come, have made it necessary to raise the price of membership in the IHS. The Advisory Council, in recent action, has raised the annual membership fee to \$15.00 US per year. A savings to members may be effected with a three-year membership of \$40.00. Clubs of eight or more members, registered simultaneously by a coordinator, may join the IHS for a cost of \$12.00 per member. A lifetime membership may be secured by a single payment of \$250.00.

The surcharge for Air Mail service outside of continental North America has been raised to \$5.00 per year. Greater use of First Class Mail service is planned to speed the delivery of our publication to the membership. It is most sincerely hoped that no further increments will be added to the dues structure for several years.

Wiener WaldhornVerein

Der WWV plant schon ein Hornsymposium 1983 (100 Jahre WWV). Sinn und Zweck des Symposiums soll es sein, die Welt der Hornisten mit der Sondersituation des Wiener Horns in F, des Wiener Klangstiles und der Wiener Schule zu konfrontieren. Das Symposium soll auch wieder das Interesse an der Hornmusik in Wien und Österreich wecken, vor allem bei der Jugend.

Alle Tätigkeiten des Vereins im Jahre 1981 werden auf das Symposium ausgerichtet.

The Wiener WaldhornVerein is already planning a horn symposium in Vienna in 1983, to celebrate its centennial. The purpose of the symposium will be to demonstrate to hornists the special situation of the Vienna horn in F, the Vienna sound and the Vienna school of horn playing. The symposium is also intended to awaken interest in horn music in Vienna and Austria, especially among young people.

All activities of the WWV in the year 1981 will be carried out with the symposium in mind.

At the risk of seemingly overdoing a good thing, we are reprinting a report concerning the First European Horn Symposium. Prepared by Stephen Caldicott, it provides a perspective from the European viewpoint that we appreciate having.

We enjoyed meeting Mr. Caldicott and his lovely wife, Maggie, in Trossingen. They had driven to Trossingen in their Citroen, one of those ungainly, bug-eyed, boxy models that engenders a peculiar sense of camaraderie among their owners. Citroen 4CV owners, I am led to believe, have a herding instinct akin to hornists and are given to Rallies, Clubs and Journals.

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The horn Club of Los Angeles, represented by Arthur Briegleb and James Decker, has presented the International Horn Society with a check in the amount of \$205.00 as a memorial for Wendell Hoss. This amount will be awarded as a "Wendell Hoss Memorial Scholarship" to a winner of the Performance Scholarship Competition at the Potsdam Workshop. The award will be an annual presentation.

The A MOLL DUR Publishing House has recently made a contribution to the John Barrows Memorial Fund in memory of Alec Wilder. The Editor recently learned of the death of Mr. Wilder. A Memoriam to Alec Wilder is anticipated for the October, 1981 issue.



A REVIEW OF IHS ACTIVITIES

Paul Anderson, President
International Horn Society

The purposes and aims of the International Horn Society (as described in the Articles of Incorporation) include eight categories of endeavor. Briefly stated, they are: (1) sponsor workshops open to the public, (2) publish a journal, news-letter, and membership directory, (3) award grants to worthy applicants and scholarships to competition winners, (4) encourage new compositions featuring the horn, (5) foster contests and commissions to develop new horn repertoire, (6) establish an archive/research facility for the collection of materials pertaining to the horn, (7) establish close working relationships with music teachers to assist in the instruction of horn players, and (8) give recognition to those who have distinguished themselves in activities relating to the horn. During its eleven years of existence, the IHS has developed and sponsored a number of projects to realize these objectives. It would seem appropriate at this time to review these activities, and, thereby, develop constructive plans for the future.

Major projects sponsored by the society are as follows: *The Annual IHS Horn Workshop*. This very important aspect of our organization was initiated in 1969, and it has continued without interruption since that time. The performances and discussions occurring during these meetings have undoubtedly influenced concepts of horn playing around the world.

Publications. Publication of the *Horn Call* as the official journal of the society began in February of 1971. Since that time, the journal and the Newsletter have offered members ongoing reports concerning a wide variety of news items and subject matter relating to the horn. A Membership Directory is also supplied to all members each year.

Grant Proposals. The Advisory Council accepts requests for financial support to develop research projects. Two projects supported by such grants were directed by the Instrument Improvement Committee and resulted in the following reports: *Horn Improvement Survey* (October, 1979 and April, 1980 issues of the *Horn Call*) and *Comparison of Various Alloys Used in Horn Manufacture* (report in preparation).

Music Commissions and Composition Contests. Two commissioned works have been completed. They include *Songs for the End of the World* by Warren Benson, (Text written especially for this work by John Gardner), and *Rounds and Dances for Brass Quintet* by Jan Bach (combined commission by the brass societies). The first IHS composition contest was presented in 1979 and resulted in forty-nine entries. Awards were given for three winners and one honorable mention.

Workshop Performance Scholarships. On the basis of a preliminary competition, five finalists are selected each year to perform at the workshop. From these five contestants, two winners are selected. Starting this summer, one of these awards will be funded through a generous offer from the Horn Club of Los Angeles. This award will be known as the Wendell Hoss Scholarship and it will be offered on an annual basis.

The IHS Horn Archives. This official depository for all records of the IHS and for items of historical importance to the horn world was established in 1976. It is located in the Alexander Bracken Library at Ball State University in Muncie, Indiana, U.S.A. A large and important collection of material has already been deposited in the Archives. Collections of special interest include the following:

1. Memorabilia from many leaders in the horn world, including Carl Geyer, Max Hess, Anton Horner, and Lorenzo Sansone.
2. The Max Pottag Memorial Library Collection and the John Graas Memorial Library Collection.
3. Recordings of guest-artist performances from most of the IHS Workshops.
4. Taped interviews with various horn players, including Willem Valkenier, Anton Horner, Wendell Hoss, and Max Pottag.

A recent addition to the Archives includes an extensive collection of Alfred Brain memorabilia, which gives the IHS an important collection of information relating to the Brain family.

Communications Network. As membership increased there was a demonstrated need for improved communication between members of the society and the Advisory Council. We now have a network of Regional Coordinators and Area Representatives established to improve communication and to develop projects of interest to horn players in local areas.

Horn Clubs. As a result of requests from members, horn clubs have been added as official sanctioned groups within the society. The number of such groups has been steadily increasing since the inception of this program in 1979.

Honorary Memberships. This project was established to honor those persons who have been leaders in improving conditions relating to the horn and to horn playing. The names of these very distinguished members are included in each edition of the *Horn Call*.

The West/East, [or WE], Project. Members of our Society have expressed a desire to offer free IHS membership to persons living in countries where money cannot be transmitted to outside organizations. Donations to this project have permitted many such persons to become IHS members.

This breadth of activity and the successes realized are due to the efforts of

many individuals. Among others, they include the many members associated with the Advisory Council since the beginning of the society, the editors of the *Horn Call*, and the hosts of the annual Horn Workshops. We owe a debt of gratitude to all these individuals. And, of course, none of these activities would be possible without the continued support and suggestions received from the members of the society.

We can look at our past accomplishments with some degree of satisfaction. Our society is healthy and on firm ground. If we wish to maintain this healthy picture, it is important to develop plans for future action. Therefore, I now ask you—the members of the International Horn Society—to study the scope and direction of our activities as reported here and to consider these activities in relation to the desired goals and directions which you believe the society should take in the years to come. The IHS has weathered its first decade of existence due to the foresight and work of those persons interested in establishing the organization. I believe the continued well-being of the society will depend upon the willingness of its members to be *actively* engaged in maintaining the purposes and aims of the society while responding to changing conditions so as to allow for new methods and techniques to be realized.

With these thoughts in mind, I ask that all members evaluate the present activities of our society and offer suggestions for retaining or altering present activities, or for introducing new projects. All suggestions will be reported to the members of the Advisory Council for their consideration and action.



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300 YEARS OF THE FRENCH HORN IN BOHEMIA

*Special Report to the HORN CALL
from the Music Information Center
of the Czech Music Fund
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About the beginning of the year 1681, Count Špork, a great lover of art, brought two hunting horns from France to Bohemia. His foresters, *Václav Svida/Šveda/* and *Petr Röhlig*, were the first ones who learned to play those instruments.

The present-day French horn was developed through the successive technical improvement of this hunting horn. Czech horn players, composers and instrument producers have contributed much to the instrument's development; the improvement of the player's technique and style; the expansion of the literature as a solo instrument; and its use in chamber music and orchestral works.

Upon the occasion of the 300 year anniversary of the French horn there is scheduled a festive unveiling of memorial tablets in *Lysá nad Labem* for the first horn players, *Šveda* and *Röhlig*; in Prague for the famous composer and horn player *Jan Václav Stich-Punto*; and also for the joint founder of the horn players' school in Leningrad, *František Šolar*.

Expositions dedicated to the French horn will be realized at the castle *Ohrada* near *Hluboká* in South Bohemia, in Prague, in *Nitra* and in the centre for the production of French horns in *Kraslice*. A competition for ensembles of contemporary types of hunting horns will also take place in *Nitra*. A competition of French horn ensembles will be organized in *Kraslice* in 1981. A meeting of French horn players was realized at the castle *Kozel* near *Plzeň* in June 1980. French horn ensembles gave concerts at other castles during the whole summer. The ensembles included the *Corni di Praga*, *Halali Quartet Praha*, Trio of East Bohemia, *Kaemika Corni Ostrava*, French Horn Players of Brno, and others. The numerous concerts dedicated to the music for French horn or to the music with hunting themes will culminate with a festive concert in the *Martinic* palace in Prague in November 1981. The minting of a memorial medal is in preparation. The Janáček's Academy of Music Arts in Brno will organize a symposium dedicated to the French horn, in October 1981.

In the periodical *Hudební věda* [Music Science] there has been issued a study by Stanislav V. Klíma: *To the biography of J. V. Stich-Punto*, bringing passages from original records and letters—documents of important events in the artist's life.





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A RESPONSE TO DAVID IRVING* ON THE USE OF "DAON" AS FIRST SUGGESTED BY PUNTO

By Morris Secon

I am deeply grateful to Mr. Irving for bringing to my attention the first example of the *N* that I have ever heard anyone else suggest or use. I should like to keep my response as simple as possible and avoid the use of a scientific approach. I hope it may benefit those students who might wish to try a method I've been using in my teaching over the past 30 years, instinctive though it may be.

I would like to explain my concept of the magic *N*. Firstly, I am obsessed with sound—I may not always produce the sound I hear but I will never stop trying to sing it. And therein lies the tale. All of life is made up of three parts: birth, life and infinity; and so is every sound. Since we alone are responsible for what we say or do we are equally responsible for the sounds we produce. To those who may be searching for a richer sound perhaps there has been a lack of concept involved. To go back to the law of three: birth, life, and infinity; this would be compared to the birth or beginning of the sound. (I try to avoid the use of the word "Attack"; perhaps because I abhor violence and "attack" is too often the first approach of the hornist). However, its implication (attack) is understood.

The basic use of the *DAH* or *DOO* ensures the *D* and *AH* to be fused together with no break of sound between the *D* and the *AH* or *D* and *OO*. This links the first two parts, birth (beginning) and the life, *AH* or *OO*, of the sound so that they are together. This break can be heard with the "T"-*AH* or "T"-*OO* although it is almost imperceptible. However many hornists prefer the "T" to the "D" and obviously both have their distinct place in musical approaches.

As an experiment, by softening the "T" gradually one can reach the point where the "T" or "D" is fused to any vowel sound one wishes to use (sing); be it *AH*, *OO*, *OH*, or *EE* without any perceptible break.

However, I will attempt to elaborate on my concept of Sr. Punto's use of "*Daon*". The *DAH* firms the lip structure into a slightly pursed, workable position, and the *AH* gently but quickly flows into the *OH* (*O*). Try singing it for yourself. This must *all* be sung (even while playing) to prove its value. The *OH* shapes and rounds the sound vibrantly and resonantly. Observe the resonance created by the openness of the throat from both sounds and note the slight change of roundness of the embouchure.

When a teacher works with vowel sounds he inherently uses the pure vowels—*AH*, *OO*, and *EE*. These are pure because they all begin and end with the same sound. This

*See *The Horn Call*, Vol. VIII, No. 2, p. 19

makes the *OH* a mysterious stranger into our "bag" of vowels but the mystery becomes magic as the richness of the *OH* ultimately blends into a concluding *OO*. It has no choice unless one stops the sound by closing the throat. Thus, I believe Sr. Puncto wished for a firm embouchure setting(*DAH*) melting into the *OH*. Now, unfortunately, too often the wherein lies the true beauty of the sound, (infinity); the true loveliness of the meaning of musical magic through the sound of the horn. For as we all know the expression that "beauty lies in the eyes of the beholder," so does it also "lie in the ears of the hearer." This is where that little magic *N* comes into play; or rather not to play, be played, or even heard. But it is ever present. For example, the French do not pronounce the *N*. If one knows the simplest French word, *dans*, (have someone pronounce it for you if this is unfamiliar), you will not only not hear the *S* but you will not hear the *N*; rather you will taste it.

Before I proceed with what I hope would be a tasteful analogy let me digress to a more down-to-earth attempt to capture the imagination. That's what it is all concerned with: a concept. My definition of "concept" is: an "idea with imagery." If you are leading a group singing in an auditorium and the audience doesn't know the words of a song, you'd ask them to *HUM* along. This sound offers the greatest resonance possible. The *HUM*, however, engages the sound of *MMM* at its conclusion and if this *M* sound were added to the *DAH* or *DOO* the tongue would be in *motion* and produce a *DAH* or *DOOM* which closes off the sound by closing the throat. The closest resonant sound to an *M* is an *N* and we are now beginning to approach the *DAON* that Mr. Puncto speaks about. Adding the *N* to the *DAH* or *DOO*, *DAON* would still keep the tongue in motion at the release of the sound; although not as much as with the *DAH*. *DOOM*. Try the *DAH*. *N-DOON*; the tongue does not move nearly as much.

Now back, hopefully, to the tasteful analogy. Suppose that you take a bottle of 25-year-old finest Cognac, then a Swedish Brandy snifter made by Kosta, Boda or Orrefors of very thin crystal with the narrowest opening and pour the Cognac from a fine decanter (of lead crystal from Fell Putzler of Germany) into the snifter, allowing the stem of the glass to be held tenderly between the 2nd and 3rd fingers and nestled into the palm of your hand. The warmth of your hand caresses the bowl of the crystal and you gently move it in a circular motion equidistant from lips and nose. An aroma, a bouquet, an elegance, a sumptuous delicacy would ascend through that narrow opening of the snifter and your taste buds would be set aflame; your nostrils suddenly filled with an aroma (sic) that would have your scents (sic) aroused with a fragrance that would make you higher than any addictive substitute for music. You would simply *taste* that delicate flavor before your lips ever touched upon that thin hand-blown crystal brandy snifter.

Well, if the sense of taste is not there, (even for a non-drinker such as I), at least the magic of the inflection of my voice and gentle movements of the hand almost hypnotic to the student. After all, one could say: "Take a jelly glass; pour that 25-year-old brandy in it and take a big swallow. You'll like it!" But, taste the difference. "Vive la difference!" Now we take the *DAH* and put the *N* into the taste buds of the mouth; thus *DAH* or *DAON*—more to be tasted than heard but nevertheless still

I've used this concept with many beginners and professionals and sound concept came first; one complete sound—one bit of musical magic—one completely sonorous round sound; that three-part concept of birth (beginning of the sound) fused to the life

you will play. You play the horn or the horn will plague you. hand rise at the end of the sound in a gentle pulling up of the sound. *What you sing*—the sound. As you say (speak or sing) the sound *DAH*, *DOO*, or *DAH* "observe your pregnant with mystery—short as you want to play it (with resonance). Go to the *N* of measure and make it come alive; let the tail of the 8th note be alive and "wigglings," note). Try any Mozart concerto, 3rd movement; extract any 8th note from the 1st note, (not just the top or surface or shell of the pecan or the white paper inside the "resonance"—ringing, singing, vibrant, round sound, rich, filled from the bottom of the Make the notes as short as you wish, but add just that taste of

Another fine example would be to listen to the Tympani. Again, no matter how short the Tympani is struck the sound "sings" unless it is abruptly halted with the hand damping the sound creating a "Thud" like sound: (sometimes requested by the composer, but not usually). Neither would the violinist or tympanist try to imitate the clipped pot-pot staccato of some horn styles. As I wrote above, and this is purely subjective: "Beauty lies in the ears of the hearer". So, please, just listen!!!

A Pizzicato "*Rinnings*" no matter how short it is plucked. When a staccatoed bouncing bow leaves the string the sound continues to resonate.

Surely, there is no question that we must play staccato, even *Sec* (Dry) when instrument can produce these hard, unmusical, life-snuffed sounds; just listen to any string section.

This is especially applicable to the use of the Hornist's approach to the staccato; especially in Mozart Rondos (Concerti), Rossini overtures, or any and everywhere that the hornist decides to play the dot over a not in that most un-musical manner of a short, snippy sound—utterly devoid of resonance or beauty.

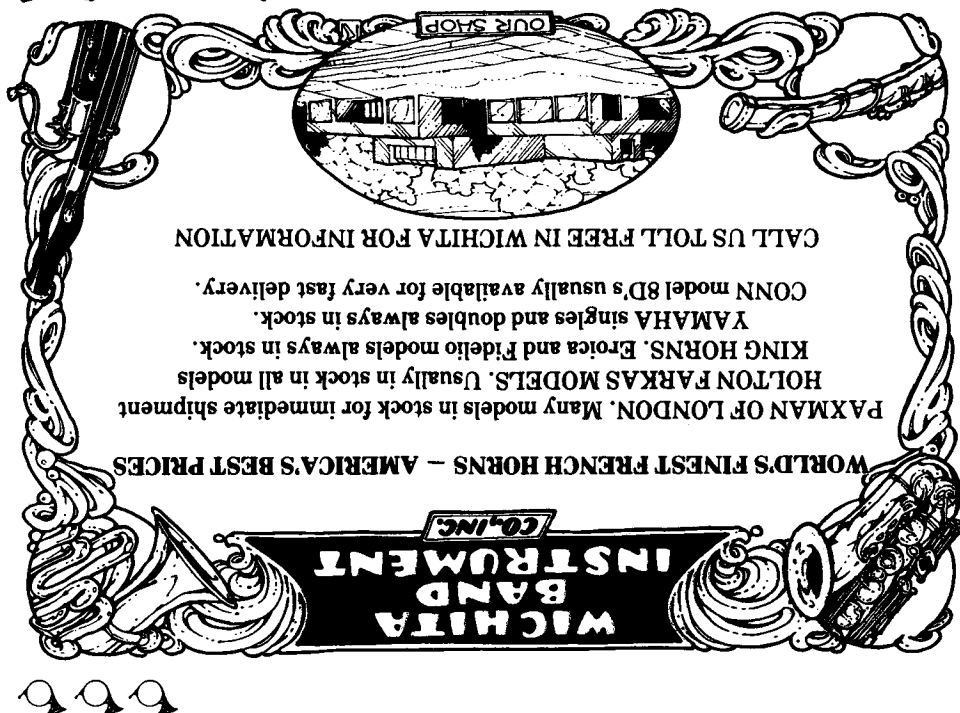
Try looking at the shape of those notes and shape the sounds. one decided to look inside the shell of that pecan; ah, what an aromatic taste sensation! shell, the pecan would remain only a tawny-tan-mottled brown shelled object. But once Concept! If someone once decided to not crack or not try to find what lay inside that resembling a pecan; if one can stretch the imagination a bit. (Imagery, Remember? of the whole note lying flat on a white page between two lines, one can see a shell the *G* in *sing* is not heard, but makes the word *ring*. However, going back to the shape end. Thus, if it is possible to use this expression, go to the end of the sound. After all, on the printed music page it usually does not lie perfectly flat. It rises just a bit at the The sound is always going up at its release. If you look at the shape of a whole note

there. You might write it *DAH*—*DOO*—*DAH*.

or body of the sound and moving on to its ultimate destiny wherein lies its true beauty in the release into infinity.

Possibly, many of the great virtuosos in the Horn World will take issue with this concept. Unquestionably they are virtuosos in every sense of the word; except that only in the rarest cases does any other instrument, played by equally fine artists, ever make those remarkably unmusical "noises"—for the word *sound* has the implication of the beauty of this world of magic that we as hornists have been so privileged to share. This may not be *apropos* to the above but I might finish by offering this very personal observation. It is true that Pavarotti, Sills, Price, Domingo, Sutherland, etc., are among the greatest singers in the world. But the greatest love song ever sung is being sung at this moment by someone, somewhere, who may know nothing about music. It's being sung by a mother, gently cradling her infant, tenderly rocking to and fro as she "Brahms lullabies" her baby to sleep.

Take up *your* horn, likewise, and "sing" to it!.....

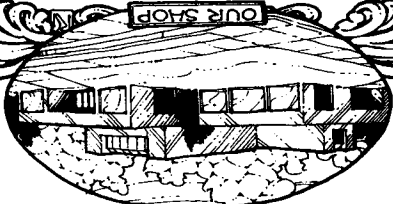


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THE EFFECT OF LACQUER AND SILVER PLATING ON HORN TONE

by Robert W. Pyle, Jr.

In March 1980, I conducted, assisted by three other persons, an experiment to determine whether lacquering or silver plating noticeably affects horn tone. The other participants were Jean Rife, Walter Lawson, and Robert Osmun. Rife, the winner in the handhorn division of the 1979 Heldenleben Competition, did the playing. Lawson (Lawson Brass Instruments, Boonsboro, Maryland) supplied the horn and bells for testing. Osmun (Robert Osmun Brass Instruments, Belmont, Massachusetts) prepared a mouthpiece with a microphone fitting and modified the bells during the tests. The tests were performed in the laboratories of Bolt Beranek and Newman, Inc., Cambridge, Massachusetts.

We used two bells, nominally identical, of nickel silver (752 alloy, annealed at 775 degrees Celsius). At the outset of the experiment, one bell was silver-plated and the other was lacquered. Steady tones were recorded for each of the bells; the coatings were then stripped off and the tests were repeated on the now bare nickel silver bells. By using the very same bells, with and without the coatings, we hoped to eliminate all variability except that caused by the coatings. The horn used was made by Walter Lawson; the valve section was taken from a Conn 28-D and all tapered tubing (mouthpipe, branch and bell) was made by Lawson.

The horn was equipped with two microphones. One of these was a special unit manufactured by BBN Instruments Co., moisture resistant and designed for high sound-pressure levels. It was mounted in a hole in the side wall of the mouthpiece cup so that it was flush with the interior of the mouthpiece, thus preserving the normal dimensions of the mouthpiece. The mouthpiece was a Giardinelli screw-rim type; Rife used her customary rim. The second microphone was a high-quality condensor microphone, mounted on the bell axis about 20 inches from the plane of the bell rim. It was held in a fixed position relative to the horn by a support made of light-weight plastic tubing attached to the body of the horn so as not to touch the bell. The horn was played in an anechoic chamber (dead room), a room with all surfaces covered with fiber glass wedges to eliminate all echoes and reverberation as completely as possible. Because the microphones were attached to the horn and the effect of the room was negligible, Rife could move somewhat to achieve a comfortable playing position without affecting the microphone outputs. In order to obtain reproducible test conditions, she played with the right hand completely out of the bell. The bell was thus entirely free, untouched by her hand or body, or by the microphone support.

For each of the tests, three notes were played, all on the open F horn; in F horn notation these were low G (a fourth below middle C), middle G (a fifth above middle C), and high G (a twelfth above middle C). Each note was played at two dynamic levels. The player regulated the level by watching a meter displaying the signal from the mouthpiece microphone, filtered so that only the level of the fundamental was shown on the meter. The two playing levels differed by 10 decibels. The actual levels used were

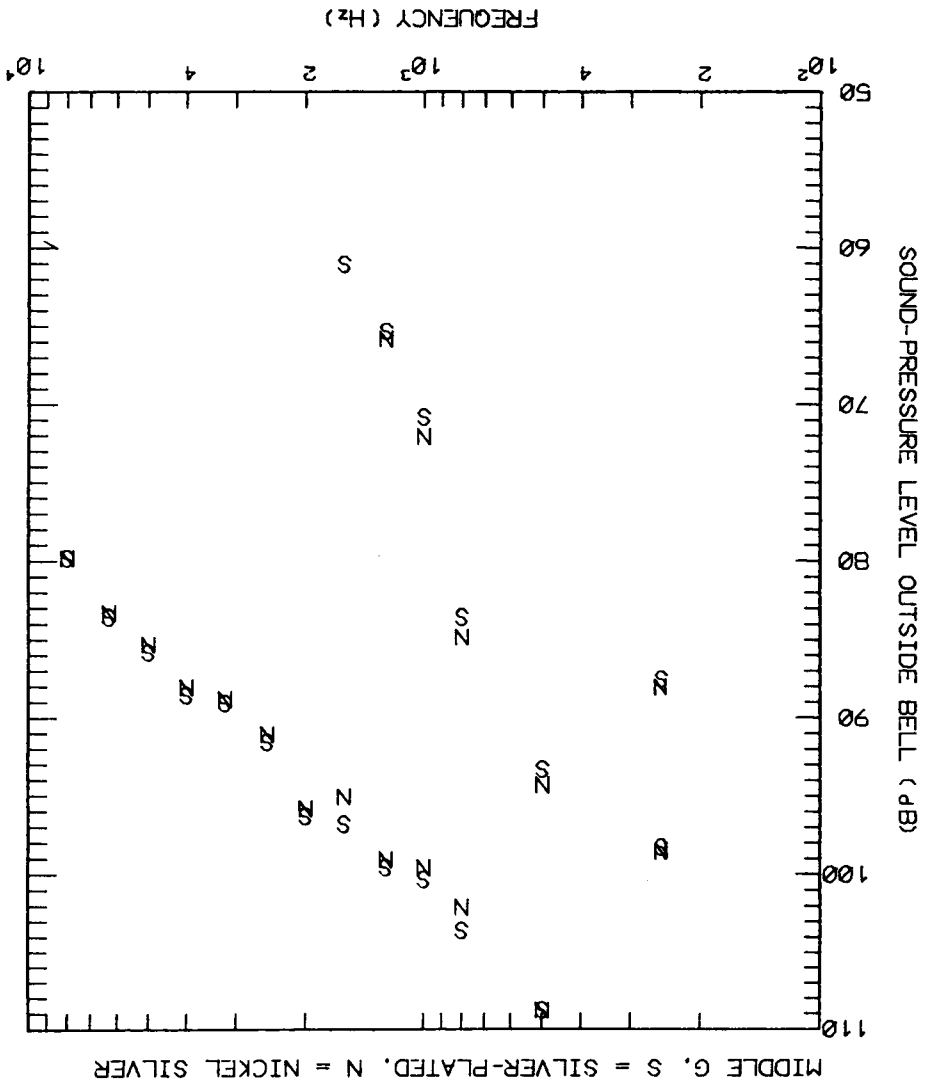
chosen experimentally to be such that the player felt comfortable and "in control" at both the soft and loud dynamic levels. This resulted in playing low G at levels 5 dB lower than those used for middle and high G, primarily because it was not possible to play the low G as loud as middle and high G. (Most players have some difficulty playing very loud in the fifth or so below middle C.) The playing levels were chosen so that the louder level gave a distinctly brassy edge to the sound and the softer level did not. The outputs of both microphones were recorded for later analysis. No attempt was made to measure the physical effort required of the player. It is possible, for example, that the playing effort to produce the standard levels for the lacquered bell might not be the same as for the same bell unlacquered.

I obtained the results presented here by analyzing the tapes with a one-third octave filter set. This is a group of filters that divides its input signal into a set of signals each containing frequencies over a range of a major third, or one-third octave. The filters are tuned to be centered at certain standard frequencies (100 Hz, 125 Hz, 160 Hz, 200 Hz, etc.). Consider the low G used in our tests. Its fundamental frequency is about 131 Hz, which lies in the 125 Hz filter band (the 125 Hz band extends from 111 to 140 Hz). The second harmonic (262 Hz) is three bands higher in the 250 Hz band, and the third harmonic (393 Hz) is two bands above that in the 400 Hz band. Above that frequency, every filter band has at least one harmonic in it. In the graphs shown here, only those filter bands containing partials of the horn tone are plotted. In the interest of brevity, I show only tests on middle G. The tests on low G and high G are similar and lead to the same conclusions.

Figure 1 shows the results for the microphone outside the bell for middle G for the silver-plated bell. The sound-pressure levels measured with the silver plating are indicated by the letter S, and those measured after the plating was stripped off are shown by the letter N. The upper and lower sets of letters correspond to the louder and softer dynamic levels, respectively. Note that there is not any significant difference between the plated and unplated conditions. Because of the length of time required to remove the plating, these two tests were in fact the most widely separated in time (a little over an hour), yet the consistency of Rife's playing is impressively high.

Figure 2 shows the corresponding test for the lacquered bell. The levels for the lacquered condition are denoted by the letter L, those for the unlacquered condition by N. The lacquer clearly reduces the sound-pressure level somewhat, most notably above 500 Hz. It will take further experiments to reveal the mechanism responsible for this. If damping of the metal by the lacquer is involved, as I suspect it may be, then playing normally with the right hand touching the bell would reduce the magnitude of the effect. (Remember: the tests were conducted with the bell completely open.) For instruments such as the trumpet and trombone that normally play with the bell open and free, the effect of lacquer on tone quality might be musically significant. I sought anecdotal evidence for this by querying two trumpet players and a horn player. Both trumpeters own Bach 180 ML B-flat trumpets that were bought new as lacquered brass; after the finish began to deteriorate they were stripped of lacquer and plated with silver. Both players said they had expected no change in tone quality to result, but both felt that the tone was somewhat brighter with the silver plating than with the original lacquer. The horn player at one time had a lacquered horn stripped; he said that

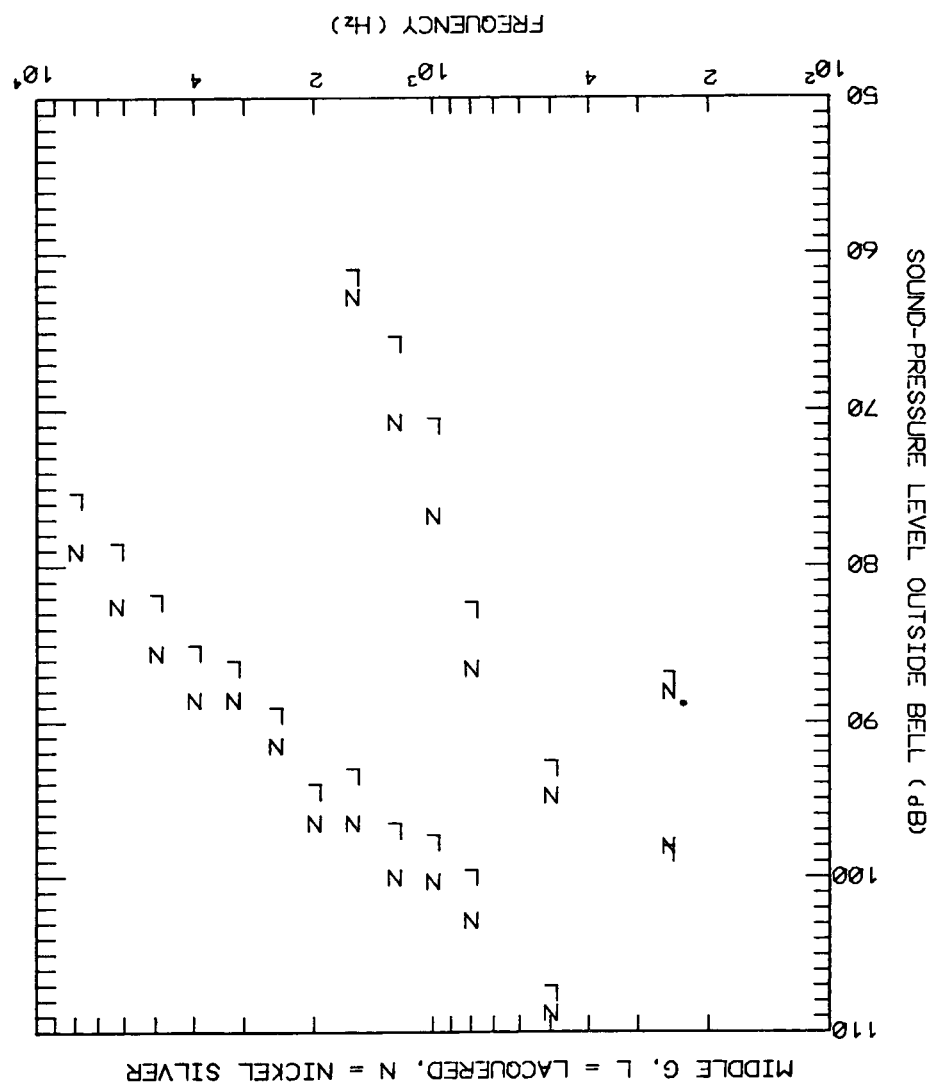
FIG. 1 SPECTRA WITH AND WITHOUT SILVER PLATING



perhaps the tone became a trifle brighter without the lacquer, but he could not be certain. All three of these players thus agree with the experimental results of figure 2. In summary, then, lacquer can darken the tone quality slightly by reducing the amplitude of the higher partials relative to the lower partials. For the horn, the effect is almost certainly small compared to other variations in tone color deliberately introduced by the player through varying the right hand position, or holding the bell free or against the leg. Silver plating, on the other hand, seems to have a negligible effect on timbre.



FIG. 2 SPECTRA WITH AND WITHOUT LACQUER



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by Henri Gaubert

TROMPES DE CHASSE

The aim of this study is to comment on the use of music in hunting (also known as "venerie").

The hunting horn (the "trompe"): Musical instrument used as a musical commentary in the activities of a hunt. It did not develop into its present form until about 1680, in the reign of Louis XIV. Before this time, the huntsmen, in order to signal the different phases of the hunt, used "horns"—literally emptied animal horns that were blown into to produce a raucous sound that was really far from musical. There was already defined a complete code of long and short sounds that gave the huntsmen a real and relatively rich repertoire. It comprised for example: the hunt call, the assembly call, and the Mesecroy call (which is now called "the change" or "faulx"—see below).

From about 1680 there appeared in France (and most likely in the Ile de France, the region around Paris) the horn made of brass called "the one and a half turns." In diameter it was 0.48 metres and 2.27 metres in length sounding in the key of C. Then as now, the traditional hunt uses only one type of horn, at least when hunting.

A group can function with as few as six players. It can vary between six and ten horns. A good average is eight. It does not seem a good idea to have too many.

The musical vocabulary that we present in this article is that actually used today by our different hunts. This repertoire dates for the most part from the 17th century. It was brought together and completed around 1723 by the Marquis de Dampierre, a much honoured performer himself, and who carried the prestigious title of "Captain of the Hunts" of Louis XV. It is worth noting that this king himself was an excellent performer on the horn and even composed a hunting call.

The release: We are here at the beginning of the action: this is the first fanfare telling the world that the action has started. The hounds have been released (hence the name of the fanfare). It formerly was known as the "Sultana" and was written down by Gaffet in 1742.



The view: "Tuyaut" or "Tally-Ho. A huntsman sees "bodily" the hunted animal; that is with his own eyes he has seen it and positively identified it. But this sighting is not as easy as might commonly be assumed. Woe betide the huntsman if at this point he makes



The "leaving cover": The animal leaves the forest and takes to exposed territory. His aim is normally to change forests. When this happens he's off on a chase that will lead far and wide. If the stag suddenly leaves his cover this signal warns dogs and hunters still remaining in the woods. A leaving cover is often a spectacular sight.



The "VOL-CE-L-EST": pronounced vocet. A corruption of the French for "look, it's him we've got him." This horn call announces that a huntsman has formally identified the track of the stag, printed on damp ground or on sand. Marquis de Dampierre circa 1723.



The change: The rules of the game consist of "bringing down" (putting to death at the kill or hallali) the animal that was viewed and hunted and not any other animal. It is thus forbidden to change the quarry in the course of the hunt. Now, to put the hounds off the track, it often happens that the stag being pursued will cross its tracks—more or less intentionally with those of a fresh stag that has not yet been hunted, and which thus has a better chance of escaping from a pack of hounds already tired. Hunters say the animal has "given the change," whence the name of the call. NORMANDY, 1874.



a mistake. He would bring down on his head the wrath of the master of the hunt. (Formerly known as the "Sourcillard" attributed to M. de Soucy 1707-1709.)

The "change of forest": This call must of necessity immediately follow the leaving cover, the animal having just gone into another forest. Written down in 1835.



The kill on foot—Hallali: The end of the hunt approaches, the stag is at bay with the hounds. Now is played the "hallali on foot" a striking and nostalgic melody. The call is repeated as each huntsman takes up the theme announcing the coming death of the stag. As long as the "kill" has not taken place, the horns keep up the call. (also known as "Courant")



The kill—Hallali dismounted: this call is used as soon as the animal has been finished off with a dagger thrust by a hunt valet. This is the close of the hunt.



The honours: Now that the active part of the hunt is over, we turn to a picturesque ceremony. Before the animal is gutted the horns are going to sound the honours. This consists in offering one of the front feet from the stag to someone that is singled out for this particular honour. The foot is presented, laid out on a cushion, either by a hunt-servant or the master of the hunt to the fanfares of the huntsmen. As soon as this fanfare is finished the animal is gutted.

Tellier et M. d'Estival 1842



"*Adieu to the Masters*": This time all is over! Yet another drama played out in the forest. Everyone goes their own way. The call takes place in the forest at the place of the kill. But it can also be played again in the chateau courtyard when the guests take their leave.



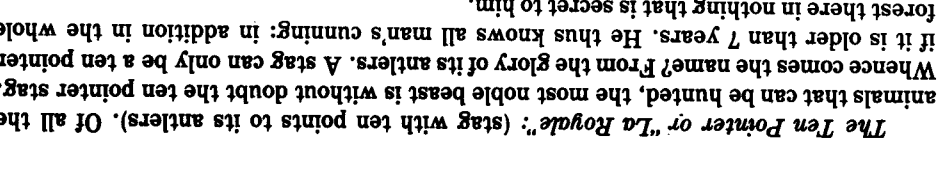
The St. Hubert: This melody is in honour of the patron saint of huntsmen. One day Hubert, a dissolute noble from the Ardennes region was hunting a stag. Suddenly it turned on him and between its horns there appeared a shining crucifix. Hubert saw the error of his ways. Marquis De Dampierre 1725.



The Return to the Kennels: The dogs are worn out and replete after the gutting. The hunt servants have looked after them and now lead them quietly back to the kennels. This call takes place right after the gutting. It is also used if the stag has escaped and the hunters returned empty handed. Published by Tellier 1848.



The Ten Pointer or "La Royale": (stag with ten points to its antlers). Of all the animals that can be hunted, the most noble beast is without doubt the ten pointer stag. Whence comes the name? From the glory of its antlers. A stag can only be a ten pointer if it is older than 7 years. He thus knows all man's cunning: in addition in the whole forest there is nothing that is secret to him.





To conclude, we may perhaps be permitted to make the point that *all these hunting calls so poetic by nature, are quintessentially French!* The stag hunt, once an essential part of the life of our ancestors, has become little by little both a sport and an art. These two elements have developed over the course of the centuries. Without doubt, during this long period of time, there have been some changes. But by and large the tradition of this "sport of kings" remains what it was over 200 years ago.

Henri GAUBERT

(Musica: September 1959) No. 66

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Christian Guillonnet and translated by John N. Wates.

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The Rev. Dr. h.c. Wilhelm Bernoulli - 80 June 1904 - 25 Nov. 1980

Many of us have known him and had the privilege to admire his unparalleled collection of more than 700 brass instruments ranging from the 15th century to the present day, exhibited in his residence, the *Schloss* (castle) of Greifensee, Switzerland. Visiting the tower-like castle was a wonderful experience for every brass lover. The instruments, decorating the walls of the rectangular building from top to bottom and arranged in systematic order, are a breath-taking spectacle. Their multiplicity conveys to the visitor the comprehensive knowledge of the great collector, the Rev. Dr. Bernoulli, who passed away on November 25, 1980. His earliest instrument is a Swiss war horn (*Harsthorn*, Lucerne 1455), a very rare instrument of exceptional beauty—but the first instrument he bought was a small keyed (anonymous) posthorn. At that time, he was a student of theology in Berlin; it was the beginning of a lifelong hobby: collecting brass instruments (to which drums, kettle-drums, drum-major's maces, bell-trees and uniforms were added later on).

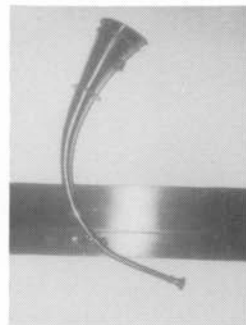
Over the years the Rev. Dr. Bernoulli gathered great knowledge of even the smallest details of historical brass instruments and, moreover, was endowed with a phenomenal memory. It is to him, my great mentor and friend, that I owe most of my knowledge of brass instruments. The Rev. Dr. Bernoulli was a Protestant parson who, for many years, directed the international nursing Brotherhood of the *Diakonen*. As a humanist and a true Christian, he did not only preach but also practise neighbourly love. He was also blessed with a marvellous sense of humor which increased the admiration, joy and friendship of the many visitors that were received with warm hospitality by the Reverend and Mrs. Bernoulli. Dr. and Mrs. Paul Mansur as well as Mr. and Mrs. Earl Saxton were among the very last visitors received by Dr. Bernoulli before he fell ill in September 1980.

We who have known the Rev. Dr. Bernoulli shall never forget him. The deceased left his collection to the Historical Museum Basel.

Emily Mende



The Rev. Dr. Wilhelm Bernoulli



"Harsthorn", Lucerne 1455

IN MEMORIAM:

Herbert E. Holtz

May 24, 1894 - July 2, 1980

With the passing of Herbert Holtz July 2, 1980, Hartford lost a wonderful, strong, gentle and modest man who happened to be a hornist of the highest quality.

Herb devoted his life to music performance and teaching. He was a superb pianist earning his living in the early part of this century playing for silent movies and teaching piano. When he was 15 he played trumpet in the Governor's Foot Guard Band but switched to horn because he was told the opportunities would be greater. He studied horn with Joseph Franzl who came up from New York to play with the Hartford Philharmonic. Later Herb became the first horn also playing this chair with the Springfield and New Haven Orchestras as well.



In the early '40s he played some extra horn with the Boston Symphony. He passed up an opportunity to play full time with the orchestra because he preferred his native Hartford.

Herb never thought of himself as a major hornist. Perhaps this stemmed from the myth common in his time that one had to be from Europe to be really good. Great horn playing as a concept has a special meaning for those of us who heard and had the privilege of playing with Herb. He had a beautiful liquid tone. There were never lip problems and his intonation, accuracy and musicianship were always of the highest standards. .

These standards remained intact through his final performance. He retired in 1967 at the age of 72 but came back in the '68 season to play the obligato part in the Mahler 5th Symphony. As always it was an impeccable performance and he was only 3 months from his 74th birthday!

I know I speak for James Jacobs, Emery Tapley, and Michael Thompson who with myself make up the present Hartford Symphony section. Herb was truly one of the great hornists of this century. He was a kind and modest man. He will always be with us.

Andrew Spearman

AN 8-D ASCENDING HORN

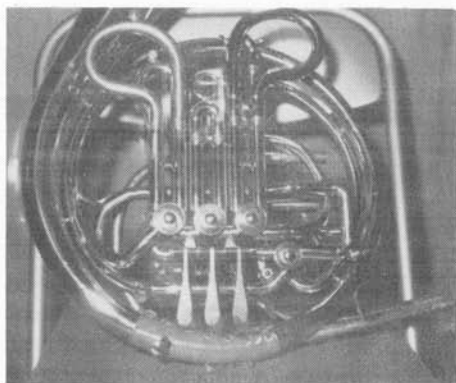
By Edmund Allen

PROCEDURE AND KIT FOR CONVERTING AN 8-D TO AN ASCENDING THIRD VALVE SYSTEM WITHOUT CUTTING OR MUTILATING HORN IN ANY WAY

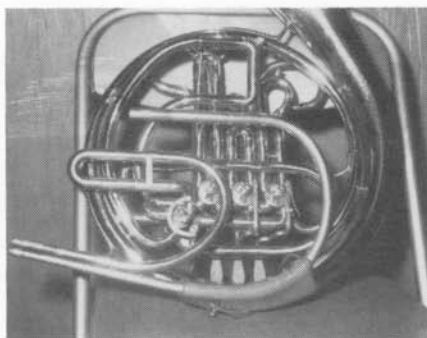
- (1) Reverse action of third valve.
- (2) Shorter mouthpipe and main tuning slide to give "C" Horn on "Bb" side of horn with third valve lever depressed.
- (3) New shorter third valve slide for "Bb" side of horn. Not quite as long as first valve slide. It takes less length to raise pitch one tone than it does to lower pitch one tone.
- (4) New shorter third valve slide for "F" horn side of horn. Not quite as long as first valve slide.
- (5) New "squared off" supplementary "F" slides to reduce length enough to give "G" horn on "F" side of horn with third valve lever depressed.

For reversal of 8-D thumb valve see *Horn Call* for April, 1980 (Volume X, Number 2).

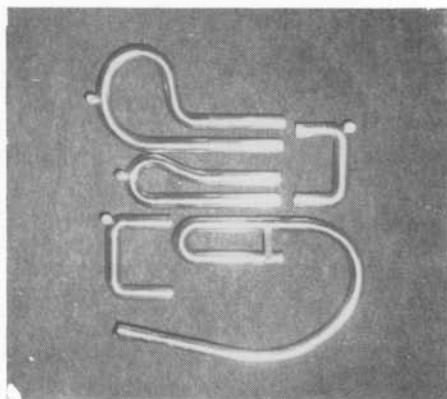
See also *Horn Call* for Autumn, 1973, page 38 (Volume IV, Number 1) concerning the "F-Bb" horn with ascending third valve.



A1 — Front view of modified 8-D ascending horn.



A2 — Back view of modified 8-D ascending horn.



A3 — Kit of parts needed to change an 8-D to ascending third valve system.

Makes possible a secure ninth harmonic "Ab" and "A" as in Franck's D Minor Symphony instead of flat tenth harmonics or insecure twelfth harmonics. Also possible are first harmonic low "F#" and "G" on the "Bb" side of the horn. Multiple choices abound, but have your buddy play the missing low "Ab".

Feel free to use this in the *Horn Call*. I have no intention of making or selling these modifications, but will gladly answer any questions about it



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Dear Hornfriends, let me say that I am very much touched that you came here to listen to a little talk about what I feel is a rather special subject: The Horn as a Symbol.

I do realize that looking at the horn as a symbol must be a very strange idea to you who have to stand a real daily fight with this truly wonderful instrument.

I am not a hornplayer. But having been married to a hornlover for 23 years, and having met so many enthusiastic, desperately struggling and glorious hornplayers all over the world I could not but try to find out, in my own way, where the fascination that seems to be common to so many hornplayers comes from. Please, don't expect a comprehensive, systematical presentation. When I had started to collect material on the symbolic character of the horn I soon found myself confronted with a task the extent of which I had not foreseen. The horn as a symbol occurs everywhere in human life and in nearly every scientific discipline. I am still on the way of discovery; so I would be quite satisfied if I could give you some hints for your own discovery and to help you to be aware of what you possibly have felt about your instrument ever since.

Please, be tolerant with my English language: it is just hand-knit. That is not fishing for compliments—it is a really hard job for me to say in English what even in my own language is not easy to tell: Speaking of a symbol means speaking of something that you cannot define.

I have to refrain from the attempt to explain what a symbol may be, but rather will try to evoke a conception of it by describing corresponding phenomena, relying on your intuitive understanding.

Symbol comes from the Greek word *sym-bolēn*, that is: throwing together two corresponding parts. To correspond in the Latin word *cor-re-spondere*, that is: bringing together what answers each other. The symbol is the manifestation of corresponding parts which is experienced sympathetically and evokes fascination. Ervine Metzl in his book *Symbols, Signs and Signets* says: "Man's rising ability to express himself quickly found—or created—a symbol for each basic concept and occurrence. Because he was still a stranger in a largely hostile and inexplicable world, man was both delighted and terrified by his own powers of representation. These twin emotions, hope and fear, which governed his days and disturbed his nights instigated him to create signs and symbols which represented not only physical facts, but all the fancies and supernatural powers he associated with them. Consequently it was inevitable that certain signs and symbols acquired properties of mysticism and magic."

To be less theoretical I want you to imagine what happens if you pick up your horn and blow it outdoors in a forest or against a wall of rocks, perhaps in one of your great caayons: the sound of the horn resounds, is amplified, comes back in echoes. And that is more than a mere physical, acoustical phenomenon: you will hear and feel that nature itself answers to the call of your horn and I am sure that you will never forget that

The tree roots deeply in Mother Earth, stands upright and with its top is near to the sky. Deciduous trees symbolize death in winter by losing their leaves and resurrecting by producing new green, the colour of hope, in the spring. Evergreen trees symbolize immortality. Its material, the wood, is plainly the sounding material.

The tree is one of the greatest symbols. It is found all over the world as a strong symbol in every religion and mythology. You know it for instance as the Tree of Knowledge in the Bible, or as the tree symbolizing the world in Germanic myths, the Christmas tree, the tree of life; Moses was set out into the water in a wooden basket and Jesus Christ lay in a wooden cradle and was crucified at the crossformed tree.

The alphorn is used by the mountaineers when they drive their herds up to and down from the pasture-grounds, to exchange signals and, of course, to enjoy themselves by simple melodies. The animals react to the sound of the horns.

Let me start with the alphorn. Its nature would be better described and understood if you call it a "tree-horn", the sounding tree, so to say. Though the European alphorn is the result of highly artificial handicraft, its original "brother" is as primitive as the shell and cow-horn. The didgeridoo, the holed trunk of a tree, still used by the oldest people we know, the Australian aborigines, is this "sounding tree." The kelp-horn, by the way, sometimes uses it to play the posthorn signal of Mozart's *Serenade* as an encore piece, the audience is struck by the experience that nature itself, in an unknown plant, has prepared the sound that man can make alive.

In ancient times instruments were assigned to religious, magic, ritual conceptions as holiness and profanity were not distinguished as they are now-a-days. Thus instruments and their use had symbolic functions and were part of a complicated system of relations, the structure of which was not based on logical interdependence but on experiences of correspondence, described by the anthropologist Claude Lévi-Strauss' *Wild Thinking*, for instance. We have to rediscover, I feel, this lost understanding and combination of phenomena, accessible for us in dreams maybe, and have to bring it to a new synthesis with modern rationalism.

What is a horn? A friend of mine when teaching about instruments asked the 7 - 8 year old kids to draw horns on the blackboard. Astonishingly enough they produced a cow-horn, a shell-horn, an alphorn, and at last the shape of an art-horn, which they called a post-horn. Apparently there is a common understanding of what a horn is. The children gave a representation of the three basic types of the horn: the bull or cow-horn, the shell-horn and the alphorn.

When at the end you will say that what I told you is nonsense I will not defend myself nor argue; I would have to acknowledge that my approach to phenomena is different from yours. But if I will make mistakes in describing corresponding phenomena I would be grateful if you correct me.

will do what Jesus says: "He that hath ears to hear, let him hear."
 experience in all your lifetime. You will have understood what Goethe says: "If the eye were not sun-like, it would not see the sun." And by opening your ears and hearts you

Woodwinds and the violin family, harps, pianos are nothing but sounding wood! The alphorn being just the hollow tree in its nature given shape preserves the original wonder of sounding wood. It has not really become an art instrument, but still belongs to the world of shepherds and farmers in the mountain.

In Brüche/Janezky's book *The History of the Horn* I find a little German verse that, in my feeling, very concisely expresses the magic of the tree-horn: "The Alphorn sounded at sunset, bringing joy and dispelling the gloom, over the Alps and surrounding area." This translation of Cecillia Baumann is not quite satisfactory for me. "Joy" does not say the same as "*Heil*" in the German text, the meaning of which is nearer to salvation; "gloom" does not say the same as "*unheimlich*," which is more like sinister, grueful, full of horror; "dispelling" does not say what "*dannen*" means: it is the same as "to banish," to put under the ban. So you will feel better, I hope, what the sound of the alphorn does to you if you read the verse like that: "The Alphorn sounded at sunset—the moment of the fainting light, when man finds himself delivered to the threat of darkness—, the sound of the alphorn brings salvation and puts under the ban what is full of horror."

In Brüche/Janezky's book you find the vision of the birth of the shell-horn: "Perhaps we may not stray too far from the truth, however, if we permit our eager eyes to see mirrored in the surface of that magical spring an ancient fisherman:... he has just salvaged a triton's shell, its tip broken off, that has washed up on the beach. In order to clean it out he presses the jagged rim to his... lips and blows into it. A sharp blast of air from his lungs unexpectedly sets the wall of the shell into vibration. In accordance to nature's unmutable laws, the vibration is transmitted to the column of air within; and thus, in an alarmingly loud voice, the shell of a dead sea-creature now become an instrument, announces to its terrified discoverer the birth of the horn."

As the alphorn can be seen in the context of the great symbol of the tree, the shell-horn is correlated to another fundamental symbol: the water. Water symbolizes the richness of all possibilities. You know it as the primary material in creation myths. It is the element of fertility and purification and occurs as the "water of life" as a symbol of eternity. In the Christian rite of baptism man is symbolically delivered to the water and emerges purified and strengthened in the name of the Father, the Son and Holy Spirit. Water is, too, associated to the moon and the female as such.

But water has another symbolic aspect: being this unformed, untameable mass, it is destructive and threatening as symbolized in the myth of the Great Flood. The movement of the water is not growing up to stability as the tree does, but its movements are the ever-changing waves and swirls. The triton's shell—even the name refers to its sounding quality—is the solidification of the movement of the water, forming a perfectly conical tube in mathematically exact windings, thus creating an instrument, the "voice of the water," as I should like to call it—and again it is a HORN! The winding conical shape apparently has been inherent to the idea of the horn in its development to an art instrument. You will not be surprised anymore when you realize that in physiogenetic evolution, when land animals occurred, in the inner ear of them an organ was developed where acoustical waves are transmuted into chemically transported signals, symbols of the sound, which reach the brain so that one can hear. "In

"accordance with nature's immutable laws" this organ is exactly the spiral snail—the "voice of the water" finds its corresponding answer in human physics.

A Japanese friend of mine was kind enough to investigate the use of the shell-horn in Shinto rites. Here is what she wrote to me: "A shell-horn is used by a mountaineer priest called *Xamabushi* of *Shugendo* in Japan. *Shugendo* is a religious system that had an origin in primitive mountain religion. The mountaineer priest undergoes periodically the disciplinary training to get the supernatural power at the top of the high mountains which are sacred. To start the ascetic training *Xamabushi* blows the shell-horn. The sound of the shell-horn is believed to put evil desires out of the priest's mind. The shell-horn symbolizes the message of the buddha who represents the *Macrocosmos*".

Here again you find the belief that the sound of the shell-horn can overcome evil forces as we heard it in the verse of the alphorn. And there is another remarkable fact: the *Xamabushi* climbs the peak of a sacred mountain and blows the horn that originates from the depth of the water, thus symbolically bringing together, by the call of the horn, what in every conception of symbolism is opposite: water and mountain, liquid and solid, with all its adhering aspects.

Last, but not least let's look at the animal horn that has given the name to our instrument, or better, the name of which has remained identical with the name of our instrument, a phenomenon which I cannot find with any other instrument. I mean that the decision of the IHS to restore the simple archaic and meaningful name of "horn" to its instrument was very wise.

In a recently issued magazine I find an article with the title: "The oldest word in the world is horn." "Though I prefer to be very careful using superlatives I cannot deny the word "horn" seems indeed to be very old and possibly belongs to the very first stock of words. In early Greek it is "kerans," in Celtic "corn," Latin "cornu," French "cor," German-English "horn." "But moreover it is the same in semitic languages: in Hebrew it is "qeren." And in Hungarian, which does not belong to the Indo-European family of languages, it is "kürt."

Linguists assume that the Indo-European root of horn must be something like "ker," meaning the upper part of the body, head, peak. The Hebrew word *qeren* as used in the Old Testament has the meaning of animal horn (cow, bull, goat, ram), drinking vessel, music instrument, ray of light and force, power. If you go still further down to the symbolic meaning of phonetics you will see that the *-r-*, substantial part in every version of "horn," is an archaic conception of emanation, will and movement. The *-r-* moreover is the consonant representing the lasting sound.

For prehistorical people the horn was a threatening weapon of aggression and defense. On the other hand all the horned animals that became domesticated were a guarantee for survival. There is a large and widespread variety of symbols assigned to the animal horn. With regard to the characteristics of horned animals it became a symbol for strength and power, not only in physical, but also in a mental sense. Rulers in ancient Mesopotamia had horned crowns as a sign of their divine might. The horn as a royal and aristocratic attribute was still bestowed on persons in medieval ages.

Horned animals were a very strong symbol of fertility, and the bull still now-a-days is regarded as an animal representing vigorous and uncontrolled sexuality. You will know better than I do what "Horny" means... In this connection we have to see that foolishness is a quality that goes together with the horn. In the German language it does not do to call a blockhead an *Ochse*, you will say *Hornochse*! In Finnish language the word for horn is *kayratorni*, and that means a silly, foolish person, as well. Sorry about that...

The Israelite sacrificial altar was decorated by four horns showing into the four cardinal points to symbolize the omnipotence of God. The Israelites have taken over into their belief and cult the older pagan conceptions of the horn. The shofar is the holy instrument of the Jews blown at their service of the New Year, Yom Kippur, to call them for prayer and penitence and to salute the rising New Moon. The sound of the shofar will announce the day of the Last Judgement.

Abraham Ben-David Portianna (1612 in Mantua), a medical doctor and scholar, wrote a book. In the chapter dealing with the old Hebrew instruments he makes a difference between royal instruments such as harp and others and minor, "bad" instruments among which he counts the shofar. He says: "The Shofar has no part in the holy songs that are sung by the priests with wisdom and knowledge praising the Eternal God; the Shofar is not blown with the song, its determination is to shake man's heart."

I think we should keep this well in memory as a hint for the different valuations of instruments. Down to our generation hornplayers have not had the same reputation as violinists or pianists enjoy; when my husband started his professional life in an orchestra he found himself on a rather inferior place in the hierarchy!

Critics in their reviews don't get tired of comparing Mozart's horn concertos with his piano concertos for instance, written at the same time. Of course, the horn concertos come off badly. And triumphantly they pull "poor Leitgeb" on stage, of whom Mozart, with his special sense of humour, wanted to make a fool of. Their simple conclusion is that Leitgeb was a fool and that Mozart was not very serious about his compositions written for him respectively for the horn. But if you look at the often quoted comments Mozart gives on the Allegro of his first concerto, for example, you will find out that they deal with questions of performance itself; with musical material so to say. They refer to the partial insufficiency of the natural horn and, maybe, to some bad habits in Leitgeb's style of playing.

Yet, that Mozart wrote so much and wonderful music for Leitgeb and his instrument seems to be an unsolved paradox—or perhaps not? Maybe that the genius Mozart consciously or unconsciously—which is more probable—had a perception of the horn of being this archaic, pagan instrument symbolizing what is still uneducated, near to foolishness, even evoking indecent jokes on Leitgeb, but on the other hand is determined "to shake man's heart" and being full of charm with its innocent pure sound and singing quality near to the human voice.

I made a wide leap from the Jewish Shofar to Mozart's concertos leaving behind me

the many centuries of Christianity. Christians did not succeed in absorbing the horn into their cult. The horn with its strong affinity to pagan symbols was repressed into the underground. The Christian devil is horned! In representations of the Witches' Sabbath you see armies of horned devils and awkward horned animals. There is the medieval German word *hornblase*, hornblowing woman, and that means simply: witch! The sublimation of the horn was achieved in the myth of the non-existing unicorn, an old symbol known by many cultures. The one, often twisted horn, comes out of the forehead, the place of the spirit, symbolizing the sublimation of sexual forces and thus also representing virgin purity. But the horn survived. I think that there is some significance in the fact that it was introduced in the orchestra and attained the rank of an art instrument in the baroque time which was the epoch of Enlightenment in Europe.

It was the Romantic movement that tried to reconcile man with nature. The Romantic movement was indeed an impressive and still efficacious attempt to discover feeling, dreams and to strive for what is not to be understood intellectually. The horn was and still is the instrument to correspond to that idea; Pizka, who claims the so-called romantic hornsound, "the unbeatable velvet sound" — as he advertises his Vienna Pumphorn — far from showing-off virtuosity, to be the absolute essence of the horn is a victim of a very understandable fascination.

But, let me help to end the terrible misuse of the term "romantic" as far as the horn is concerned. Schumann said: "The horn is the soul of the orchestra." He did not say for example: The horn expresses best romantic feeling and therefore should have a velvet sound. At another place he said: "I cannot stand the word *romantic* anymore; I for my part haven't used it more than ten times in my lifetime." He detested solidification in using terms meaning all and nothing, and we should do so!

Cecilia Baumann, not a relative, but a close friend of ours, holding a doctor's degree in German Literature, wrote a very fine paper about "The Sounding Bridge," "The Horn in the Writings of Joseph von Eichendorff." Eichendorff is one of the early romantic poets. Cecilia says: "I believe that Eichendorff uses the far-sounding, mysterious, versatile sound of the horn in the distance to create an intangible, but nevertheless present bridge between the symbolic *Messias* (here, reality) and the greater *Jenseits* (the world beyond)." "The horn constantly reappears with diverse symbolic and contextual significance. The specific name given to the instrument often depended on its particular use, the context, i.e. Horn, Waldhorn; Jägerhorn (hunter's horn); Posthorn (coachman's horn); Alphorn; Wächterhorn (night watchman's horn); Kriegshorn (horn of war); Zaubehorn (magic horn); Jubelhorn (horn of jubilation); Underhorn (fatly horn)." "For the romantics the full richness of the versatile horn-sound was present expressing a large variety of moods, symbolizing many aspects of human life and behaviour—grief, joy, aggressiveness, peace. No restriction of how a horn should is to be found, but the full range of various sounds is heard and described by romantic poets.

When later in the 19th century the F-horn became the mostly used horn in the orchestra its velvet, mellow sound certainly corresponded to what was later interpreted as being romantic. The reduction of romanticism to all that is unclear, diffuse, having to do with feeling, is essentially not virtuosic, is a somewhat flat understanding, essentially epigrammatic.

It would take too long to tell you to what extent the early romantics were ironical. They did not understand irony as we may understand it to-day as being a merely intellectual joke; but for them irony was very seriously a means to stand that almost unbearable tension that arose in the necessity to get rid of classical formal determination and to give expression, frame, form and stability to overwhelming experiences of the soul.

Virtuosity is an element not only of romantic irony, but of art itself: reaching or even passing the borderline of what is possible is an ever challenging adventure for man. The etymological root of *virtuous* and *virtuosity* is the Latin word *vir*, which is man, *manly*.

Back to the horn: we cannot neglect the simple well-known fact that from the moment that the horn was introduced in art music composers wrote highly virtuososo passages and pieces for this instrument. This is true for the baroque and classical periods as well as for the romantic period. I need not recall to you such compositions as Weber's *Concerto*, Schumann's *Konzertstück* and his *Adagio and Allegro*, not to speak of such rare flowers as Pokorny's and Witt's concerti. Sticking to the idea of the horn as a non-virtuososo instrument, being reduced to a velvet sound you will slight the composers' intentions and, practically, you will be lost.

Indeed, those compositions were no longer performed, and the hornplayer as a soloist disappeared. He reentered the scene when dogmatism about the F-horn was overcome by outstanding solo players such as Fritz Hüh and the unforgettable Dennis Brain, of whom Ib Lanzky-Otto says: "If the tone ideal as such is such an important question, my highest ideal as a hornplayer wouldn't be Dennis Brain. To my taste he didn't have an especially charming sound, certainly not the so-called romantic sound." But nevertheless, at a time of growing worldwide communication Brain inaugurated a new period in the history of the horn: let me call it cosmopolitan. The fact that IHS exists and that, apparently, there was a need for it illustrates what I mean by cosmopolitan.

And this is the situation you have to face to-day: Teachers of the recent generations, whom we should not blame for their fascination of and devotion to the romantic orchestral horn, have dominated different musical epochs such as baroque and classic, other musical cultures and traditions, different symbolic conceptions of the horn. What a nonsense to play Bach on an F-horn, what a nonsense to forbid certain horn types in international competitions, what a tragedy for your French colleagues, for instance, that for generations they have been misjudged because of their different horn sound originating from a different musical tradition and temperament!

Professor Greenberg in his lecture spoke about problems of domination and adaption of different cultural conceptions pointing out the dilemma you have to solve: You have the freedom of choice. Don't leave the decision to conductors or the trends of dubious success!

Thanks to Ib Lanzky-Otto who says: "Use your imagination, but don't compromise with your individuality: your own hornsound. Your hornsound is your soul!" I am very

hopeful that the versatile horn itself will give you the inspiration of how to perform in different styles.

I should like to end by recalling to your memory Franz Schubert's "Auf dem Strom"- "On the Stream." This is the poem of Rellstab translated by Cecilia Baumann:

Take the last farewell kisses and lamenting regards
Which I am still sending to the riverbank
Before your foot turns in farewell!
The boat is already being pulled away quickly by the waves of the stream.
And yet yearning constantly pulls back the glance dark with tears!

And so then the wave carries me away with ungiving speed.
Alas, the meadow where I found you blissfully has already disappeared.
The days of bliss are gone forever, gone forever!
Hopelessly echoes my lament for the beautiful homeland where I found your love.

See how the shore flees by and how it pulls me towards it,
Pulling me with unmentionable bonds to land there at the hut
And to linger in the arbor there.
And yet the waves of the stream hurry on without rest,
Leading me to the ocean, to the ocean.

Alas, before that dark deserted area, far from that serene shore,
Where no island is in sight, oh, how dread seizes me with trembling
Bringing tears of yearning can bring no song from the shore;
Only the storm blows coldly through the grey heaving sea.

When the yearning roaming of my eye can find no more shore
I now look to the stars towards that holy distance!
Alas, in its gentle light I called you mine for the first time
There, perhaps, o consoling good fortune,
May I meet your glance, may I see you again!

At the first glimpse this seems to be one of the many farewell songs, a topic to express sadness and grief about the separation from a beloved person and hope to meet again. Even if this were all the poem tells you Schubert's choice of the horn as an accompaniment to the singer, unique in his *oeuvre*, would have symbolic sense. The horn is the instrument to signalize departure and arrival and, by its far ringing sound, to connect one place to another, building the sounding bridge from here to there.

Don't you feel that there is another hidden sense in this poem that is not discovered if you understand it as a mere farewell song? Indeed, this is a very strange journey that the person is going to undertake. No reason why he leaves; though he desperately laments and does not want to go at all, some irresistible force drives him out of his beautiful homeland, cruelly separates him from the beloved. The circumstances of his travelling are plain absurdity: he sits in a small boat, there is no chance for him to steer that nutshell nor to stop it—it takes him out into the open sea, where there is no island or shore to give him a shelter. He is lost in the immense, menacing grey water. He is overwhelmed by trembling horror. I never can hear this passage without freezing when

the horn in the low register goes together in octaves—this hollow sound symbolizes indeed dreadful horror. Thank God our traveller finds consolation by looking up to the sky and the mild light of the stars.

This poem is the vision of an archetype. In independently created myths all over the world you find that strong symbol of crossing the water, the River of the Dead, when you die. It is the going down to hell of the hero who has to deliver himself to the chaos of evil forces and unconsciousness, symbolized by the water. He will be invincible, triumphant and invulnerable like Siegfried, the hero with the horn, having bathed in the dragon's blood, when he emerges safe and sound.

In Rellstab's poem I find both the elements: crossing the water to come to the realm of the dead, and the chance of heroic recreation by orientation at the cosmic order of the stars. In heaven the hero might find his beloved in the mystic union of the souls, on earth he might find her as a reward for his heroic manly way. In the archetypal symbol of crossing the water you always find the ferryman to accompany the soul on its dangerous way; he is the soul's leader, the *psychopompos*.

There is another great composition written under the impression of death. Johannes Brahms, choosing a very unconventional cast of instruments, composed his Horn Trio after his beloved mother had died. The third movement expresses all relations to the experience of death: grief, lamentation, question and answer, hollow sound of horror—and promise. He, too, as Schubert did, bestowed upon the horn the role of the ferryman, leading the soul when being confronted with death.

There is another, more idyllic example for the horn symbolizing the transition from being awake to falling asleep: The "*Schlummerlied*" by Randhartinger. *Hypnos*, the God of sleep and dream in Greek mythology, is the softer brother of death—his symbolic attribute is the horn! The dark menacing sea and the consolatory stability of the sky with its order of the stars are the symbols for absolute opposites which together form the entity of life and world: chaos and order, movement and rest, darkness and light, death and life, unconsciousness and consciousness. The horn is the archaic bridge of sound to relate the opposites in reconciliation.

Schubert, who composed "Auf dem Strom" shortly before he died, and Brahms, who gave sublimation to his grief in his Horn Trio, give us a moving testimony of what the horn meant to them facing existential affliction, and what hopefully it means to you, too: a reliable friend!

A lecture presented during the XIIth International Horn Workshop, June 20, 1980, Bloomington, Indiana.

Mrs. Baumann is the wife and concert manager of Hermann Baumann, noted German Horn soloist, artist and teacher.



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Having recently returned to the United States after spending five co-principal horn of the Brazilian Symphony Orchestra (OSB) in Rio de Janeiro, I thought perhaps readers might be interested in my observations of the situation in a part of the world about which most of us know little.

Brazil is geographically larger than the contiguous U.S., and has a lengthy history. Until the 19th century, along with much of the rest of South America, it was artistically well in advance of the U.S. Although social, economic and geographic factors have contributed to slower development in this century, Brazil nonetheless supports a vast and growing musical scene. São Paulo (pop. 16 million), the center of the country, and Rio (pop. 9 million) each boast three full-time professional orchestras. In addition, the large urban centers of Belo Horizonte, Recife, Natal, Alegre and Campinas have full-time symphonies.

Most orchestras are government supported (the OSB functions partly as a foundation). Our season lasted nine months (most run eleven), with thirteen pay, including a Christmas bonus. With Brazil's current 110% annual inflation, quickly learns to manage one's money. Salaries are below those of top U.S. groups, provide a comfortable living. We usually played one subscription concert a week, run-out—usually by bus to suburbs or nearby cities, with occasional flights such as São Paulo or Brasília, for national festivities.

There are two unions—a national musicians' organization and a local security agents' union. (Our representative was at times taken in for questioning by security agents.) Musicians had to pass theory and solfège tests to join the organization (what arrangements were made for thousands of samba drummers eludes me). Orchestras hiring practices are a bit ingrown and at times slipshod, but they provide job security and a pension program for those hired.

Our repertoire was basically standard, although perhaps a third of the contemporary works played were by Brazilian composers. Almost nothing was from the Spanish half of the continent—Brazil, which is Portuguese speaking, is itself a civilization apart.

Most of the permanent conductors are Brazilian nationals who have studied and worked abroad. Because of the southern hemisphere's reversal of seasons, they are able to host many prominent conductors (among them Rostropovich, Skrowaczewski, Commissions, Mazur, and Mata) and soloists (including Barry Tuckwell and Hermann Baumann, who had a chance to hear a little samba on the side) during their "off-season." As is true of the culture in general, orchestras are not rigorously disciplined, rather relaxed, and, I think, more humane than U.S. organizations. Cold,

The lack of well-trained brass performers has long required Brazilian orchestras to import first-chair players—at first mainly from Italy, gradually from all of Europe, and now primarily from the U.S. Settled immigrant horn players include a number of older Italians, Czechs Zdenek Svab (Rio) and Bohumil Med (Brasilia) and Americans Daniel Havens and Kathy Boggs Havens (São Paulo). Of the more than one hundred Americans that have played with Brazilian orchestras in the past fifteen years, I would

The economic and social characteristics of Brazil as a "developing" nation soon become obvious to new arrivals. In a land where wealth is concentrated in the hands of a few, the vast majority of the people are too poor to support the kind of broadly based musical education from which top talents eventually emerge as in the U.S. and Europe. There is little instrumental education in the public schools. Thus, the traditional home of brass playing has been in the police, military and firemen's bands, often of high quality and offering good employment. A large proportion of brass players have come from the poorer segments of society, using musical ability to rise within the social system. The top performers in these groups in the major urban centers have been chosen for professional orchestras. For this and other reasons the Brazilian brass player occupies a lower social status than do his counterparts in Europe and the U.S. On the other hand, Brazilian pianists and some string players achieve an international standard of excellence, and these instruments have high social status.

efficiency is not the Brazilian manner!

Denise Moster, Sergio Ribeiro.

Rio hornists at a party for Hermann Baumann: [in front, L. to R.] Edmund House [Natal Symphony], Joel Coutinho, Geraldo Mello. [in back, L. to R.] Tom Tritte, Zdenek Svab [host], Ari Paulo da Silva, Hermann Baumann, Antonio Costa, Carlos Gomez,



estimate that over a dozen have played horn in the country for one to five years and then left.

A great problem for Brazilian horn players has been quality instruments and a homogeneous sectional sound despite the mix of national playing styles and diverse instruments. Until recently, the government prohibited the importation of instruments without a 100% import duty, resulting in a good deal of illicit importation. During the OSB's U.S. and Canadian tour in '78 a set of Holtons was purchased; our chartered plane, exempt from customs inspection, was a virtual music store, containing everything from dozens of clarinets to electric organs. Since that time, the import law has been changed to exempt certain instruments from the duty.

On the positive side, most hornists use screw bells, with a locally made "gig bag". The bell fits over the body of the horn like a truncated pyramid and is worn with a shoulder strap like a travel bag. Much handier, and quite safe!

The Brazilian horn scene is improving by leaps and bounds, as foreigners and nationals alike work to surmount the problems before them. São Paulo, in particular, is producing the first generation of well-trained symphony hornists, some of whom are going abroad for further study, following the pattern set by their colleagues in piano, winds and strings.

There is a fair amount of work available outside the principal orchestras, depending upon one's initiative. I performed regularly as a soloist, with other symphonies and chamber orchestras, and with many chamber ensembles, including brass quintets working under government contract. Rio and especially São Paulo have prospering recording industries, in which hornists play mainly commercials and backups for lush pop arrangements.

Foreigners are generally well-accepted by the Brazilian people—our challenge was to adapt to the effects of social and economic conditions (including external influences) on the culture in general and on music in particular. Working in a developing scene required us to constantly strive to keep performance at top level. Competition is less intense, and there are fewer people to turn to for advice. In addition, sometimes frustrating conditions and economic problems may force many musicians into unsupervised cynicism. On the other hand, they can avoid many of the problems encountered in countries overpopulated by brass players. There are many chances to choose and perform repertoire that will enhance musical growth (in my case, much new music for brass quintet, scores for brass and tape and diverse chamber music).

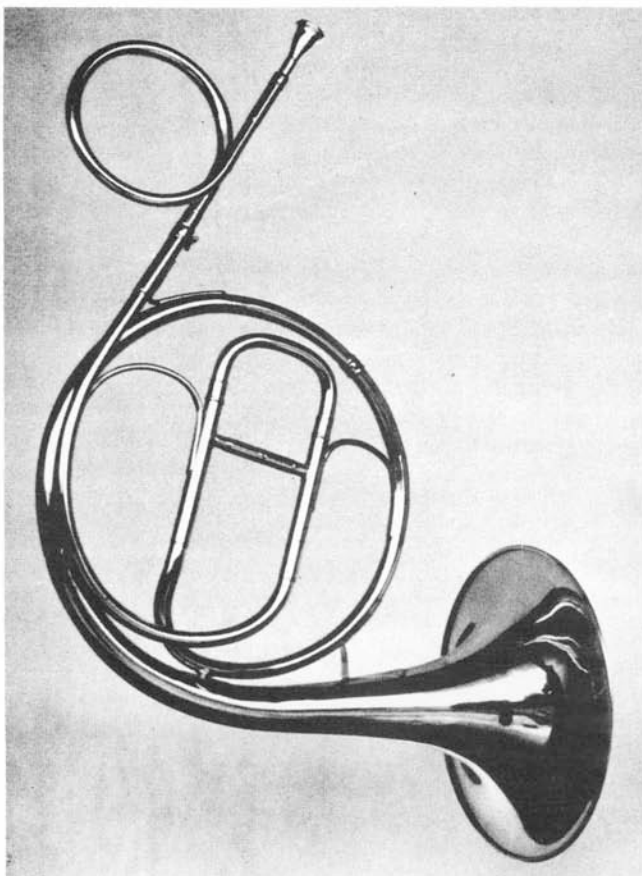
Finally, I'd like to pass along a few thoughts to those who are contemplating playing in "exotic" regions. To a certain extent we are all "ugly Americans" when we arrive. The more you can leave aside preconceptions and prejudices and refuse to isolate yourself (as is very common) in an expatriate colony, the more you will feel part of the country. I soon became an amateur musicologist, traveling widely to experience many of the distinctive musical events of the country: Rio's samba, the choro—Brazil's answer to ragtime—, the chants of Bahia's African religions, and the stirring music of the Northeast, a blend of Moorish and Iberian renaissance traditions seasoned with black and Indian influences. These traditions are reflected in what may be the world's

finest popular music as well as some of the most original "art" music, Villa-Lobos' being the most famous example.

Many people fear going to a country where they don't speak the language. You should learn as much as possible before arrival, but experience shows that the biggest obstacle to speaking is overcoming the fear of sounding like an idiot! Keep doing the best with what you've got—acceptance is directly related to your ability and efforts to speak—with or without a horn in your hands.

Unfortunately, the "good old days" may be over, since the government has recently passed new immigration laws that make it almost impossible for non-Brazilians to work in the country's orchestras for any length of time. Happily, I left with many memories, not only of Brazil in general and of traditional concert life, but of concerts that could only have happened there: for example, trips into the interior to play in front of churches from Brazil's baroque past, a brass concert in a Rio slum where both we and the audience had to run for cover when a gun fight broke out, and concerts on the beautiful beaches overlooking Rio's mountains and harbor. Such memories make Brazil a country you never really leave.





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by Nancy Becknell

LOUIS FRANÇOIS DAUPRAT [1781-1886]

A number of years ago I became interested in the life and compositions of Dauprat, celebrated horn player, teacher, and composer, who was born and lived most of his life in Paris, France. I acquired his complete works on microfilm, edited and performed a number of his compositions, and read several books with articles about his life.

The finest sources of information I have found are Grady Joe Greene, Jr.'s dissertation, entitled *Louis François Dauprat: His Life and Works*, completed at the University of Northern Colorado-Greeley in 1970 (where the microfilms of Dauprat's works are also on file), and Birchard Coar's *A Critical Study of the Nineteenth Century Horn Virtuosi in France*.

Dauprat was "the figure which towers above all the horn virtuosi of France from about 1815 even to the present," according to Mr. Coar. He was professor of horn at the Paris Conservatory from 1816-1842, a position which Frederick Duvernoy held prior to 1816 and which Jacques-François Gallay, a student of Dauprat, accepted following Dauprat's retirement. He was a virtuoso performer on the hand horn, and played principal horn in the Paris Opera for thirteen years. He was a master teacher, whose students often won first prize at the Conservatory Competition and continued on into careers of great distinction throughout Europe.

As a composer, Dauprat, was not of the caliber of his more famous contemporaries, yet his compositions, which were written primarily as test pieces for the Competition, have great musical value and beauty, many technical problems of a virtuosic nature, and are presently playable by most college or advanced high school hornists. Dauprat himself was a *Cor basse* player and was very sensitive to the tendency to attach a connotation of inferiority to the term "second horn." Thus he preferred the older terms "*Cor alto*" and "*Cor basse*." His performance level and that of his students was of superior quality and the hand horn was much more frequently used in French orchestras even after the valve horn had replaced it in other orchestras on the continent.

The terms "*Cor alto*" and "*Cor basse*" are unfamiliar to most horn performers today in the sense that Dauprat uses them, and it is difficult for us to understand why he was adamant about having hornists specialize in high or low playing. Our horns are made to negotiate four octaves with reasonable ease, our mouthpieces are able to play low and high notes using the same rim and cup, and most of our modern orchestral music requires a range of three and one half octaves. Dauprat had a different perspective. He wrote, "The entire range of the horn being four octaves, it has been recognised in principle that the same individual cannot cover it entirely on the same mouthpiece and as it is equally impossible to accustom oneself to two mouthpieces of a different diameter, this range has to be divided and the two kinds, first and second horn, have been created." Birchard Coar points out that the problem for players in the French orchestras was that "to play successfully in an orchestra it would have been necessary, owing to the ten crooks called for, to cultivate a range of almost four and a half

octaves—an impossibility...” though there were a few *Cor basse* players who attempted to do so.

Recently I received a catalog from Hans Pizka Editions (Weidenweg 12, D-8011 Kirchheim, Germany, Postfach 1136) which listed at least eighteen published works of Dauprat. I immediately sent for the Concerto No. 1 in F to compare the edition for horn and piano with the unpublished transcription I had made a couple of years ago from the orchestral parts. I found it to be a generally very accurate and playable edition of a work that is probably most similar in style and content to the Concertos composed by Francesco Antonio Rosetti (Franz Rössler), which are already familiar to most horn players.

Mr. Pizka's piano reduction for the Concerto No. 1 stays as close as possible to the content of the composer's original parts in both notes and articulations. In the original manuscript the orchestra includes first and second violins, viola, bass, two oboes and two horns (parts which are available, along with a score, from Pizka Editions). The solo part was written by Dauprat for either *Cor alto* or *Cor basse* player, a practice common at that time, when the *Cor de chasse* with crooks was still in use by most horn players. The two parts are nearly identical except where the range is very high or very low, and they have both been included by Mr. Pizka in his horn-piano edition (the piano score is generally correct where small discrepancies or wrong notes exist in the horn part.) The editor apparently did not give the concerto a playing test, for he accepted a very obvious error in the original manuscript and thus on page 17 in the third movement the piano and horn are one measure apart from measures 38 to 144, where the cadenza finally straightens things out. However, it is easy to determine from looking at the solo parts of the manuscript that there is a full measure of dotted half note on fourth space E which is missing from the horn part on Measure 38 in the *Cor alto*, but is in the *Cor basse* part, and should be included within the Pizka edition.

It is very satisfying to see the growing interest in Dauprat's compositions. Many of them are now published and being performed. His Sonatas for Piano with the Accompaniment of Horn, Op. 2 (usually titled Sonata in F) and the Sonata for Horn and Harp, Op. 3 (ed. by Leloir) have been published by Editions Choudens. The Quintette No. 3, Op. 6, for horn and string quartet has been published by Editions KA WE. His Grand Trios, Op. 4, have been published: No. 1 and No. 2 by Editions Billaudot and No. 3 by Carl Fischer; and the Quartets No. 5 and No. 6, Op. 8, Ed. by Ed Brown, are available from the Hornists Nest. The six Sextets, Op. 10, are published by Jensen Publications. In addition, Editions Pizka lists Five Concerti, Op. 1, 9, 18, 19, and 21, and *Concerto per il corno muto* (Parts and score also) in transcriptions for horn and piano; Twelve Solos for Horn and Piano, Op. 11, 16, 17, and 20; three other solos, Op. 23, 24, and 25; the 20 Duos for two horns, Op. 12; and Six Duos for two horns, Op. 13 (for horns in different keys). A number of other works are still unpublished, to my knowledge.

It is fortunate that Dauprat's *Méthode pour cor alto et cor basse*, first published in 1824, has now been made available by Hans Pizka, likely in its original French language (or has it perhaps been translated into German?). It was considered by Morley-Fegge to be "by far the greatest tutor of them all..." It is a 350 page book "covering every" problem, technical and musical, likely to confront the advanced hand-horn student," which I hope will soon be translated into English.

Perhaps this article may stimulate hornists' interest in performing Dauprat's compositions, in learning more about his fascinating ideas and life, and in making accessible the remaining unpublished works.



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by Randall E. Faust

Horn Call was composed at the Electronic Music Studios of The University of Iowa during the summer of 1976. One year later, it received its first performance at the University with Peter Elisea, technician for the Electronic Music Studios, assisting with the electronic media. Subsequent performances of the work have taken place at Shenandoah College and Conservatory of Music, Mankato State University and the 1979 Electronic Music Plus Festival at the University of Maryland. In 1978, I published the manuscript of the composition.

Horn Call is a composition which uses real-time interactions between the horn and the electronic media. This is different than works which use the horn with prepared electronic tape. In *Horn Call* the electronic processes are activated at the time of performance.

The principles and techniques used in *Horn Call* have been employed by several composers. In fact, both *Horn Call* and the other horn composition at the 1979 Electronic Music Plus Festival, *Sonix III* by hornist Thom Hutcheson, used tape-delay systems. John Rimmer's *Extro-Intro* (on the James MacDonald record which is reviewed in the October 1980 issue of the *Horn Call*) also involves electronic echo techniques and ring modulation. Other composers who have produced works for brass instruments and live electronics include David Cope, Karlheinz Stockhausen and Gordon Mumma. As a result, live electronic techniques are becoming a part of standard performance practice.

Electronic Techniques

The essential technique of this composition is tape delay. The basic idea of this technique is that a sound which is recorded on a tape recorder can be played back from a second tape recorder creating an echo effect. (The feed reel is on the record deck and the takeup reel is on the playback deck.) The delay time between the initial playing of the live performer and the echo is merely a function of the tape speed and the distance between the record head of the first recorder and the playback head of the second recorder.

The next step in tape-delay technique is to have the playback signal from the second recorder re-recorded as an input signal into the first (record) tape recorder. This keeps the echo going. If this playback signal is also used as an input into another channel of the record tape recorder, another later echo is heard. This playback signal can also be rerouted back into either an additional input (for a larger system—such as four-channel delay) or the original input for a continuous delay system.

Another variation is to have signal processing during the routing of the signal from the playback recorder back into the input of the record tape recorder. Because of the continued processing of the sound in this variation of tape-delay technique, each echo or repeat of the original signal increasingly takes on the characteristics of the processor.

By studying the patch which accompanies *Horn Call* one can see that the hornist plays into a microphone which is connected to the first input of a tape recorder by way of a mixer. The sound is recorded on the first tape recorder, travels on tape for three seconds (22.5 inches at 7.5 inches per second), to the playback head of the second tape recorder. The signal is then routed back to the first tape recorder by way of the synthesizer. In the synthesizer, the signal is run simultaneously through two circuits. The first synthesizer circuit merely adds reverberation to the signal. The second synthesizer circuit ring-modulates*, filter/resonates, amplifies and reverbates the signal. During the first section of the work only the first circuit is used. (This is indicated in the score by the instruction "VCF Pot to max., VCA Pot to min.") During the second section, the second circuit—the one with the ring modulation—is used. (This is indicated by the instruction "lower VCF Mixer Pot, raise VCA Mixer Pot.") During the second section of the piece, the resonance of the filter is raised to emphasize the upper partials as well. During the third section, the first synthesizer circuit is brought in gradually and the second one is taken out. As a result, the simple reverberated echo which is heard at the beginning of the piece returns.

Compositional Techniques

Horn Call has a three-part form. This three-part structure operates in the following ways: harmonic structure, sound processing and thematic development.

The use of tape-delay technique is useful in that it, in essence, produces both canonic imitation (at the unison), and (after several repetitions) a mass of sound which functions as vertical harmonic structure. As a result, the repetitions of the tape delay produce a background harmony with a usable tonal focus. Ring modulation can also reinforce this tonal focus.

In the first section of the composition (mm. 1 - 25), the harmonic movement is from c to g (f to c in concert pitch). The second section (mm. 25 - 46), operates in the tonal area of g (c in concert pitch). The third section (mm. 46 - 80) sees a movement from g back to c (c to f in concert pitch). Even though the work doesn't sound like traditional harmony, the cadential foci and motivic outlines reinforce this very basic harmonic movement.

In terms of thematic development, the first section operates as an exposition. It develops the harmonic series of the instrument and the relationships between stopped

*A ring modulator combines two signals and produces an output consisting of the summation and difference tones of the input signals while attenuating the original input signals.

and open tones. The second section (mm. 25 - 46), interjects a nervous thirty-second note stopped-horn figuration between developments of the original thematic material. The thematic material in the first and second sections exploits the traditional contrast of lyric and dramatic ideas. The third section (mm. 46 - end), involves a retrograde of the first section and an extended cadence using a retrograde of the first measure of the composition.

Likewise the processing of sounds in this work follows the same shape as the thematic and harmonic development. In the first section (mm. 1 - 24), one hears the horn and its simple echo with added reverberation being the only processing. In the second section (mm. 25 - 46), ring modulation and filter resonance of the delayed signal is heard to heighten the sense of dramatic contrast. In the third section the development of the sound process is one of return from the ring-modulated sounds back to the simple reverberated sounds which were heard at the beginning.

The important compositional characteristic of this work is the overriding character of the form. The form describes the development of all elements—melody, harmony, and tonal spectrum. In all of these elements there is a sense of statement, departure, and return. Each of the elements reinforce each other and the form-at-large rather than being in contrast to each other.

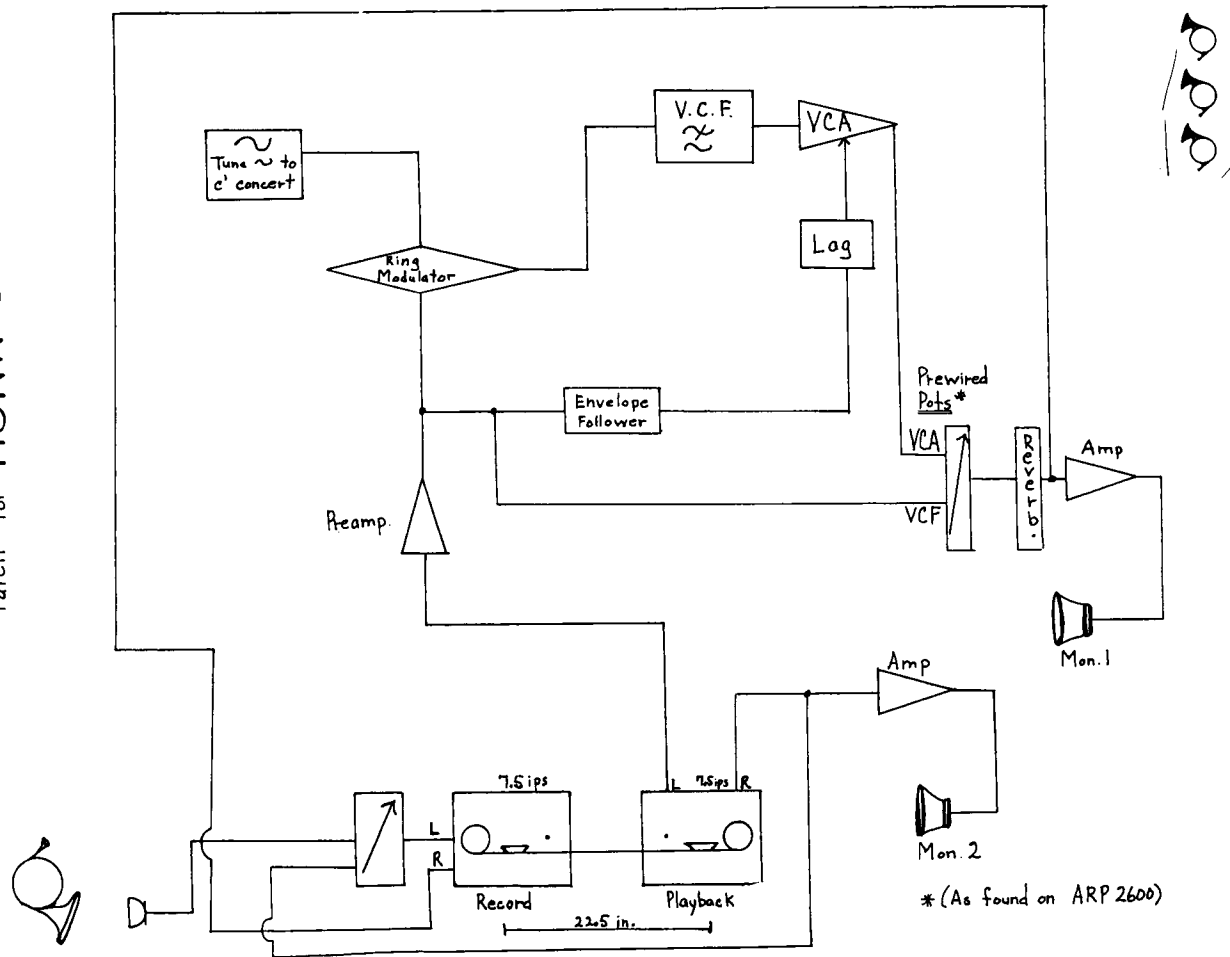
Performance Suggestions

Although there are not many performance problems with *Horn Call*, the hornist should plan on an adequate number of rehearsals with the electronic mediaist. Electronic media use does not eliminate problems. It only poses different ones. For example, instead of balancing the horn to one piano, the hornist must adjust his playing to tape recorder, synthesizer and loudspeaker levels. The electronic mediaist must make level adjustments in each of these areas.

Obviously, microphone placement for an adequate signal and elimination of feedback are also important. The placement of the speaker with the first echo is critical because it is notated in the part. After the hornist plays, the first echo will appear at exactly three seconds later. This will help to control the tempo in addition.

Because it is a live electronic work, there is a real need for each piece of equipment to work correctly the first time. The electronic mediaist should have every device from the ring modulator to the smallest patchcord checked before the performance. Levels must be set with special care and a high-quality tape of 1.5 mil thickness should be used.

Patch for HORN CALL



*(As found on ARP 2600)

An article, "A FIVE-VALVE DOUBLE HORN WITH HYBRID THIRD VALVE" appeared in "The Horn Call" Vol. XI No. 1 of October '80. Since horns with ascending valves are almost unknown in North America, I was most eager to learn the author's views as I have been playing such an instrument since January 1980. I find myself differing with him on many points.

For clarity, I will observe the following conventions: The standard double horn (full or compensating) in F and with the thumb-valve depressed in Bb, will be referred to as STDBL. Valves will be indicated as 0 in the open horn; 1 lowers the pitch one full tone; 2 lowers by a semi-tone; 3 lowers three semi-tones; 3 raises the pitch one full tone; 4 (either as a second thumb- or little finger-valve) lowers the pitch a semi-tone. Reference to music notation will be as written for Horn in F, modern style.

As the instrument under consideration is known as a "French-System" (hereafter referred to as FRSYS) and a variant thereof, it may be useful briefly to describe it. Essentially, it is a two-valved instrument in F and Bb (T12), with 3 instantly yielding a G and C horn. The result is a two-valved quadruple horn as follows: F horn = 0; G horn = 03; Bb horn = T0; C horn = T3; all with the usual 1 and 2.

The fingering of a FRSYS, contrary to first impression, is not so different as to present problems to one accustomed to the STDBL. The full range of the STDBL (with one exception) is playable on the FRSYS, and with greater ease. The exception is bass clef first space Ab, which requires 4, and is fingered FRSYS 124. The G and F# immediately below, fingered STDBL 13, 123 respectively, speak with difficulty, but flow almost effortlessly as pedal-tones on the FRSYS as T3 and T23.

Any notes played on STDBL without 3 is playable unchanged on FRSYS. A STDBL 3 may sometimes be played FRSYS 3, but always as 12 on FRSYS. To summarize briefly: the fingering changes for FRSYS amount to a reshuffling of options, frequently providing additional alternatives, sometimes limiting them. One who is seriously considering a FRSYS and wishes to make up a fingering chart, will find that to be a more disciplined and rigorous task than the actual playing of the instrument.

Now to the article in Vol XI No. 1: I am at a loss to appreciate the benefit of having an F horn with 3 and the Bb with 3. To what purpose? The fingering changes avoided are so insignificant and the advantages sacrificed so useful that, in my opinion, such an anomaly cannot be justified. (I ignore the expense of having a uniquely constructed third valve rotor, with the always at right angles to each other).

Bars one and two of Ex. 1 pg 50 cannot be played on the FRSYS Bb horn, but must be played on the F horn side 23—hardly a disconcerting change from STDBL T23.

In the face of subparagraph (ii) pg 60, what is the need for 3 on the Bb horn when, a) 12 replace 3, and b) the STDBL fingering for fourth space C# and top of staff G# is T23,

and on FRSYS is T23?

There would be no need for the atavistic D crook as all notes are playable with a FRSYS valved T1234, and only the low Ab supra would be missing from FRSYS valved T123. How much "humouring" of intonation is required for Ex IV bars three and four that require valve slides tuned to an F horn to be employed on a D horn?

After using a FRSYS for a year,(1) (valved T123—and so far I have not come across the missing low Ab!), I am puzzled that it is not more popular. The tuning protocol was different, and it took some time for me to get the four horns in tune with each other. But then, I might have had the same experience with any new instrument. The few slight changes in fingering were nothing compared to the wealth of useful alternatives now available to me. The extra "lift" of the G and C horns, and the ease of response of their pedal-tones extend the playing range in a practical sense, if not in theory. Unless one's playing is so specialized that it justifies a high F horn, be it on a triple horn or on a Bb-high F horn, the FRSYS in my opinion is the better move up from the STDBL for most general all-around playing.

It would be instructive to hear from others who use an FRSYS; or, who have used it and abandoned it.

(1)Gebr. Alexander Model 203; available as full or compensating double, with or without 4.



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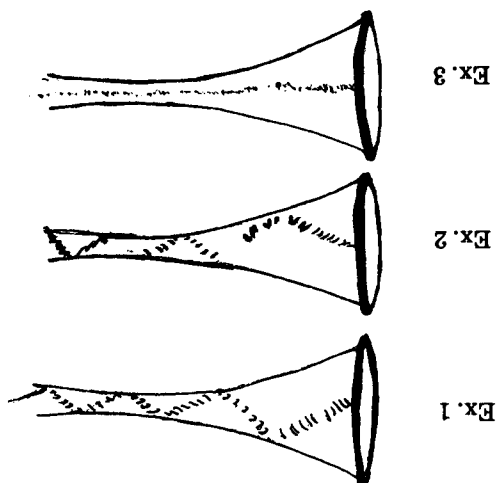
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NOLLI

Hans Pizka in München

by Fred Fox—Author of
"Essentials of Brass Playing"

In the past two years of intensive teaching, I have come across a new insight which help every player who reads this and carefully follows through on the suggestions. By the way, it works equally as well on the Trumpet and the Trombone.



Blow a concentrated stream of air onto the back of your hand. As you blow the stream of air, slide your lower lip forward then backward. You will notice that the center thrust of the stream of air changes direction—up and down the back of your hand as your lower lip slides backwards and forwards. Now blow a stream of air onto the back of your hand again—this time gradually close off the air by compressing the lips, but keep the air direction the same. In other words, it is possible to tighten or loosen the lips keeping the air direction the same at all times!

Play written middle "C" on the Horn. (Concert "C".) The thrust of the air tends to hit the center of the mouthpiece as in example "3" on this note. Using half notes going up, now slur "G"—"B"—"D". Carefully keep the air direction exactly the same. You will find the sound of "D" noticeably more penetrating, clearer, when the flow of air continues to be directed into the very center of the mouthpiece. If the flow of air hits the sides of the mouthpiece as in the examples of "1" or "2", then a ricochet, or bounce pattern, is set up through the Horn and the resulting sound is more congested or stuffy. Another test you can try at this time is to sustain "D" and change the direction of the air as you play the note, you will notice that the clarity of the note changes as you move your lips around slightly, and that the clearest sound occurs when the air stream hits the center of the mouthpiece! "Bull's Eye!"



Observations: Since I started applying this principle to my own playing about two years ago, I find much more powerful, clear low notes. (They no longer sound stuffy, congested.) I also find improved accuracy. The reason being that I am now using the very same buzz area for the complete range of the lip for different registers. I have eliminated the slightly different vibrating areas of the lip for different registers. I am now concerned about is guesswork of another moving part of the embouchure. All I am now concerned about is how much to press the lips together and have one less adjustment to be concerned about. And, of course, I get clearer, more penetrating sounds consistent throughout the full range of the Horn! Bull's Eye!!!

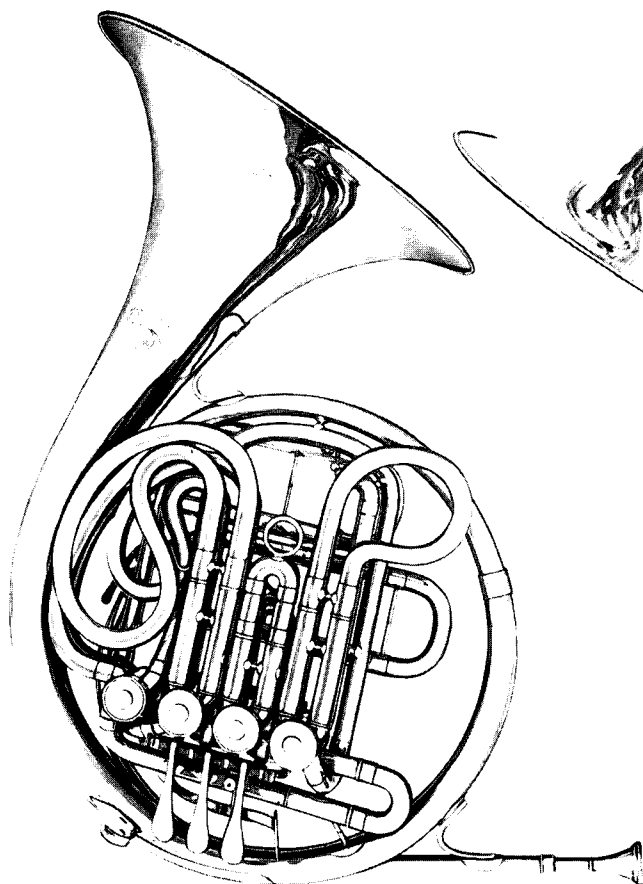
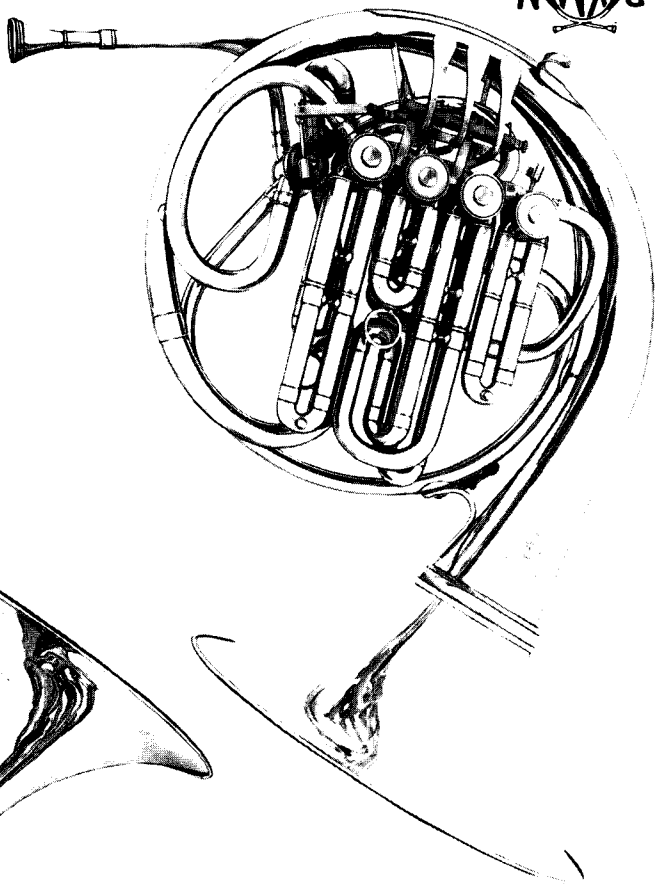
To Continue: Play "G"—"D"—"B". When "B" is under control continue with "G"—"D"—"B"—low "G". When these match, then follow up with the "F#" series, then "F" down to the lowest notes on the Horn. Remember throughout this whole suggested routine the thrust of the air flow hits in exactly the same place—the very center of the mouthpiece. To sum it up, "The direction of the air stays unchanged—hitting the center of the mouthpiece—for the four octaves plus, on the French Horn."

Now let's go back to middle "G". Play "G"—"E"—"C" going down. Here too the air direction should be kept exactly the same — always to the very center of the mouthpiece! If the air thrust changes then the "C" sounds a little more muffled or congested than the "G" did. If you keep the air direction centered you will find the "C" as clear and as penetrating as the "G". You could try sustaining "C" and changing the air direction. Here too you will find a variance in the sound and that the best sound occurs when the air hits the center of the mouthpiece.

Once "G"—"B"—"D" - is under control then add "F" (top line). Remember to always direct the stream of air into the very center of the mouthpiece on every note! Then try "G"—"B"—"D"—"F"—"G". Once you have the top "G" under control dispense with the "F" and use "G"—"B"—"D"—"G". Then proceed with the next series starting with "A Flat". Then "A" etc. You will find that you can keep the same air direction up to the high "C"—and sound more consistently better.

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FORUM:

by E. Braun-Seiffert

Answer: Do you remember the question? It concerned the very first notes attempted on the Horn. Responses ranged from: "It's very important that the student begin with a note that he can manage easily" to "It really doesn't matter because it's the music that counts." One response indicated that the first note was not a matter of concern because we must all be able to play all of them anyway! The consensus seemed to be the middle C, E, or G, written, are the best notes to aim for in a first attempt because they establish an aural home-base in addition to allowing experimentation with lip tension in a range where there must be noticeable change to produce the desired results.

Thanks to all those who took the time to write or who spoke with me at the workshops, Special thanks to Kathy Boggs Havens of São Paulo, Brazil, for her interesting and informative letter.

Question: Is a small-bore brass horn without a screw-bell the best "all-around" instrument?

This question was prompted by a letter to the I.H.S. from Richard Schwenterly of Cambridge Mass., quoted here in an edited version:

Dear I.H.S.,

I was fascinated by your October '79 article on horn improvements. I was pleased to discover that some pros prefer small-bore brass horns, a feeling I've had for several years. When Dennis Brain changed from his small-bore French model to the Alexander some experts felt that his tone quality suffered. [Note that the Alex large-bore is identical to a Holton small-bore!].

The lack in American horns isn't in the number of exotic specialty instruments for professional use only, but in a truly versatile first rate horn that performs equally well in chamber music, orchestras and bands. Despite the claims, I don't think an H-180 sounds very good in a woodwind quintet. Large-bore horns are difficult to play in pianissimo passages. Those of us with normal-sized hands must place them too far inside the bell throat. I played an 8-D for fourteen years but now play exclusively on a medium-bore [American small] German compensating double of pre-war vintage. I would much prefer to see an American compensating system double horn than a descant.

The style of horn playing is changing and [one] should especially note the new interest in the single F-horn. I feel that I was rushed into a double horn too soon in my younger days. The natural F, Eb, and D-horns are the classic sound that created the whole concept of the horn. A mastery of the F-horn can only lead to a greater involvement with tone and phrasing as extreme technicality is impossible. Finally,

in passing, since no one had anything bad to say about screw-bell horns, I'll be the first. They're ugly; and horns are supposed to be beautiful!

Small-bore brass instruments and screw-bell instruments should perhaps be considered as separate topics; however, an opinion about the effect of a screw-bell may ultimately have some influence on the general opinion of an instrument. One player with a name known to many was overheard to comment that a newly introduced line of horns was too heavy. Although weight is not always included in discussions of the merits of an instrument, it too may be a consideration in the decision.

What about you 8-D and Paxman extra-large-bore players, is your horn too....too?

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Contributing Editor

Joe A. Aue of Lancaster, TX has been most helpful in the preparation of this issue, and provides the following sources for recordings not produced in the United States.

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Thanks for further assistance, provided by Joe Wylie of New York City, Susan Fritts of Butte, Montana, Glen Noreen of The Harvard Graduate School of Business, Joseph Catterson of Seattle and Dr. Paul Mansur.

Hermann Jeurissen is heard (German MDG/EMI ELECTROLA 1039) in performances of "reconstructions" of music of Mozart, a Concerto "No. 5" derived from K. 370b and K. 371, Concerto "No. 6" in E from K. 494a and a version of the Rondo

for Horn and strings, K. 514 derived from a Polish manuscript. The "reconstructions" are by Marius Flothuis, and are agreeable, although to this writer's ear, tend to lean towards a Schubertian style and texture at times. I would have appreciated a more thorough documentation, in the album notes, of the specific sections which were reconstructed and information regarding Flothuis' attitudes toward his sources. Jeurissen plays well. Michael Hoeltzel and Jeurissen collaborate on the reverse side of the disc in a stylish performance of the Joseph Haydn (Rössler ?) Concerto for Two Horns.

Readers who are acquainted with Mason Jones' arrangement of the *Kirchen Arie* attributed to Alessandro Stradella* may be interested in knowing that another version, with string accompaniment, was recorded many years ago on the Soviet label, Melodiya, by Valerie Polekh, retired Principal Hornist of the Bolshoi Theatre Orchestra. In 1976, the same aria was recorded by the Italian tenor, Pavarotti, on London S 26473, an album celebrating Christmas. The album notes attribute this supposed Stradella composition, *Pieta Signore*, to Louis Neidermeyer (1802-1861), a Swiss composer.

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Gerd Seiffert

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 Leone Sinigaglia, Song and Humor-
 esque, Op. 28
- other works for tuba
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- Thomas Hunt*
- George Rochberg, Chamber Sym-
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- ISCO JECKLIN 542
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- Ries, Sonata in F for Horn and Piano
 R. Strauss, Andante Cantabile
 Danzi, Sonate concertante in e minor
 Schumann, Adagio and Allegro
- ISQUES DUCHESNE DD 6010
- Francis Orval and Robert Janssens*
- Mozart, Duos for Horns, K.487
- ISQUES DUCHESNE DD 6044
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 J. S. Bach, Orchestra Suite BWV
 1068
- Vivaldi, Concerto for Violin No. 24,
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- DISQUES DUCHESNE DD 6062
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- Mozart, Concerto No. 4
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 Strings, K.407
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- Mozart, Concerto 3, K.447
- (JAPANESE) EMI/ANGEL EAC 40136
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- Poulenc, Elegie
- ERATO STU 70643
- Georges Barboteu*
 (with Lily Laskine, harp)
- Louis-Francois Dauprat, Sonata for
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 ment, opus 3
 Louis-Francois Dauprat, Air Ecoss-
 aise Varie for Horn and Harp
 Frederic Duvernoy, Nocturne (Horn
 and Harp)
- ETERNA 8 27 203
- Peter Damm*
- Peter Johann Fick, Concerto in Eb
 for Horn, Strings and Continuo
 Joseph Reicha, Concerto concertante
 for Two Horns and Orchestra, in
 Eb, opus 5

Johann Matthias Sperger, Concerto
in Eb for Horn and Orchestra

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Joseph Haydn, Concerto for Two
Horns, in E flat

Herman Jeurissen

W. A. Mozart, Concerto "No. 5" in E
Flat, K. 370b and K. 371 (recon-
structured)

W. A. Mozart, Concerto "No. 6" in E,
K 494a (reconstructed)

W. A. Mozart, Rondo for Horn and
Strings, K. 514 (original version)

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Jagen ist die Lust der Goetter:
L. Mozart, Sinfonia di Caccia
J. S. Bach, "Jagen ist die Lust der
Goetter", aria from Cantata
BWV 208
W. A. Mozart, Concert Rondo for
Horn and Orchestra

*Haydn, Symphony 31 "Horn Signal"

PELCA PSRL 40 007

Albert Klinko

W. A. Mozart, Sinfonia Concertante
K 297b

PHILIPS 6747 383

Manfred Klier
(4th Horn, Berlin Philh.)

Mozart, Quintet for Horn and Strings
K.407

SCHWANN 0 610

Johannes Ritzkowski

Babell, Sonata in g minor
Bach, Suite for 'Cello BWV 1009
Haendel, Concerto for Oboe (arr. for
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Krol, Laudatio for Horn Solo
Krol, Missa Muta for Horn and Organ,

opus 55

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Anton Hammer

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Glazunov, Serenade No. 2 for Horn
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Francis Orval

Morceau de Concert, opus 94
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Boris Afanasev

Othmar Schoeck, Concerto in d, opus
65

unidentified players, of the Moscow
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Gennady Roshdestvensky, cond.

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GUEST RECORD REVIEW

Randall Faust

PETER SCHICKELE

PENTANGLE, Five Songs for French
Horn and Orchestra

Kenneth Albrecht, Horn
The Louisville Orchestra
Jorge Mester, conductor

LS 768, Louisville Orchestra, First Edi-
tion Records

Peter Schickele is known as the
"discoverer" of P.D.Q. Bach. However
PENTANGLE, Five Songs for French
Horn and Orchestra, is a composition by
Mr. Schickele—not P.D.Q. Bach. Even
though it has its funny moments, PEN-
TANGLE is a work which should be taken
seriously. It probably will be received
enthusiastically.

The composer states that the work is
more like a song cycle than a symphonic
concerto. Furthermore, he acknowledges
its kinship with the collections of folk-
rock songs heard on the recordings of the
late 1960's. The five songs heard in this
work are "Cottonwood Grove," "Tom on
the Town," "Noonsong," "Ladies and
Gentlemen, the Amazing and Amusing
PROFESSOR PRESTO," and "The Ridd-
ling Knight."

"Cottonwood Grove" evokes a lyric
serenity and achieves a colorful sound-

scape through subtle instrumental doubl-
ings. "Tom on the Town" is a jovial tribute
to the hornist who commissioned the
work—Tom Bacon. Tom Bacon is known
for his jazz performances and this move-
ment allows the soloist to use jazz
rhythms in a dialogue with the orchestral
horn section. Like the first, the third song
is quiet and simple. "Noonsong" uses an
extended passage of horn chords written
with good consideration given to both
vocal range and instrumental resonance.
The fourth song is a comic series of magic
tricks—a sure candidate for The Elliott
Higgins Medal. "The Riddling Knight"
requires the most technical proficiency
from the hornist of any of the five
songs. It also requires the hornist to sing
"in a folk, classical, or any other style that
is comfortable." This alternation between
singing and bravura horn playing provides
a sense of unity to the entire song cycle.

At times, the work is reminiscent of
commercial film music. The second song
did have a beginning with an uncompleted
film score. However, this music should not
be dismissed as a collection of tricks,
showy devices, or stock compositional
techniques. PENTANGLE demonstrates
the capability of the horn as a singing
instrument. (Schickele—the real Riddling
Knight—shows that eloquent craftsman-
ship is more important than simplicity and
comic wit.)

This recording by the Louisville
Orchestra is one of an outstanding series
by an organization which recognizes the
works of less-known composers. Like-
wise, it is good to hear the horn playing of
Kenneth Albrecht whose artistry also
deserves more recognition. His perfor-
mance of PENTANGLE is both elegant
and convincing. Many of the stylistic and
technical demands of this work have been
detailed above. None of these demands
seems unnatural to this performer. Not
only does he handle the idiosyncratic

spects of this composition with apparent ease, but he gives an expressive tonal beauty to the most simple melodic lines—without damaging the serenity requested by the composer.



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MUSIC REVIEWS

William Scharnberg

The solos reviewed below have been graded using a 1-6 system, with grade 1 as the beginning level and grade 6 as difficult or virtuosic.

Richard Faith

Movements for Horn and Piano (1968)

Shawnee Press, Inc. (\$2.50)

Performing time: ca. 5 minutes; Grade 4

Although the price and apparent simplicity might lead the hornist to under-rate this work at first glance, Mr. Faith has written a charmingly lyrical, neo-romantic piece worthy of our attention. In fact this work, which might be chosen as a "recital filler" because of the rest it affords the embouchure, might just turn out to be the most appealing work to some listeners.

Quickly polishable, the three movements offer some fundamental musical problems for the performers (hemiola, and changes of tempo and dynamic level), while the brisk middle movement requires some flexibility and technique. The slow outer movements contain perhaps the most effective writing, almost Coplandesque with their predominance of widely-spaced harmonies and perfect intervals.

This is a sensitive, lyrical work which deserves to be performed a great deal.

Jeffery Bishop

Spells and Incantations for Horn and Piano (1972)

Novello & Co. Ltd. (\$5.25)

Performing time: ca. 9 minutes; Grade 6+

Created as "one of a series of works having as their object a study of the musical implications of Marlowe's 'Dr.

Faustus,' the eventual aim being the composition of an opera on this subject," this *tour de force* remains a remarkably effective, even bizarre, curiosity for horn and piano.

Each of the seven brief movements vividly portrays the dramatic message of a program and mystical poem. The titles reflect the nature of each movement: I. Shabriri (Hebraic invocation of spirits), II. The Cancerian Kiss (A Roman curse to destroy insects), III. The Glorious Hand — Nocturne of the Leaden Eyes, IV. Occult Invocation of Herne the Hunter, (solo horn), V. Psalmody of the Steward of Voluptuous and Monstrous Sins, (solo piano), VI. Orgiastic Ode to Creation, VII. Kabbalistic Flight Into the Eye of the Night.

To heighten the effect of the music, the occult programs and poems given in the score should be printed and/or read by a Mephistophelian sounding colleague.

This is a challenging piece of chamber music with the piano part perhaps less idiomatic than the horn part. Each movement has its virtuosic programmatic touches from eerie chants to scurrying ants, ghostly horn chords and hand glissandi, sounds of dogs barking and birds screeching, to a church bell striking thirteen before a wild witch's gallop into the night. The work is not for the feeble or faint of heart!

The rehearsed result is a real treat for the audience whether the listener is attracted to bizarre curiosities or a tongue-in-cheek trip back to the occultism of the late 1960s.

Ferdinand Ries (1784-1838)

Introduction and Rondo for Horn and Piano, Op. 113, No. 1

Musica Rara (1973) (\$3.25)

Performing time: ca. 8 minutes; Grade 5

(virtuosic piano part)

As Douglas Hill remarked in his review of Ries's Sonata (May 1976), this music is very reminiscent of a perhaps less-inspired early-to-middle Beethoven. That is not to degrade the work, for it has much to offer the hornist, including a chance to rest the facial muscles during the recital situation. It certainly is more of a piano solo with horn obligato.

The musical peaks of the work include some wonderfully lyrical moments and occasional burst of technique; the valleys include a rather "corny" rondo theme and obvious formal gestures. We have here a usable recital work strongly comparable to the Beethoven and Danzi Sonatas, possibly even more interesting in some ways.

Michael LeClerc

5 Piecettes pour Cor et Piano (1970)

J. Maurer Editions Musicales (\$4.10)

Performing time: ca. 5 minutes; Grade 4-5+ (fifth piecette)

Here is a clever set of, as the title says, five brief pieces for horn and piano. The movement titles reveal the Satie-like aesthetic influencing the composer: Kicsi (Kijie?), Bateau Fleuri (Flowered Boat), Spleen (Blues), Le Tortillard (The Twisting Local Railway), Travesti (Burlesque); Belgians please forgive any mistranslations!

The first four movements are almost right-readably performable in their neonatal, Poulenc-like style. The finale movement sounds rather diabolical (alla Prokofiev) and is a more formidable technical challenge for both horn and piano. This is a work that is decidedly non-serious and relatively easy to perform. Give it a try!

Junther Schuller

Three Homages (1942, 1943, 1946)

Margun Music Inc. (1979) (\$8.00)

Performing time: ca 9 minutes; Grade 5 (high tessitura)

Written separately in the 1940s, these three movements, each dedicated to a specific composer, were not published until recently by Schuller's own publishing company. The first movement is dedicated to and written in the style of Frederick Delius; the second movement is composed in Maurice Ravel's manner, and the third movement, for two horns, is stylistically dedicated to Darius Milhaud.

All three movements are slow and require at least moderate stamina and a degree of control in the high register; this factor coupled with the problem of what to do with the other horn player during the first two movements (even when the performers alternate), makes this lovely work better suited, perhaps, to the situation of a shared horn recital. The work certainly deserves our time if only because it was written by a horn player who has since come into the ranks of important twentieth-century composers.

Jan Koetsier (b. 1905)

Romanza per corno de pianoforte (1972)

Sonatina per corno e pianoforte (1972)

Donemus (\$5.40-Romanza) (\$7.00-Sonatina)

Romanza performing time: ca. 3.5 minutes; Grade 4+

Sonatina performing time: ca. 7 minutes; Grade 5+

The Dutch composer, Jan Koetsier, has favored the horn world with many fine works including his Colloquy (1972) for twelve horns, two horn quartets, and a Brass Quintet. For the horn and piano repertoire he has given us two tuneful gems, Romanza and Sonatina. Romanza is a lyrical, neo-romantic ABA work with a couple of forays into the low range, three workable ritarandi, and a muted, dance-like middle section.

His Sonatina is a solidly constructed three-movement work. The first is a lyrical allegro, which vaguely reminds one of a Bergman film theme at the outset. The second movement is simple and quaint with its hand glissandi and stopped horn interjections. The finale is a dashing ABA form requiring a quick tongue and fingers, and a good range (written G' to C"). Both works are great fun to rehearse and perform, resulting in a delightful time for the listener.

Vaclav Nelhybel

Scherzo Concertante for Horn and Piano (1966)

General Music Publishing Co., Inc. (\$3.00)
Performing time: ca. 3 minutes; Grade 5-

Heard on Musical Heritage Society's recording "Twentieth-Century Music for Horn and Piano" as performed by Charles Kavalovski, we now have vintage Nelhybel for horn and piano. Typically strong, heavily syncopated and dramatic, this work is impressive to the listener upon first hearing. The hornist and pianist need only count carefully and observe written accents and dynamics to bring it off with bravura.

Ian Hamilton

Aria (1952)

Sonata Notturna (1965)

Schott & Co., Ltd. (\$2.10-Aria) (\$3.60-Sonata Notturna)

Aria performing time: ca. 3 minutes; Grade 5-

Sonata Notturna performing time: ca. 9 minutes; Grade 6+

Ian Hamilton, the eminent British composer who works primarily in complex atonal or serial idioms, has contributed two convincing works to the horn repertoire. *Aria* is a dramatically well-proportioned, darkly expressive work written in an atonal style for the most part. The ability to sustain and crescendo over a

fair amount of time are required in this piece.

Sonata Notturna, written for Barry Tuckwell and Margaret Kitchin, was apparently inspired by a line from Baudelaire: "...the sky gradually becomes a great cave and the impatient man is transformed into a wild beast." The result is a dark, multi-sectioned composition requiring great flexibility, technique, range, and dynamic control. Tempo changes are subtly difficult and rhythms are complex in both horn and piano parts; fortunately Schott has printed the work in score form for the hornist as well. This is a formidable masterpiece for the virtuoso hornist and pianist.

John McCabe

The Goddess Trilogy: The Castle of Arianrhod, Floraison, Shapeshifter (1978)

Novello & Co. Ltd. (\$7, \$4.75, \$5; \$16.75 total)

Performing time: ca. 28 minutes total; Grade 6

The composer, who wrote this work for Ifor James, states that each movement "may be performed on its own, or as part of *The Goddess Trilogy* for horn and Piano." The three movements are guided both formally and thematically by "three aspects of the Great Goddess of Celtic mythology." In the first movement, Arianrhod, "the goddess of birth and initiation," who lives in the castle "where chieftains and heroes go after death to await reincarnation," is depicted by "the decay of a musical sound and its rebirth in another form." The second movement, Floraison, "depicts the flower maiden and love goddess," through the image of gradually opening and closing. The final movement, Shapeshifter, describes Cerridwen, "the death goddess, (who) was variously a white sow, a screaming black hag, and giver of 'the inspired arts';" here

rondo theme changes shape throughout the movement.

Mr. McCabe has created powerfully programmatic images in these three movements. As a horn work there is considerable use of stopped horn, rapid tonguing, and a very wide dynamic range. The pitch range is quite modest (written F to a'), yet a great degree of stamina is required, especially in the slow movement, *Floraïson*.

Novello could possibly have alleviated an obstacle for the pianist by transcribing the complex score from its hand-written state, which is sometimes difficult to read. This is a vivid, well-crafted work worthy of consideration.

MUSIC REVIEW

Christopher Leuba
Contributing Editor

French Horn Method
French Horn Primer
Master Horn Warm-up Flexibility Studies

Richard C. Moore and Eugene Ettore
(Mel Bay Publications, Inc. Pacific,
MO 63069)

Richard C. Moore (Metropolitan Opera of New York and teacher at the Manhattan School of Music) and Eugene Ettore have produced a most practical set of books for the beginner. Most questions regarding posture, breathing, fingering, the embouchure and the intent of musical notation are succinctly answered. It might be possible for a bright and perceptive student to gain a reasonable facility on the Horn using only these materials.

As new concepts are introduced, they are "highlighted" to draw the student's

attention. The excellent graphics include clear illustrations of posture, hand position, embouchure and the structure of the instrument, itself. While some persons might disagree with Moore's comments regarding the placement of the tongue, to his great credit he continually emphasizes *listening* and *analyzing*, which in itself should help the student in finding which placement is best.

The melodic materials which are provided are, to some degree, superior to most other beginner's methods I have encountered; providing material which is attractive to the beginner, as an incentive to further study and practice, is indeed a great challenge.

A particularly noteworthy point is Moore's emphasis on complete exhalation before inhaling, starting with fresh air in the lungs, and the establishment, from the very beginning, of a controlled, and specific time-sequence in the release, or "attack". Also, from the beginning, the student is accustomed to key signatures, which was not the case in earlier methods, and is a useful conditioning for today's player.

In *Master Horn Warm-up & Flexibility Studies*, Moore and Ettore continually admonish, "transpose to all possible keys". My experience in teaching young players is that it simply won't happen; at first, other keys *must* be written out. I wish that the authors had mentioned, at least in passing, some ideas regarding embouchure function such as pivoting, corner tension, etc.; supplementary reading from Farkas, Schuller, Porter and others is suggested, however.

All in all, a most practical introduction to the Horn.



THE FIRST EUROPEAN HORN SYMPOSIUM

by Stephen Caldwell

Reprinted from THE BLUE BAND, December, 1980, Journal of the Royal Marines Band Service, by permission of the Editor, Lieutenant Peter Hemming, LRAM, ARCM, RM. The author, Stephen Caldwell, is Professor of Horn at the Royal Marines School of Music, Deal, Kent, England.

The International Horn Society was founded in the USA in 1970. Since then it has organised Annual Workshops at various places in the USA and Canada at which up to 500 participants have enjoyed a week of playing, hearing, and talking about the horn. By all accounts these have been a great success, and I wish that I had been able to attend some of them.

For some time, feeling this side of the Atlantic has been that the International aspect of the Society would be better served by a meeting in Europe that would also suit European holidays. As a result, the West Germans held the First European Horn Symposium at Trossingen in the Black Forest in August 1980. Luckily this coincided with the first week of the Royal Marines School of Music's Summer Leave.

Dr. Hans-Walter Berg is the Director of the Federal Academy of Musical Education in Trossingen and was our host, and to him must go much of the credit for the well-organised and busy week we had. The daily fare began with jogging (voluntary) at 0730. After breakfast there were two lectures, then a recital until lunch. In the afternoons we had ensemble rehearsals and two masterclasses, and each evening there was a full-scale concert.

Those of us who didn't speak German had sore brains at the end of the week, but luckily English, (or, at least, American) was an unofficial second language. However, one horn-player can soon make himself understood by another whatever their mother tongue, and I was able to make notes of lectures and masterclasses given in English, German and French by nationals of a dozen countries.

The international cast of players and teachers who were our professors were led by the Symposium's Director, Michael Hoeltzel. He has held Principal Horn positions in three of Germany's leading orchestras and now teaches at one of Germany's music academies and at Indiana University in the USA. Also from West Germany came Hermann Baumann, the world's first full-time horn soloist, who provided us with many of the fireworks we have come to expect from him from his recordings. From Leningrad in Russia came the most kind and gentle person one could imagine in the shape of Vitali Bujanowski. His beautiful playing was the complete opposite of Baumann's and reflected his personal characteristics. Alan Civil was, as always, full of good stories and excellent horn-playing. Peter Damm, from West Germany, gave us opportunities to compare the sound of the Alphorn with that of the modern horn in music from the Baroque and early Classical eras. He also gave a talk entitled 'Do you know Mozart wrote Seven Horn Concertos?' Also present was Philip Farkas, the grand-daddy of the present generation of American horn-players. It was a delight to meet the man who influenced my playing from an early age through his justly-famous book. The only note I

had made of Ib Lanzky-Otto's masterclass is 'we must expand!' Those of you who have not seen this excellent Swedish horn-player, son of an equally famous Swedish horn-player, will understand when I mention that he is very large. Gerd Seifert, principal horn of the Berlin Philharmonic Orchestra, gave us an inspiring masterclass on 54 bars of Siegfried's Horn Call. He showed us the part used by himself and many of his predecessors and signed by them for each time they performed it—what a catalogue of great German horn-players. An interesting line in teaching came from the Belgian Francis Orval. He decided that the best way to show breathing was in the flesh, so he proceeded to take his clothes off. To finish this long paragraph I mention Frøydis Ree Wekre, an extremely lively and intelligent lady from Norway who is the equal of the best gentlemen horn-players in the world.

Many people showed attributes other than an ability to play the horn. Both Ib Lanzky-Otto and Ifor James have a clownish sense of humour, and Ifor caused an uproar as Mr. Mopp at the final party. Frøydis Ree Wekre, Michael Hoeltzel, Meir Rimon (Israel), and Douglas Hill (USA and Past President of the International Horn Society) also proved themselves to be very capable string players (the influence of the Royal Marine Band Service's Double-Handedness is spreading). Anton Reicha's Horn Trios were heard throughout the week, but the performance was given by Morris Secon (USA and Treasurer of the I.H.S.), Michael Hoeltzel, and Chuck Cornish (An American Negro working in West Germany). They tried first on trombone, sousaphone, and trumpet respectively, but as that was a disaster they sang it—quite brilliantly.

One occasionally hears complaints that the demands of the recording industry and of 'jet-setting' conductors and soloists is leading to a leveling-down and ironing-out of national differences in playing style and sound. If this is so, it was not evident at the first European Horn Symposium. All the afore-mentioned players, and many more besides, quite clearly showed the national differences survive strongly, and long may they last.

The 200 participants were a wide cross-section of professional and student players and teachers from most European Countries, from Canada, the USA and Mexico, from Israel, from South Africa and Australia and from Japan. I am told that this was in marked contrast to the American Workshops where the majority of participants are students and amateurs and only from the Americas. This is meant as no criticism of either arrangement, but I was glad of the international mix at Trossingen and thought the different abilities well balanced.

The British weren't in great numerical evidence, but maybe that was because the first British Horn Festival had been held at the Guildhall School of Music in London only the previous Easter Saturday. I had been unable to attend, but Frank Lloyd (ex Q004231V) was much in evidence and played very well judging by the recordings I have heard. However, back in Trossingen, Willi Watson (ex *RMB 3599) was part of a team from Paxman of Covent Garden exhibiting horns alongside two well-known German makers, Alexander and Finke. He brought with him news that Dick Merewether, Paxman's designer, was uncomfortably ill in hospital, but things progressed during the week and I have seen him since looking fit and well. Willi did

* Ex Royal Marine Bandsmen

very well for most of the week on an enforced liquids-only diet, but then his birthday happened along... I have also seen him since looking fit and well.

On the final evening we took over Trossingen's Concert Hall. Any of Britain's largest cities would be proud of this impressive modern building, and yet it serves a town that can hardly be bigger than Deal. The programme contrasted various concerti and single movement works for horn and orchestra played by five of our professors, one of which was a reconstruction of a fragment left behind by Mozart (hence the title of Peter Damm's lecture). Then we heard Haydn's Symphony No 31 'The Hornsignal', which is one of the earliest compositions to use two pairs instead of the usual one of horns. Finally we all took part in Rainer Buschmann's specially-commissioned 'Horns all over' for 200 Horns and 1 Conductor. The most memorable part of this music was that played by the Conductor (Dr Berg) and his assistant (the composer). The former was most agile, while the later acted like a scorer of a gymnastic meeting as he showed us which number or letter we were about to reach in the music. Meanwhile we were supposed to do just about everything possible to our horns bar blow down them normally. In all fairness it was a one-off job done with tongue-in-cheek, but I certainly doubt the lasting musical worth of such activities.

One small point spoiled some of the concerts, and that was the film and tape brigade. There was absolutely no excuse for the latter when all proceedings were expertly recorded for subsequent sale on cassette. Performers and audience alike found continual flashing and fiddling most disconcerting. I like to listen to a concert with an open and undistracted mind.

It is refreshing to realise that the horn repertoire is large enough to keep 200 players happy for a week. Only a couple of items were performed twice, and I can think of many pieces that weren't heard. Some oddities and rarities from last century appeared, but more importantly some of the large amount of 20th Century music available to horn players got a well-deserved airing. Much of it is excellent if not great, so start exploring particularly in foreign catalogues.

Various people deserve mention for the hard work they did to make the First European Horn Symposium the undoubted success it was. I have already told you of the Host and the Director. The String Quartet that accompanied on the first evening bred so fast that they were a fully-fledged orchestra by the last evening. The two piano accompanists played more music than anybody else all week and did so with great skill. The catering staff fed us well on wurst, there was plenty of *bier* but no real ale, and our hotels were very comfortable.

The highlight of the week was our trip to nearby Hohenzollern Castle on the Wednesday evening. The castle is reminiscent of the best of Mad Ludwig II of Bavaria and Walt Disney, but better because it is genuine. Our host, Dr Louis Ferdinand Prince of Prussia, composed a welcoming fanfare played from various vantage points round the courtyard, and also supplied us with much wine and not much food at the end of the evening. Most of the concert was given by some very good German students, one of whom was a thalidomide boy with a specially adapted horn. After these, fourteen of the professors gave a lively performance of Karl-Heinz Koepfer's 'Coup des Cors', a burlesque making amusing use of snipets of Wagner, Richard Strauss, Tschalkovsky,

and many others. The concert ended with a particularly exciting performance of Alan Civil's arrangement of Beethoven's 'Egmont' Overture. This was first heard played by all participants at one of the American Workshops, and was similarly performed at the Guildhall School of Music at Easter. This time only a dozen of the world's top horn players took part and the result was superb. On hearing it one can only think that all other orchestral instruments are superfluous.

And finally I am reminded of Ifor James' words at the Ensemble Concert on the penultimate evening. He was about to conduct the 11th of 12 ensembles to perform their party pieces. Turning to the audience he said with his usual chuckle 'You've got to love the horn to sit through this lot!'



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PLAYING POSSUM

Photo by Jane Steig Parsons

A youthful member of the International Horn Society, Kali Parsons of Austin, Texas, adopted this young opossum when she realized the animal was ill. The Parsons family nursed Possey back to health and ultimately set her free. Kali's mother, Jane Steig Parsons, captured Possey's first horn lesson before she was released. Hornists will especially note the conical embouchure. (Photo previously published in the October, 1980 *American Way*, in-flight magazine of American Airlines, and in the February 21, 1981 edition of *The Austin Citizen*.)

GRAMMATICAL RULES FOR WRITERS OF SCHOLARLY ARTICLES.

1. Each pronoun should agree with their antecedent.
2. Just between you and I, case is important.
3. Verbs has to agree with their subjects.
4. Watch out for irregular verbs which have crope into the language.
5. Don't use no double negatives. Not never!
6. A writer should not shift your point of view.
7. Don't write a run-on sentence you have got to punctuate it.
8. About sentence fragments.
9. In articles and stuff like that we use commas to keep things apart without which we would have without doubt confusion.
10. But, don't use commas, which are not necessary.
11. Its important to use you're apostrophe's correctly.
12. Don't abbreviate unless nec.
13. Check carefully to if you any words out.
14. In my opinion, I think that an author when he is writing something should not get accustomed to the habit of making use of too many redundant unnecessary words that he does not actually really need in order to put his message across to the reader of the article.
15. About repetition, the repetition of a word is not usually effective repetition.
16. As far as incomplete constructions, they are wrong.
17. Alweighs bee surtin ewe spel correkly.
18. Last but not least, knock off the cliches.

Reprinted from the Taylor Music Newsletter, April, 1980, Aberdeen, SD 57401 by permission.

SUGGESTIONS FOR MODERN HORNPLAYERS II

The Albany Contingent

The horn has a mystique complex
Touching ethos, religion and sex
 With gyres, conv'lutions
 Connections, ev'lutions
And spitvalves, for special effects.

There's Paxman and Holton and Geyer,
Alexander and Schmidt, Conn and Hoyer.
 Whichever one chooses
 No one really loses,
The clams are built into the player.

If practicing drives you away
A challenge might help you to stay.
 Try for a starter
 The Jacobs sonata
With Bozza and Poot by the way.

Say our more introspective amigos,
"Go far out, man, go swing it like we go!
 For a pip of a trip
 Try a Bip or a Frip.
It'll wow both your id and your ego."

Says our regal old stalwart, King Farkas,
"It pays to take care of your carkas.
 For tooting this plumbing's
 Now scarcely more numbing
Than when teenagely passions did sparkas."

For concerts, and keeping on top of 'em
The lucky find nerves are no stop to 'em.
 "But" (says Chuck) "here and there,
 A glassy-eyed stare
Is a must for performance that's optimum."

Says Frøydis, "For those seeking *trouvments*
Who practice will bring them improvements.
 I recommend tunes
 We Norwegians call prunes.
They help with both slow and fast movements."

THE HORN

For Hella and Hermann Baumann

One horn announces birth and death,
Heralds joy and strife,
One horn that sings with living breath,
One horn that sings with life.

The alphorn sounds and trees resound,
Emerging life draws air.
The hills in blissful prayer abound,
The hills in blissful prayer!

The shofar blares with youthful dares,
Maturing egos soar.
Oh taste the fruit Olympus bears
For all who dare explore.

The conch shell blasts and life is past.
Subsiding spirits fail,
As storm wracked souls below deck massed
Across the chasm sail.

One horn then blazes joyful praises,
"Life will never cease,"
Reechoing canonic phrases,
"Live in love and peace."

One horn announces birth and death,
Heralds joy and strife,
One horn that sings with living breath,
One horn that sings with life.

Keith McCaughin
23 South 21st Street
Harrisburg, PA 17104



length; second, with my lovely tone reminiscent of a stopped horn; and third, with "Le Bonsoir," a real hunting call from the eighteenth century that Respighi later used in his "Roman Festivals."

Le Bonsoir



While I was being played, one child would hold my bell end, pointing it this way and that, amidst much smiling and giggling. Other children would hang on my middle, feeling the vibrations. At some schools the children held on so tightly my musician had to bend over double to reach the mouthpiece!

You'd think that such an auspicious showing would be enough for any garden hose. Imagine my surprise when the local symphony orchestra conductor called to find out my key because he wanted to write a concerto for me! But F sharp would never do. He said I had to be in F for the sake of the accompanying orchestra. Hah! I, an ex-garden hose, was flexible enough to play in F sharp, but those other, fancy instruments couldn't! Never did trust wood and steel, gut and horsehair, brass and grenadilla. Give me plastic anytime.



A hose-player needs deep breaths, a firm grip, and two assistants.

But how to lengthen me to F. My poor musician finally called an old friend, Philip Farkas, with her problem. When told I had a metal funnel, he exclaimed, "Oh, only the best!" He suggested a longer mouthpipe or a longer bell or even an extra length of auto hose (heaven forbid) to put me in F. The solution was a longer mouthpipe, a copper tube with 3/8 inch O.D. My total length was now 14 feet 8 inches, and I was more or less in F. (When my musician, trying on my new mouthpipe, checked the pitch with the piano, her husband kept yelling, "Flat!" from the next room. Of course, she pushed in the pipe.)

Soon the concerto was finished and the parts copied. My musician practiced the hose part; the orchestra learned theirs. The premiere was at the first of four children's concerts, with a total audience number of 12,000.

Ah, the big time! We had to cope with snide remarks from musicians. "Are you sure you have enough space for your instruments?" asked a bassoonist. Said the third trombonist to the first trombonist, "How many inches did you cut off the hose during intermission?"

And the premiere itself: two children were recruited—one for the bell end and one for the middle. The middle man could not restrain himself, jiggling his hose pieces happily in time to the music while my musician held on frantically, trying to keep her embouchure engaged. At the second concert, the fellow on the end periodically put his hand over the bell, causing my musician considerable, cheek-puffing backpressure. Other performances were happy successes.

At the end of this narrative, printed especially for all you hoses and hoseplayers out there, is the hose part to "Garden Hose Concerto" by Ronald Dishinger.

Am I going to retire, now that I've completed this spectacular career in music? Not on your funnel. I am not about to slough off these immortal coils.

Garden Hose Concerto*

Solo Horn (Garden Hose) in F

Dishinger

Allegro moderato (♩ = 112)

f *f* *4* *Fine* *p legato* *cresc.* *f*

*Score and parts to the Garden Hose Concerto may be obtained by writing Ronald Dishinger, 5206 Glow Drive, Charleston, WV 25312.

Music Manuscript prepared for *The Horn Call* by Dr. Burton Hardin.



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13th ANNUAL INTERNATIONAL HORN WORKSHOP JUNE 21-27, 1981

List of Soloists

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Philip F. Myers
Ifor James
Arthur Krehbiel
Edwin Thayer
Sharon Mee
Philip Farks
Guelfo Nalli
Ib Lanzky-Otto
Francis Orval
Robert Rouch
Gail Williams
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TRAVELING TO POTSDAM

The State University College of Arts and Science, Potsdam is located on Route 11 between Watertown and Malone and on Route 56 between Tupper Lake and Massena. Potsdam is 350 miles from New York City, 200 miles from Rochester, 100 miles from Montreal and 80 miles from Ottawa.

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2. From Ontario or southwest Quebec take Route 401 to Cornwall, bridge to Massena and Route 56 to Potsdam.

Arrival by air:

1. Air service to Massena, New York located 20 miles from Potsdam with connections via Syracuse. Transportation will be provided from Massena to Potsdam at a nominal charge upon advance written request.

2. Air service to Montreal, Canada. Ground transportation to Potsdam will be arranged at times convenient to arriving participants. There will be a \$10 one-way charge.

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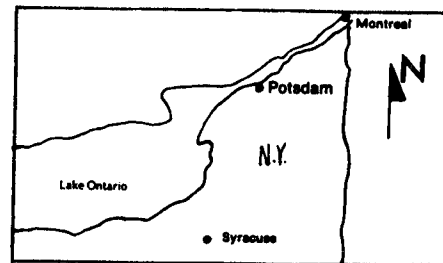
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