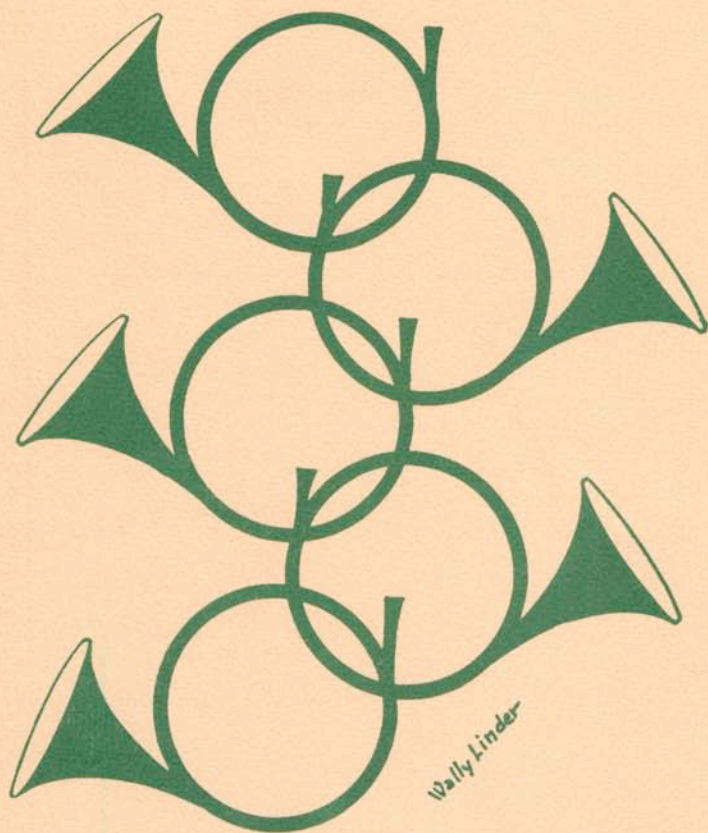


The Horn Call



journal of the

International Horn Society

Internationale Hornengesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

October, 1981

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



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

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

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



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



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

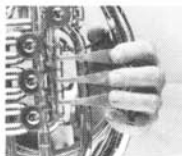
Individual tuning.

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



Handy B \flat slides.

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



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

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

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

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



Precise highs and lows.

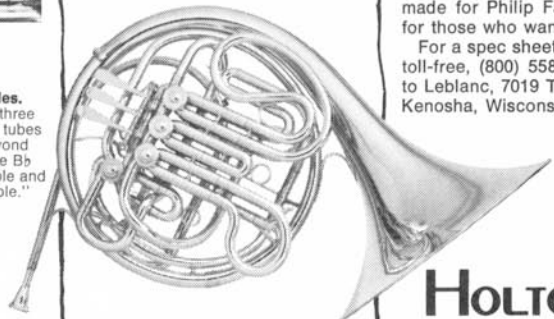
"The taper of the mouthpiece is neither too fast nor too long and narrow, but just right, to keep the high and low notes precise."



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

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

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



HOLTON

The Horn Call

October, 1981

Volume XII, Number 1

Year beginning July 1, 1981—Ending June 30, 1982

OFFICERS OF THE INTERNATIONAL HORN SOCIETY

PRESIDENT:

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

VICE PRESIDENT:

Meir Rimón
14 Hashomer St.
Holon 58272
Israel

SECRETARY-TREASURER:

Gayle Chesebro
308 Covington Rd.
Greenville, SC 29609 USA

EDITOR:

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

EXECUTIVE-SECRETARY

Ruth Hokanson
1213 Sweet Briar Rd.
Madison, WI 53705 USA

PAST PRESIDENTS:

Barry Tuckwell
Douglas Hill

ADVISORY COUNCIL

Paul Anderson
University of Iowa
Robert Atkinson
Los Angeles Horn Maker
Daniel Bourgue
Paris Opera Orchestra
Gayle Chesebro
Furman University
Douglas Hill
University of Wisconsin
Michael Hoeltzel
NWD Musikakademie Detmold
Mason Jones
Philadelphia Orchestra
Walter Lawson
Baltimore Horn Maker
Paul Mansur
SE Okla. State University
Francis Orval
Conservatoire de Liege
Meir Rimón
Israel Philharmonic
Rebecca Root
Rochester Philharmonic
S. Earl Saxton
San Francisco Teacher
Gerd Seifert
Berlin Philharmonic
James Winter
Fresno State University
Milan Yancich
Rochester Philharmonic

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

©International Horn Society 1981
All Rights Reserved
Printed in the United States of America

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

Paul Mansur, Editor
Dept. of Music
SE Okla. State University
Durant, Oklahoma 74701 USA

CONTRIBUTING EDITORS:

Recordings:

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

Music, Books:

Randall E. Faust
Shenandoah College and
Conservatory of Music
Winchester, VA 22601 USA

Wm. M. Scharnberg
School of Music
University of Oklahoma
Norman, OK 73019 USA

Manuscripts:

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

Newsletter:

Thomas Murray
3040 Fountain Blvd. Apt. 207
Colorado Springs, CO 80910 USA

Advertising Agent:

Burton Hardin
1068 So. 7th St.
Charleston, IL 61920 USA

Computer Coordinator:

Elizabeth Stephansky
4216 Plymouth Dr. #91
W. Des Moines, IA 50265

Editorial Board:

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

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

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

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

MOVING? Send change of address 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 \$200.00. 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
I.H.S. Executive Secretary
1213 Sweet Briar Rd.
Madison, WI 53705 USA

TABLE OF CONTENTS

Letters to the Editor	5
Mansur's Answers	10
The Barry Tuckwell Symposium for Brass, Chenoweth	16
In Memoriam: James Buffington	21
Profile: Ifor James, Braun	22
A Closer Look, Past and Future, at the Re-Enlivening of the Clarin Register for Horn Music From 1720-1780, Jametzky	31
Rueck-Und Ausblick Zur Wiederbelebung Des Clarin-Registers Der Hornmusik Von Etwa 1720-1780, Janetzky	37
Stravinsky's F Sharp, Leuba	42
Horn Workshop in South Africa, Kierman	45
Lucky #13, Braun	48
Richard Strauss's Horn Concerti: Signposts of a Career, Johnson	58
The First Northern Horn Seminar of the British Horn Society, 4th July, 1981, Champion	69
Composition Contest Report 1980, Chesebro	72
Review of Winning Compositions in the IHS Composition Contest 1980, Chesebro	74
Recordings, Leuba	77
Music in Manuscript, Chesebro	83
New Music Reviews, Faust	86
Afterbeats	89

TABLE OF CONTENTS

Gebr. Alexander Mainz	20
American Horn Competition	91
Atkinson Music	41, 70
British Horn Society	68
Jim Collorafi	71
Crystal Records	88
Helmut Finke	9
GMS Graphics	46
Giardinelli Band Instrument Co.	88
Hidden Meaning Music	8
Holton (LeBlanc Corporation)	Inside Front Cover, 29
Hornists Hoard	8
Instrumentalist	47
I.H.S. Workshop	82
I.H.S. Boutique	85
King Musical Instruments, Inc.	57
S. W. Lewis Orchestral Horns	44
McCoy's Horn Library	87, 76
The Music Box	46
Personal Ads	92
Hans Pizka	30
Theodore Presser Co.	19
Selmer Corp.	4
Wichita Band Instrument	81, 92
Wind Music	36
Youngbloods	43

Selmer 77

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

77 Selmer Double Horn in F and B \flat

BORE: .468" (11.89 mm).

BELL DIAMETER: 12½" (31.75 cm).

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

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

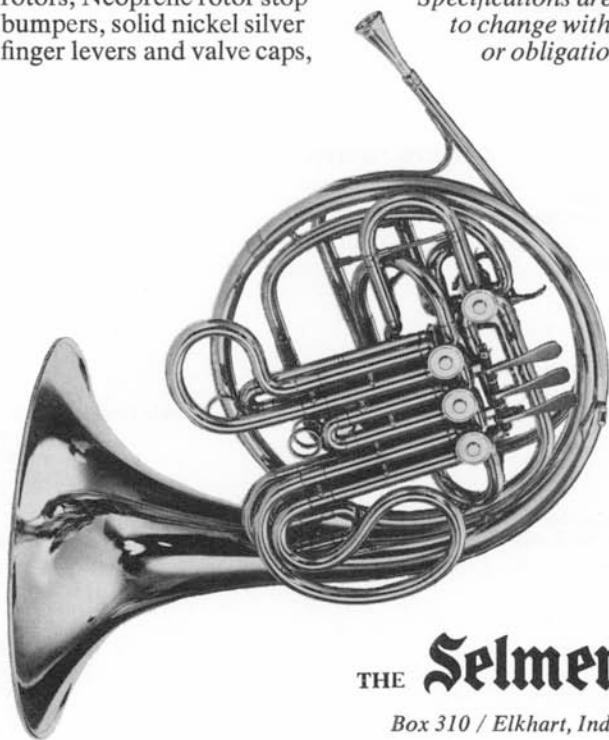
stainless steel hinge screws and needle springs, cast nickel silver thumb lever.

FINISH: Multiple-coat air dried lacquer.

MOUTHPIECE RECEIVER: Standard #1 Morse taper.

MOUTHPIECE: Bach #7.

Specifications are subject to change without notice or obligation.



THE **Selmer** COMPANY

Box 310 / Elkhart, Indiana 46515

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

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

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

LESERBRIEF

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

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

CARTAS AL EDITOR

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

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

Fotos de tópicos apropiados también nos interesan. Acreditamos al fotógrafo y devolvemos la foto al 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 i nome intero e l'indirizzo dello scrittore.

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

LETTERS TO THE EDITOR

Thank you very much for having...(published)... my lecture in the **HORN CALL** thus giving my very private ideas the chance to be known by hornplayers all over the world.

BUT: I am very much upset finding myself introduced as Hermann's "concert manager"! I am Hermann's wife—not more nor less. I am sharing his busy and creative life as an artist and what I am doing for him is to help him to get rid of the vast correspondence and to coordinate what his managers are doing for him. I am not his concert manager; what in the German understanding of the term would mean that I am "selling" him—in my understanding of our marriage I would be the most unsuitable person to do that, as, on the other hand, by more practical reasons, I may be the most suitable

person to help him as I am most familiar to his daily life giving him free time for his music.

I would be grateful if you publish this under "Letters To The Editor" to avoid false ideas of my role in Hermann's life.

With my best wishes for you,

Cordially,
Hella Baumann

Dear Colleagues,

I would like to thank all those hornists who attended the 13th Workshop for a great and exciting week of fun and great horn playing. My students are still in the clouds and inspired by the great performances, lectures and ensemble playing. They are also awed by the numbers of so many fine performers.

I can never repay the privilege and honor of hosting such an event. We thank you all for visiting the North Country and sharing the joys of horn playing with the Crane School of Music.

Sincerely,
Roy Schaberg
Host, 13th International
Horn Workshop

An open letter to IHS

I would like to thank the IHS whose show of generosity, through recent action of the Executive Committee, has again reinforced my belief in the most important ideals of our organization. Let me explain.

The People's Republic of China has invited nine artist/teachers of music to

Beijing (Peking) and Shanghai to work with their teachers and students in the repertoire and performance of western music. Fortunately, I was honored to be the invited hornist.

The "Cultural Revolution" of the mid-sixties caused much or all of the materials of western music to be destroyed in China. Thus, an entire generation of musicians has developed with little or no exposure to these great works. This has all changed in recent years and they are eager for all they can learn. Due to their political philosophy, individuals do not join Societies, so we must go to them with what we have learned, developed, and with what we can share.

We are sharing by donating a full set of HORN CALLS and a cross-section of important selected repertoire for horn to these two major conservatories of music. Through such an action, we, the society of hornists who have the materials, the energy, and the belief in sharing all of this, can give to those who have few other means to gain this knowledge.

Sharing what we know and what we love, music and the horn, should be without boundaries. Our imperfections as a Society are from our inevitable imperfections as persons. If we all could channel our energies toward this sense of universal sharing, even from within our local and regional organizations, we could gain much knowledge and honestly earn our sense of self-worth.

Sincerely,
Douglas Hill

Please consider the following as a workable alternative to the 27-pound, 13-valved Conn 8-D:



Please note that only two fingerings are different. If the C# is too flat for you, reach down and push in your first valve slide. (Slides *do* move!) Pull it back out when you can. At single-tonguing tempos, regular fingerings work fine.

Also, there is hardly a note in the normal range of the Bb horn that can't be played stopped and in tune. Every double horn comes standard with enough false fingerings to sink a ship.

Pages 21-24 of the April 1981 HORN CALL should be reprinted as an addendum to the *Schmuetzig Method*.

Seriously though, I have invented a game that makes good use of these nonsense syllables. Just pick a familiar song and put them in the place of the last two words in every phrase. My favorite is: "Camptown ladies sing this song, DAHM DOOM, DAHM DOOM, — etc."

Sincerely,
James Ray Crenshaw
504 Air Force Band
Travis, AFB, CA 94535

In response to that marvelous lime-
rick in a recent HORN CALL (by Leanna
Goodwater—October, 1980):

"Said a censor, 'I don't understand
What a hornplayer does with his
hand.

I really can't tell
What goes on in the bell

But I'm sure that it ought to be
banned."

A good friend, who wishes to remain
anonymous, responds:

The hornist replies to the censor,
"My hand in the bell? Here's the
answer:

The music comes round
And I squeeze out the sound
Like a cakemaker's whipped cream
dispenser.

With the horn, a demand of the art
Is control of the terminal part,
For the output depends
On events at both ends,
A bronx cheer and a modified phart."

What can I say? My friends are worse
than I am!

Helen Ghiradella

OOPS!

I have just received the two issues of
Vol. XI of the HORN CALL. The first
article I went to was James Whipple's
concerning his ascending 3rd valve horn. I
found it very interesting reading until I
started to move from page 60 to page 61
only to discover that the next page was
no. 67.

Could you please send me a complete
copy of the October, 1980 issue? I can
hardly wait for the next exciting install-
ment!

Ronald S. Allen

[Sorry about that! Poltergeists strike
again; and we apologize.]

I am enclosing a photograph showing a "Kudu horn duo," Ulrich Koehl of Munich on the left and I on the right. The horns are from the South African antelope. The aborigines of Botswana and Southwest Africa use such horns for signals. Perhaps you would like to use the photo in the HORN CALL.

Sincerely yours,
Bernhard Bruechle



Editor's note: Truly, a very impressive pair of "natural" horns!



"..soaring, singing
solos that bring
out the loveliest
colors..."

—N.Y. Times

"..deeply
flowing
lyricism..."

—Musician Magazine



"..incredibly
impressive
improvisatory
abilities..."

—Horn Call

"..doing the
improbable, if
not impossible..."

—Melody Maker

ORDER DIRECT/SEND \$6.00 TO:

Hidden Meaning Music, 250 W. 20th St., New York, N.Y. 10011

To be released in April 1981-FACES on ECM records.



THE HORNISTS' HOARD

recording archive

SCARCE COLLECTOR'S ITEMS

bought · sold · traded

Wantlists Welcomed

WORLDWIDE SERVICE · EAST-WEST DISC EXCHANGE

1120 Tenth Street · Boulder, CO 80302 · USA



HELMUT FINKE

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

**WAGNER
TUBA Bb/F**

FINKE HORNS

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

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

EACH HORN IS INDIVIDUALLY CUSTOMIZED.

AGENTS WANTED

MANSUR'S ANSWERS

Notes From The Editor's Desk

Workshop 13 was a splendid affair. It was another marvelous respite from daily routine and the tedium of academia. We had a pleasure-filled week of splendid concerts, recitals, clinics, inspiring lectures and of association with new and old friends. Hosts Roy Schaberg and Gerald Mulherin deserve our kudos for a super job. For a more detailed record, we refer you to Elaine Braun's thorough and whimsical account to be found elsewhere in this issue and to the list of Workshop programs in Newsletter No. 1, August, 1981.

The most poignant moments during this week of weeks came during the annual IHS banquet on Thursday evening. It was our distinct privilege to have Honorary Member James Chambers with his charming wife as our guests. Morris Secon, Bill Slocum, Jerry Ashby, and Phil Myers paid sincere, emotionally-charged tribute to Mr. Chambers, a legend in his own time, for his great influence and impact upon their lives and upon the art of horn-playing.

It is a pity that Mr. Chambers' response was not recorded. His remarks were astute and filled with insight relative to the phenomenon of this unique camaraderie shared by hornists. He noted that his entire experience supports this fact of our sense of fraternity. Whenever the New York Philharmonic was on tour, the local hornists always sought out the Philharmonic section. There is an extensive sense of brotherhood, of exchange, of sharing, caring, and giving among hornists that far surpasses that of any other instrumentalists.

This was quite evident during the first International Horn Workshop in 1969. As one of the artists during this first workshop, Mr. Chambers is part of the original impetus that gave birth to the International Horn Society. The very existence of this organization is a response to a need; the response to our pre-existing camaraderie with a means to share among us.

The Chambers tradition continues effectually in the person of Phil Myers, current principal horn of the New York Philharmonic. Phil is an impressive hornist with remarkable control from a tiny *pianissimo* to an enormous *fortissimo*. He is also a very warm, emotional person of quite tender sensibilities. His tribute to James Chambers was most touching as he permitted us to share the depths of his intense devotion to his mentor and to horn-playing.

There is a significant lesson for all students of the horn in Phil's remarks. It is essential to *listen* to horn performances and to keep an open mind as we strive for an effective, lovely tone quality. Phil noted that he has 17 recordings of one prominent work. It is clear that he practices what he preaches. So should we all.

One of our great privileges as editor is having the means to hand out bouquets to some very fine persons who contribute much to the continuing development and success of the International Horn Society. One such is Tom Murray, editor of the IHS Newsletter. Now beginning his sixth year in this capacity, Tom has been reliable as the sunrise in meeting four deadlines per year with 15 to 18 pages of typed manuscript for each newsletter. Tom keeps us posted with current reports from all quarters and assimilates a multitude of programs to share with everyone.

We strongly suspect that few IHS members realize how much work Tom devotes to the Newsletter. Perhaps this is because Newsletters are published and mailed from this office. A number of our members seem to think that the HORN CALL editor and the Newsletter editor are one and the same person. Not so! There truly is a good old Uncle Tom—a jolly good fellow blessed with grace, wit and humor. Thank you very much, sir!

Felicitations must also be made to the four retiring Advisory Council members, Alan Civil, Dale Clevenger, Nancy Fako, and Morris Secon. All began to serve at a time when our society was tottering on the brink of disaster. An utter collapse was avoided by many hours of hard work. We all owe a great debt of gratitude, especially, to Nancy Fako. As Secretary-Treasurer in that time of crisis, she is largely responsible for much of our present structure and sound fiscal basis. The half will probably never be known of the wisdom, insight, enthusiasm and labor these four have contributed. We are most grateful. To each of you: "Well Done!"

If we were in the market for a pickup truck there would be only one possible choice. Chrysler Corporation has a new model Dodge pickup replete with a massive Ram's head ornament. Bold chrome lettering on the side proclaims the model designation to be a "BIG HORN!" Right on, Chrysler Corp.! (Hmmm! Wonder if Ford would consider a "180", Chevrolet an "8-D" and GMC a "103" for future model designations?)

We are quite pleased that Workshop XIV is scheduled for the "Palace of the Popes" in Avignon, France, 21-26 August, 1982. The host will be Daniel Bourgue, Advisory Council member and solo horn of the Paris Opera. Daniel is also president of the French Association of Hornists, (350 members strong), and editor of their Review, a quarterly publication. For more information about Workshop XIV, please see the August 1981 IHS Newsletter.

A copy of *Airways Inflight*, magazine of Qantas Airways, Ltd. for May/June 1981

has been received. Furnished to us by Norman A. Phillips, the magazine features former President Barry Tuckwell in a four-page article, "The Golden Horn," by Brian Adams. It is an excellent biographical vignette, well-illustrated with seven full color photographs; a very nice bit of propaganda for our instrument and Maestro Tuckwell. The magazine is being forwarded to our Archives in Muncie, Indiana.

A new item has been developed and added to our official IHS sales items. We now have available a neat little logo in the form of a lapel pin/tie tac in a dark blue enamel on a "brushed gold" triangle background. It was introduced during the 13th workshop and was quickly dubbed the "fraternity pin" by participants. It sells for only \$2.50 each, postage paid. See the order form near the back of this issue.

The following announcement from the *Wiener Waldhornverein* Newsletter, Dr. Siefried Schwarzl, Director and Editor, was condensed and translated for the *Horn Call* by Dr. Albert Lancaster, IHS member and Chairman, Department of Modern Languages, Virginia Military Institute.

The Vienna Horn Club is planning an international horn symposium in Vienna 17-24 September, 1983 in celebration of the one hundredth anniversary of its existence. The purpose of the symposium will be to bring to the attention of hornists the special situation of the Vienna horn in F (Pumpenhorn) and the Viennese style and school of horn playing.

Der Wiener Waldhornverein plant ein internationales Hornsymposium 17 Sept.-24 Sept. 1983 in Wien. Der Sinn und Zweck des Symposiums soll die Hornisten der Welt mit der Sondersituation des Wiener Horns in F und mit dem Wiener Klangstil und der Wiener Schule vertraut zu machen.

The British Horn Society held its second annual Festival, expanded to two days, over Easter Weekend. A seminar at Oxford was organized for March 1, the British Northern Horn Seminar was held in Leeds on July 5, and yet another seminar is set for Birmingham on October 18. A very nice 16-page booklet has been published by the BHS in association with *Classical Music* magazine. It is a slick, polished publication filled with reports, interviews, articles and informative advertising. Alan Civil is president of the British Horn Society.

The following program excerpt and letter are self-explanatory—and represent one of the most delightful quirks of circumstance I've ever encountered. Marvelous!

Franz Schubert (1797-1828)

Auf dem Strom (nach einem Gedicht von L. Rellstab)

Gudrun Horn, Sopran

Manfred Fensterer, Waldhorn

Erich Krenn, Klavier

Dear Dr. Mansur,

"Auf dem Strom" is a well-known and very nice song by Franz Schubert. I am enclosing a program which supplies to you the proof that this song was written for *two* horns and piano. Isn't it a pleasant and curious coincidence that the family name of the soprano is "Horn?"

With friendly greetings,
Manfred Fensterer
Reutergang 5
D-2390 Flensburg
West Germany

One of the last letters received from Wendell Hoss included a copy of *Senza Sordino*, Vol. XVII No. 6, August, 1979, newsletter of the International Conference of Symphony and Opera Musicians. A brief article had been marked which Wendell found interesting and that he wished to share with the members of IHS. In accordance with his desire we now share it with our readers:

SCORE: 15 To 4—CULTURE WINS!

Campanis is not a city whose name is on the tip of the tongue, however it is one long associated with culture. It has two universities, six theaters, four art galleries, eight museums, eight libraries, a modern outdoor theater and, yes, a remarkable orchestra that is only four years old. Campanis is in Brazil, 50 miles from Sao Paulo. This spring it survived a cultural crisis.

It seems that the city fathers, who had supported the orchestra financially from its shaky beginning, decided that the money would be better spent in other ways. A well concealed amendment to a minor legislative bill was intended to insure the demise of the orchestra, conducted by Benito Juarez, a man of unusual resolve. A local journalist had discovered the bureaucratic subterfuge and reported it in his newspaper on March 31st. While city council members were circulating in the poor section of the city badmouthing the orchestra and trying to sell it down the Amazon with a promise of more bread in its place, the orchestra was circulating a petition in the center of the city which in a short time accumulated 2000 signatures.

On the evening the council was to vote, Juarez took his 106 musicians to a cathedral in the heart of the working class section and performed for approximately 1500 people. The effect of the orchestra's heated activity soon became apparent. It had been rumored that the council sentiment on the controversial bill was divided eight FOR, eight AGAINST and three uncommitted. In the actual balloting the bill went down 15 to 4.

The defeat of the bill was a signal for celebration. Thousands gathered in the city park for a concert which, appropriately, opened with the Beethoven 5th Symphony and ended three hours later with the orchestra too exhausted to respond to the audience demand for more encores.

Juarez said, "I wasn't trying to save my job, I was fighting for the principle that in the hierarchy of priorities in Administration, there is also a place reserved for culture. It is interesting that the council did not try to curtail support for the local soccer team. I know that we will have this fight every year, but I feel that my work has become almost ideological now. We must be vigilant."

The orchestra is a community organization in every sense of the word. It performs in prisons, churches, circuses, market places, parks, factories, schools and low income housing developments—as well as in an elegant new hall and the outdoor theater.

We have recently learned of the recent demise of hornists James Buffington and Lester Salomon. New scholarship funds in their names have been begun by Morris Secon. Contributions to these funds, as to others in the names of John Barrows, Carl Geyer, Wendell Hoss, etc., should be so marked and forwarded to Ruth Hokanson, Executive Secretary.

The Heldenleben International Horn Competition was held in Williamsburg, Virginia at the Fife and Drum building in Colonial Williamsburg. The event took place during the last weekend of August with the cooperation of The College of William and Mary.

The panel of judges did not award a first place this year in the valve horn competition. The second place award went to Laura Klock of Amherst College, Massachusetts. Third place was awarded to Brian Kennedy. The winner in the Handhorn division was Rick Seraphinoff who played the Rosetti d minor concerto.

Producer George McCracken announced the 1982 contest will be held during the Memorial Day weekend, the last weekend of May, as was the custom for earlier competitions.

Winners of the American Horn Competition, held August 28-30 at the University of Missouri-Columbia, were announced by Director Elliott Higgins and Producer Peter

Kurau. First place and \$400.00 was awarded to Kristin Thelander, doctoral student of Douglas Hill at the University of Wisconsin-Madison. Second place and \$200.00 went to Jeffrey Kirschen, Co-Principal of the Utah Symphony. Thelander performed the Gliere *Concerto* and Kirschen the Weber *Concertino*.



Kristin Thelander



Jeffrey Kirschen

Judges for the competition were: Becky Root, Rochester Philharmonic; Kenneth Albrecht, Louisville Symphony Orchestra; and Anthony Brittin, Professor of Horn, Texas Tech University, Lubbock. The 1982 competition will be held September 3-6 in Atlanta, Georgia. Producer will be Steven Gross of the Atlanta Symphony.

Does this photo deserve a caption contest? Elliott Higgins has supplied the suggestion with this photograph by Larry Gebhardt. A souvenir statuette from Portugal, some suggested captions include: "Did Phil Farkas really start this way?", "Whaddya mean, 'Stop Clowning around!'", and "How much does this gig pay?". The editor shall be the sole judge and award a free IHS T-shirt to the winner. The deadline will be 15 February 1982.



THE BARRY TUCKWELL SYMPOSIUM FOR BRASS

*by Richard Chenoweth
Assistant Professor of Horn
Wittenberg University
School of Music*

INTRODUCTION

On December 11, 1979, The Music Store, Inc. and Wittenberg University School of Music co-sponsored a Professional Symposium on Brass featuring Barry Tuckwell, the world famous French Horn virtuoso. As panelists, Mr. Tuckwell had the assistance of Mr. Robert Elworthy, former first horn, Minnesota Orchestra, and currently Professor of Horn, Indiana University; Mr. Philip Farkas, former first horn, Chicago Symphony Orchestra, and currently Professor of Horn, Indiana University; and Mr. Michael Hatfield, first horn, Cincinnati Symphony Orchestra and Adjunct Professor, College Conservatory of Music of the University of Cincinnati.

Participants in the audience were invited from a three-state area (Ohio, Indiana and Kentucky) and met at the Commodore Restaurant in Dayton, Ohio for this day-long event.

The purpose of the Symposium was to discuss topics of interest to the professional brass-player; topics that were not normally discussed at the usual horn masterclass or lecture.

The text of the proceedings is divided into three basic parts: (1) The text of the morning session, which is discussion of topics of the panelists and Mr. Tuckwell. (2) The partial text of small-group sessions, each of which was chaired by either Mr. Elworthy, Mr. Farkas or Mr. Hatfield. (3) The text of the final afternoon session which included questions from members of the audience.

Although there are some editorial changes, I have tried to retain the original flavor of the discussion. I think the reader will be impressed by the wide scope of material covered during the Symposium as well as the warmth, good humor and evident concern on the part of Mr. Tuckwell and the three panelists for all topics discussed.

Finally, I would like to thank all who were participants in the Symposium, both panelists and audience, and especially my students at Wittenberg who provided much in the way of inspiration and logistical help.

PART I

Tuckwell: The first thing I'm going to do is to set a precedent by not standing up, because we are a panel here; Michael Hatfield, Philip Farkas and Robert Elworthy. Later on this morning we will split into three groups and pursue more intimately various aspects of horn playing. We've had some topics that we thought would be

worthy of discussions and there have been 24 additional suggestions of topics. I've made an arbitrary grouping of these. It seems to me that they come under the headings of: 1) technique/teaching, 2) psychology of playing, 3) acoustics of the instrument, 4) technical aspects of the horn itself, 5) questions of interpretation, such as using vibrato and 6) other questions about solo literature, chamber music, new techniques and that sort of thing. We met last night and decided—(I think that I am speaking for my colleagues) that we were not going to tell anybody “what size mouth-piece we played” or questions of that nature. I don't think those are questions that you are interested in either. We are usually plagued by questions like that at big horn workshops and really they are irrelevant—they are not important. It always seems that everyone is looking for the secrets. Well, nobody is looking for the secret more than we are. If anyone here finds it, please volunteer; especially if anyone finds out how to succeed without practice. As there are three other colleagues here, I think it would be very nice if they would like to make opening remarks. Mr. Farkas?

Farkas: Well, I don't know what to say except other than, I like your topics and I see some controversial ones in the second group. I think some of them are basic and some are the same category of “How large a mouthpiece do we play.” So I think we should get on with topic #1 just to get the ball rolling.

Tuckwell: We'll start with our topics. It is better to start with ours because we would not have put it down if we did not know the answer. The first topic is: “State of the art—instrument manufacturing.”

Farkas: I think that there are certain categories of instruments that have not improved in the last hundred years. Of course the first thing that comes to mind are Stradivarius or Guarnerius violins: no one has improved on them. I think in brass instruments we have made some improvements. I don't think we have made giant strides because the horn is destined to be a difficult instrument. And, in a way, that's the way we want it. I understand that the old hand-horn players resented the valve invention because it took away some of the glory of doing a difficult thing and doing it well. Although we would like to see horns improve, I think what we see today are minor improvements—different size bore in the mouthpipe, a different flare to the bell or better working valves. Basically, the horn of today will look and act like a horn manufactured 50 to 75 years ago. I think of the early Kruspe horn and the Schmidt horn. I don't think those horns have been improved upon except in many small ways. For instance, the comfort of holding a horn or the intonation perhaps has improved. Also, the difference between the tone of the F and B flat horn and double horn are more similar now. I think those are the types of improvements we have seen over the last 50 years and I don't know that we'll ever see any better improvements. I'm not at all sure that somebody will come along with a revolutionary idea. Who was the man in California that made this wild-looking horn? A Scandinavian name . . . Venerklausen? He has a horn that is supposed to be quite something. I've only seen the one instrument and it had valves wherever he thought that the nodes would allow a valve to be. You did not have 3 rows of valves lined up—you had one over here with some kind of an arrangement so that one could reach it. It was a wild-looking instrument and people seemed to think it was a good-playing instrument. I didn't see that it was so much better than the normal horn. I wonder if I'm not like the old hand-horn players that resented the valves coming into being? I don't want to see a horn get too much better.

They are really very good now and still difficult to play in spite of being very good. When they get easy to play, there will be thousands and thousands of horn players. Where are they all going to go? I'm sure they are getting the horn up to today's standard and maintaining that standard.

Tuckwell: I suppose if the horn gets very much better, and there is all of these tens of thousands of horn players it will be very good business for the Horn Society. Right?

Farkas: There is one trend that I don't like to see and that is the trend toward higher and higher pitched instruments. Again, for the same reason that I think the horn should not get any better than they are now. The fact is that they are getting easier to play in the high register. I don't know what there is about a brass player, and this goes for trumpet as well as trombone, (not so much the tuba), but we all want to see who can play the highest—that makes us a “super hero” to play higher. I don't know of any baritone singers or tenors that wish they were sopranos but in the horn we all want to be “soprano” players. If we really desire that so much why didn't we take up the trumpet? (I left out the tuba because their ability is to see who can play the lowest.) I think we are losing track of the reason we picked the horn, perhaps. I know that if I were to switch to a string instrument I immediately would want to pick the cello or viola; not the violin. My mind and my ears are tuned to the middle range. I love that area of pitch and I don't care particularly to be a piccolo player or even a tuba player, (although at one time I was a tuba player). But I like that middle range and that is why I like the cello, the viola, and bassoon and the horn. Now if that is the case why do I want to play a horn that's a B-flat horn with a high B-flat horn above it, which is basically no more than a trumpet rolled up to look like a horn? I'm satisfied to stay in the range that the early books that I read in high school say: “the range of the horn is from low C sounding F to high C three octaves above it.” That is the range I wanted to stay in and when I saw a “D” written above that, one day, I resented it! It went against the books. I still don't like to see the horn becoming more and more of a descant horn, higher and higher in pitch. In school, as a student, my teacher made me sign an oath in blood to play the F horn once a day if only for the warm-up; the idea being that once a day, if I remembered how the F Horn sounded, I wouldn't drift too far away. He, my teacher, resented the B-flat horn because you can't remember how the F horn sounds from day-to-day. After a period of several years you'll be quite away from the basic tone. Then I saw the double horn come into being. (It was before I was born, perhaps, but you'd be surprised how many people played the single F horn even when I was a high school boy.) Dennis Brain played one. Mr. Lindenhahn, the first horn in Indianapolis, played a single F horn. The double horn came along and I thought that was a great improvement—then people who had the double horn never left their thumb off. They kept their thumb down the entire time. So, I said I would not pretend I have a double horn, I'll get a single B-flat horn. Then came the descant horn with the high F up above B-flat. Now, I understand, there is a horn with a high B-flat above that B-flat and I think it is only a matter of time when we'll have a double high F above that. Then we'll be trumpet players, maybe even piccolo trumpet players, before we're done. I don't see the sense of all this because we picked the horn since it is a middle-range instrument. Since I cannot play any higher than that anyhow, that's where I intend the horn to stay; in my life at least.

NEW MUSIC for the YOUNG HORN PLAYER

available from THEODORE PRESSER COMPANY

LES YEUX DORÉS DE L'AURORE — Jean-Paul Holstein

A short work that captures the flashing colors of "The Golden Eyes of Dawn" with broad, forthright melodies in a modern setting for horn & piano. Med.

..... \$3.25

THREE DUOS — Nicolas Rimsky-Korsakov, arr. E. Leloir

Enchanting piano pieces — *Scherzino*, *Chanson Orientale*, and *La Chasse* — arranged for two horns. Easy-med.

..... \$3.75

LES ORS ET LES GRIS DE L'AUTOMNE — Jean-Marc Depelsenaire

"The Golds and the Greys" of Autumn" subtly interpreted by sustained horn lines against rippling piano arpeggios. Easy

..... \$2.50

MEDITATION — Walter S. Hartley

A brief but expressive piece for younger players. The horn remains in middle register throughout one slow, singing movement. Very easy

..... \$2.50

LA TECHNIQUE JOURNALIÈRE DU CORNISTE — Pierre Levelt

A graded course of daily exercises in attack, sustain, tone quality and dexterity. Developed out of the composer's experience in the National Conservatory at Tours. Easy to med.

..... \$8.00

For free horn catalog, write to Dept. 1HN

THEODORE PRESSER COMPANY

BRYN MAWR, PA. 19010

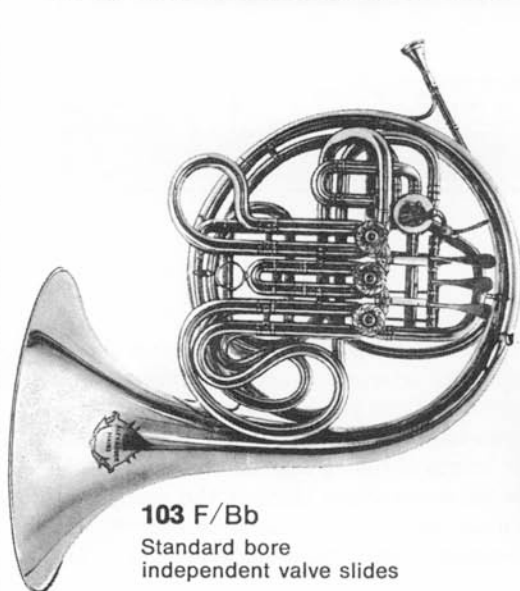
Tuckwell: I think an extension of what you have been talking about is that the horn makes a characteristic sound and to get that characteristic sound you have to have a length of tubing that is basically not very efficient. Once you have improved that length of tubing and redesigned the contours, you end up with something which is much different, which is a trombone: an efficient length of tubing that does not sound like a horn. I think if we bear in mind that the most important thing is the sound of the instrument then these arguments are taken care of. That takes us on to Topic #2 which is "Various schools of playing in relation to section work:" bright, dark, etc., variation of the basic well-formed sounds.

The remainder of this text is available in Xerox format from the Editor of the HORN CALL at a cost of \$12.00 each, 59 pages, postpaid. Send orders to: The HORN CALL, Dept. of Music, Southeastern Oklahoma State University, Durant, OK 74701, USA. Make checks payable to The International Horn Society.





Handmade since 1782



103 F/Bb
Standard bore
independent valve slides



107 Bb/high F
A + Stopf (Bb)
Standard bore
independent valve slides

31 different models — ask for catalogue —

Gebr. Alexander Mainz

D-6500 Mainz — Bahnhofstraße 9 — Phone 061 31 - 215 23 - Postbox 1166 - West Germany

IN MEMORIAM

JAMES BUFFINGTON

1922-1981

*"The Free-Lance Life—The Spice of Variety"**



Jim Buffington, a free-lance hornist of colorful and varied experience, died July 20, 1981 of a stroke in Englewood, N.J. at the age of 59. His orchestral career included the Symphony of the Air, 1953-56; ABC Orchestra, 1960-69; the Casals Festival, 1958-69; and the Festival of Two Worlds, Spoleto, Italy, 1960. He appeared as guest artist with the Budapest, Julliard, Kroll, Fine Arts and Cleveland string quartets.

He is best known for his innovative career in jazz. He played and recorded with such well-known jazz greats as Oscar Pettiford, Charlie Mingus, Miles Davis, Gil Evans, Dizzy Gillespie, Thad Jones, Frank Sinatra, Peggy Lee, and many others. He is listed in Leonard Feather's *Encyclopedia of Jazz* as the first french horn player to play jazz. He was also jazz hornist at the opening jazz festival at the Kennedy Arts Center in 1971.

"Buff" was a guest artist and lecturer for the IVth Horn Workshop in Bloomington, IN, 1972; and for the IXth Workshop at Hartt College of Music, Hartford, CT, 1977. In 1979 and 1980 he received the Most Valuable Player Award for consistently outstanding performances from the National Academy of Recording Arts and Sciences.

A composition written by him in college was performed at the memorial service held on July 22, 1981 in New York City. He is survived by his wife, Ruth, and two daughters, Julie and Susan. A memorial scholarship fund in his name has been established by the International Horn Society. Contributions should be directed to the IHS Executive Secretary.

*Title of Mr. Buffington's Lecture at the IVth International Horn Workshop, University of Indiana, Bloomington, June, 1972.

PROFILE: IFOR JAMES

By Elaine Braun

In March of 1980, The Phillip Jones Brass Ensemble came to North America on tour. On the 29th of March, they appeared at the St. Lawrence Centre in Toronto, and it was then that I had the pleasure of making an interview with the only Horn player in the group, Ifor James. The following is a small portion of the many stories and events that have led this bubbly, warm person to where he is today.

EB: To begin, tell me about your beginnings.

IJ: I was born in a town in the north of England called Carlisle. My mother was a very famous singer, in her day, and my father was a very famous amateur Cornet player. He played in the Brass Bands and won seven World Championship Solo Cornet medals. (So I really had to be a musician...) My earliest experience included blowing on mouthpieces, which were always lying around, and when I was three years of age I took up the Cornet. When I turned four they let me play third Cornet in the local brass band. At that time the Carlisle St. Stephens Band was a well known Championship band, so it was quite a start. It's an amazing way to learn because there are no hangups, they shovel in more notes per square inch than you would believe, so you learn amazingly fast. I soon picked it up, and believe it or not I was playing professionally in the theatre, that is two shows every night and a matinee on Saturday, at the age of seven.



EB: Wasn't that against the child labour laws?

IJ: I wasn't allowed to be paid, they had to give me things like chocolate bars and fountain pens. I can remember being thoroughly disgusted one week when they presented me with a new school cap, and I went storming in to the management to complain!

EB: What was your early musical training?

IJ: Musical training at home consisted of being belted around the ear by my father every day, religiously. He used to give me a page totally black with hemi-demi-semi-*hemi*-quavers and say, I'm going to the library, I'll be away about an hour, I want this learnt when I come back. I knew I had to learn it or it was *el beltato* again.

EB: Did he ever give you any technical advice about embouchure or the like?

IJ: No, he just took the attitude that you just *do it*. They still proceed this way in the Brass Bands, and they have some most peculiar embouchures. But, they work. I still haven't a perfect embouchure, but it's comfortable and it works, so I play on it.

EB: What musical influences were there aside from the band?

IJ: As I became a better player, my father told me some tricks of the trade, and then he really began to teach me. My mother had many famous friends, and our house became a sort of hotel for visiting artists, especially during the war. People such as Pierre Monteux, Fownier, Peter Pears, Britten, and Owen Brannigan stayed at our house, and they all practiced in our front room. So I grew up listening to world famous people playing in our lounge. I guess some of it rubs off.

EB: How did you get to the Horn?

IJ: Well, that's a strange story actually. I originally wanted to be an organist, I don't know why because my feet would always follow my hands, but I still had a burning ambition to be an organist. This was an ultimate ambition. In the meantime, I wanted to be a football player (English football is also called soccer), and I actually became a professional.

EB: What age were you then?

IJ: I played football from age sixteen until twenty-one for Carlisle United. The Horn came up when someone in the local orchestra took ill. There weren't any other Horn players in town; dozens of Cornets, but not one Horn Player. So I said to the Conductor, well, I make a fool out of myself in front of 25,000 people every Saturday afternoon, so I won't mind doing it in front of 100. I'll have a go. So, I went down to the sick man's house and borrowed his Horn, and found that I could pretty well play it. Obviously it must have sounded like a cornet—not much of a Horn tone I should think. I was intrigued by it, and quite liked it. I had stopped playing the Cornet by the time I reached the latter part of my football playing and I was by then the assistant Cathedral organist. I kept the Cornet just for occasional gigs. I decided to give the Horn a try for two years. So I went, privately at first, to Aubrey Brain, then won a scholarship to the Royal Academy. I had a cousin who played football for Arsenal, and he got permission for me to train with them at Highbury. Every morning I trained, in the afternoon I had lessons at the Academy, and at night I trained again. On Fridays I would disappear altogether out to a game somewhere. It was all very undercover.

One day I had an invitation to play for Sir John Barbarolli in Manchester. So I went up there and played. I remember, I played the Gordon Jacob. He was very nice. They shoved this form in front of me, and I signed it believing it to be a travel warrant. It was in fact, a contract. I'm sure they would have torn it up if I had said anything, but it turned out to be ten shillings a week more than I was getting playing football.

EB: And it would be easier, and not hurt as much.

IJ: It didn't hurt half as much, I can tell you that! I decided to try it because, to be

truthful, I wasn't a very good football player and I would never have made an impact in the game. I knew I was eventually going to end up in music somewhere along the line, so I took it, and that's how I became a professional Horn player.

EB: What teachers did you have?

IJ: I had Aubrey Brain until I joined the Halle Orchestra, and then I took some extra lessons with Sidney Coulston who was the first Horn with BBC Northern, a very fine player and a fine teacher. He was head of winds and percussion at the Royal Northern College of Music before Philip Jones. He was, and still is, a fine man. Beecham pursued him for years to come to London, but he preferred to stay in the north and play golf.

EB: How did you get the reputation as a high horn player? Was it the transfer from Cornet?

IJ: I could play high at first, but after I got the low register right, I lost some of the top notes, and I also played a year as fourth Horn. When I first played in the Halle Orchestra, I was fifth. I made the fatal mistake in the early days of flying around the thing like a cat on hot tiles. I could never play anything slow—it just had to be faster and faster. I thank Morris Handford for getting me out of that. He was the first Horn. I remember practicing the Mendelssohn Violin Concerto, (last movt.), downstairs, and he came in and asked if he could listen. Certainly, I replied, thinking, “well, isn't this fine.” So I ripped it up about three times faster. He got up and said, marvelous, why that's unbelievable, and he went out. I thought oh, that's very nice of him. Two minutes later, he poked his head in the door and said, “Excuse me, but tell me can you go ‘Moo’ in the right place?” and shut the door. It took me a full twenty-four hours to understand what he had meant, and I *couldn't* do it. I found out that sure I could play fast, but I wasn't a Horn player at all. I was a Trumpet player playing the Horn and trying to beat the Horn players at their own game, and I wasn't going to do it. It was then that I went to fourth Horn.

EB: Did you use the same equipment?

IJ: In those days I played an old Hess. Then I went to a Paxman. Later I got the job as first Horn in the Royal Liverpool Phil and went back to the French Horn. It was a Raoux, piston valve, F-Horn. I played on it for five or six years. Then I heard Maurice Andre play and it was his playing that inspired me to play high. I noticed that he used two mouthpieces and so I tried, and eventually people started to write things up there for me. It was very hard work learning to play up there. My football training stood me in good stead, physically. I've come down an octave since then.

EB: What kind of playing do you prefer?

IJ: Recitals, absolutely. There's a definite contact between you and an audience for a longer sustained period, and that's nice.

EB: You have time to get to know each other.

IJ: Yes, you do. I'm a great believer that a concert is a happening. It's not a thing where you are a big soloist and they're coming to hear you. It's every bit as much as you are there for them. They help to create the atmosphere, they come because they want to come. It can be a really nice feeling.

EB: Where did you get your concept of Horn tone? Did you develop what you had naturally, or did you try to emulate someone?

IJ: I listened all the time, and I like all sounds. I try to change my style and tone colour all the time. I try to be other instruments sometimes. For example, in the opening of the Schumann I try to be a cello. I just hear a cello playing it. Maybe it's just something that I'm feeling, but even so it's bound to be projecting something. Music tells a story or relates emotion and I try my damndest to project that story or emotion, and if you do that, it's going to change your sound. Everytime I hear someone play well, I want to be like that. I think it improves your playing. It gives you a lift and it gives you just that little impetus to do something new.

EB: That's certainly true. We should all get out and listen to each other.

Everyone always wants to know what kind of equipment players use, so what are you using now?

IJ: I use a Paxman Bb-A with a C and a Paxman screw rim 4B mouthpiece with the throat drilled out slightly.

EB: Do you change Horns for different occasions?

IJ: No. . . not unless it's something *extremely* high. I have a piccolo Bb-Bb Horn. People make the mistake of thinking that it solves the problems of high notes to play on such a Horn, but it's not like that. You work harder in some ways because you have to produce the right sound, and it is very hard to do.

EB: What is your approach to warming up?

IJ: It's like being an athlete. I believe that as an athlete you must use every muscle that you're likely to use. We should use *every* aspect of playing that we're likely to encounter in a day's playing. And the warm-up needn't necessarily be done in the morning. It can be spread out, so long as it's been completed before you have to play a concert.

EB: What about your own warm-up?

IJ: I find that I don't need to warm up as much as I did. I can be warmed up in five minutes or less. When I was a young man and would take two weeks summer holidays, it always took me three weeks to get back into shape. Now I take three months off and can get back in five days to a week because the muscles know what's expected of them.

EB: What about practicing?

IJ: That's difficult with the touring I have to do. It's just where, when, and how I can.

EB: Do you have a set practice routine?

IJ: Just the warm-up, it keeps everything going. I still play from memory, about the first twenty pages of Arban, and the rest of the time is spent working on what I have to learn.

EB: What are your favourite Horn works?

IJ: (with a sigh) Oh, Schumann *Adagio and Allegro*, if only I could play it the way I want to. It's a frightening work really; many people play it very happy and jolly. I don't think it is. I've been studying the piece for twenty years and I still don't understand all of it. And what else? The Brahms *Trio*; I really adore it. I could play it every day of my life and still find something new in it. And there are some very beautiful little pieces like the DeMase *Pavane Variée*. I can hear a saxophone playing it. So I use vibrato and very little or no tongue at the beginning of the phrases.

EB: What kinds of Horn playing have you done?

IJ: Orchestral playing, The Schiller Trio, the Brass Bands of course, and solo recitals.

EB: Have you played in a woodwind quintet or other chamber music group outside of the Philip Jones ensembles?

IJ: Yes, I've played woodwind quintets, but for me the matter of blend is always unsatisfactory compared to the blend of a brass group. The woodwinds all produce their sounds in different ways, and blending is a problem. I haven't done very much chamber music, I don't know why. There are some wonderful pieces; Beethoven and Mozart . . .

EB: What are your thoughts on teaching?

IJ: I must be the strangest teacher alive I think. I don't know how I teach. It's a balancing art. It's a question of prodding the students to make them work while at the same time encouraging them. It's a question of leading them very subtly to know that they are improving but at the same time leaving no doubt that there is a long way to go. And this has to be done carefully and genuinely. Basically, I leave it up to them. They must learn to rely on themselves. In teaching, the best way is for the students to find things out for themselves if they can. I don't mean I tell them nothing! However, people can't be pupils forever. They must learn how to think things out for themselves. It's a system that Aubrey Brain used, as did my father.

EB: Do you find that you must teach your new students how to practice?

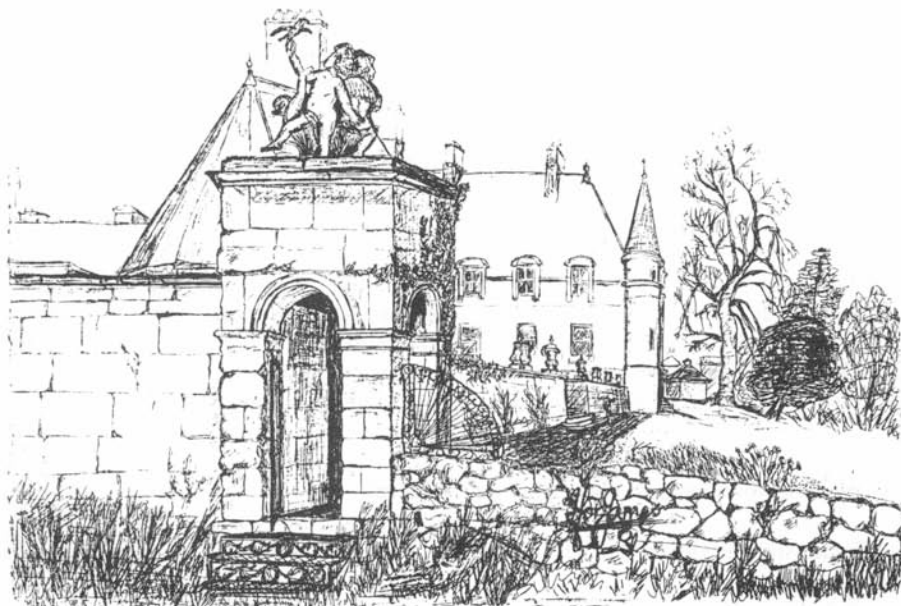
IJ: Yes, definitely, and they never get off of the Arban book even after ten years. Everyday when they come they start with page one.

EB: What advice do you have for players just starting out?

IJ: Enjoy yourself. Really love what you're doing. Develop the discipline to practice for hours and hours and love it. For people who are already playing, my advice is: "never be satisfied." You can always do better; you can always improve yourself. For people who are going into the profession, I just say one thing, the world owes you nothing and this profession is not waiting for you. You have to work hard enough to deserve to be in it.

EB: Tell me about your drawings.

IJ: I draw while I'm on tour. It's relaxing and away from the Horn. I like perspectives and detail, shades of black and white. I tried painting, but found that it was not the challenge that drawing is.



Drawing by Ifor James

EB: How do you spend your other free time, the three months of which you spoke earlier?

IJ: I think free time is very important. I go to Norway where I have a house. Sometimes I take the boat out on the fjord, switch off the engine and just look at the sea. You go through life with reception and applause—and we all trade on it, we all love it—then you sit out there at the sea, and realize how unimportant it all really is. In the winter I have a flat in Tenerife, so I can escape to a little winter sunshine.

EB: Tell me about Cornucopia. Why are you doing these recordings?

IJ: I want to have, on disc, all sorts of pieces which no other recording company wants to do because they are not masterpieces. There are many things, such as "Hunter's Moon" . . . All right, they're not masterpieces, but they're little gems in their own right;

for us they are, and they should be put on disc. I hope some day to have the capital to give other young artists a go. Perhaps I couldn't pay them much, but they'd have three or four hundred copies to do with as they pleased.

EB: Cornucopia is more than just a recording company isn't it?

IJ: Yes, it is also a lecture-recital series with Jennifer Partridge, and a music series. Actually there are two music series. One is a band series called Bancraft, and the other is the Cornucopia. We will use anything to do with winds. The publishing company is Basel Ramsey, Southend, England and in the United States and Canada it's Alexander Broude. We have one recording out, and there are two more planned for April.

EB: What other aspects of music interest you? You compose some don't you?

IJ: Well, I really don't class myself as a composer, mine are just nice little pieces . . . fun things. I like doing it though. I'm very interested in the Brass Bands, and at the moment I conduct the Band of the Year in Britain. They have a resident training conductor and I go when I can. Right now I'm arranging a tour for them.

EB: What are your plans for the future?

IJ: Well, sad to say, I'm leaving Philip Jones. I've played the repertoire and it's marvelous, but for all that I might have been playing Haydn, or Brahms, Britten . . . Mozart, or Vivaldi. We've done almost everything one can do for brass in the Philip Jones Ensemble, so I guess it's time for me to do my own thing again. I commute twice a month to Freiburg, and I'd like very much to come over here and do some solo and chamber playing.

EB: What do you like most about playing the Horn?

IJ: The music, and the people who listen.

EB: Why do you play the Horn?

IJ: Because I can't sing!

EB: Would you sing then, if you could?

IJ: Yes, its our only real instrument, and the Horn is the nearest one to it.

EB: Thank you for this.

IJ: You're very welcome.

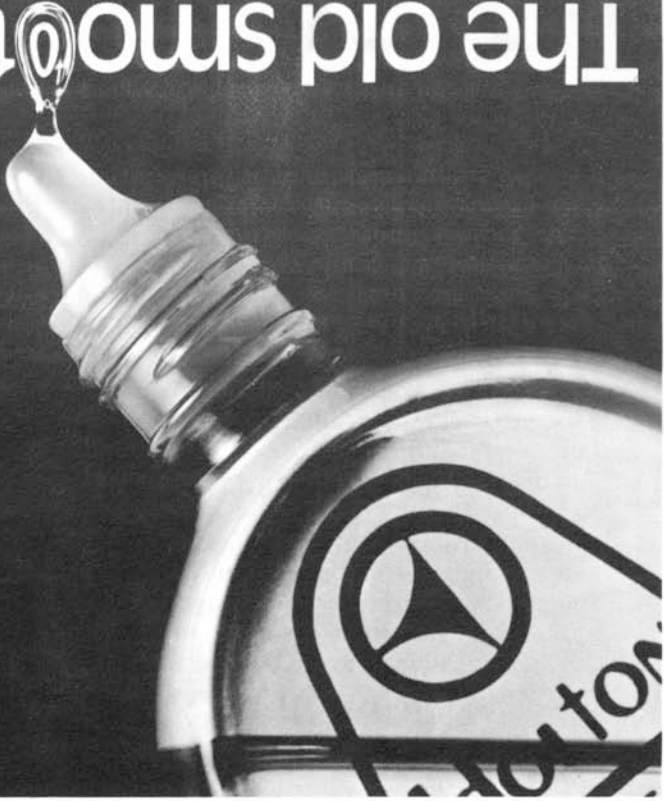
ADDENDUM TO IFOR JAMES PROFILE

Since the time of this interview with Ifor James, there have been several additions to the published materials mentioned above. Two recordings have been issued on the Phoenix

Holton oil. Smoothing the way to a better performance for over 75 years.



The old smoothie.



label: *Merry-Go-Round, Showpieces for Horn and Sonatas for Horn and Piano*; both with the piano accompaniment of Jennifer Parttridge. Another recording soon to be released includes the Berkeley *Trio, Op. 44*, the Brahms *Trio*, and the Schiller *Trio*. These were recorded with Nona Liddell, violin, and Allan Schiller, piano. The Cornucopia music series now includes: *Windmills for Horn and Piano* by Ilor James, *Four Capriccios for Solo Horn* by George Vass, and *Cassation for Horn and Piano or Harpsichord* by John Golland. In addition, Mr. James has been busy teaching, making personal appearances, and working on a graded series of Horn exercise books. In August of 1980 he was a clinician and recitalist at the First European Horn Symposium in Trossingen, and in June 1981 was a clinician at the 13th Annual IHS Horn Workshop in Potsdam, New York.

MUSIK FÜR HORN

The Stiegler-Freiberg-Pizka-Collection of Hornmusic contains more than 12.000 single titles for horn or with important horn-parts. One after the other will become published. Available are now 16 hornconcertos – 5 concertos for 2 horns-partitures – 1 symphony for windquintet & orchestra (Lindtpaintner) – 1 concerto for clarinet & horn & orchestra-reprints of Galla's & Domnich's & Stich-Punto's hornmethods-orchestrastudies for wagnertuba (3 vol.) – 22 compositions by Galla (duets & solos for horn & pno) – 9 compositions by Dauprat – 19 pieces for horn & piano – studies for horn & pno – 3 vol. duets – 3 vol. trios – 13 vol. horn-quartets (Liftl, Pizka, Aloys, Wunderer, some 18th cent.) – 5 vol. quintets (Hubertus-Mass, Lützow-etc) – 4 vol. octets – Music for hunting horns – Chambermusic.

MOZART & THE HORN

A MUST for every hornist. Expensive, but of greatest value for the hornist. On 276 + 12 pag. all existing manuscripts of Mozart's hornconcertos are reproduced as facsimiles of the original hand-writings. K. 495 in full colours. One can read Mozart's funny comments in K. 514 (Rondo in D) & K. 417, try the reconstructed fragments K.370b & 494a, complete K. 371 play some new duets of K. 487, admire Mozart's writings in 'Idomeneo' & in 'Cosi fan tutte'. Besides 140 pag. of facsimiles many historical notes about the compositions, about Viennese hornplaying, studymaterial about the handhorn, a comparison of different editions & a discography are included. The book is written in German & English. Heavy cloth-binding, old style paper, old format 13 x 9" square. Title in goldpressing. On request bound in halfleather or full calf leather. Hurry to get your copy!! More than one half of a total of 1.100 exemplares is sold now. Every exemplar is numbered by hand. Price: cloth DM 150.-, Halfleather DM 200.-, Leather DM 300.- For orders send a DM-cheque; for Airmail add DM 20.- For informations about the **Viennese-F-Horns (PUMPEN-HORNS)** and for the full catalogue of hornmusic send 2 international letter coupons or 1.- \$ US cash to

Hans Pizka, Postf. 1136, D-8011 Kirchheim/Germany

EDITION

Hans Pizka in München

A CLOSER LOOK, PAST AND FUTURE, AT THE RE-ENLIVENING OF THE CLARIN REGISTER FOR HORN MUSIC FROM 1720-1780

by Kurt Janetzky

[Almost] "*All Roads Lead to Rome*"
old saying!

The members of the Council of the City of Leipzig, Germany decided that it seemed to be high time to reach a final decision on how to honor the Senior of the famous Town Piper's Group, Gottfried Reiche (Born May 5, 1667-Oct. 6, 1734). The city fathers had gathered together for that occasion in the Ratsstube (The City Council Hall), a beautiful renaissance building and a real jewel from the genius architect, Hieronimus Lotter. It was suggested that the middle-aged man who had become famous as Joh. S. Bach's trumpeter at the Church of St. Thomas, should have his portrait painted by a famous painter. The portrait should then take the place of honor in the extensive Gallery of Famous Citizens in the city.

But before that decision could be carried out, some considerations had to be made.



Gottfried Reiche portrait. Note manuscript in left hand.

Gottfried Reiche started his apprenticeship in 1688 as a City Piper in Leipzig. In 1700, he had advanced to the position of "Learned Violinist" and finally earned the title in 1706 as "Accomplished Town Musician." Quite naturally, he mastered all the required instruments of that time — the oboe, dulcian, and the major stringed instruments, as well as the cornetto and the trumpet. However, he excelled in the ancient German tradition of Clarin playing as only few others could. Over the years, he became well-known as the leader of the small brass ensemble which performed twice daily at 10:00 a.m. and 6:00 p.m. from the balcony of the City Hall. One would have to travel far and wide to be able to listen to such spiritually uplifting music played in such a brilliant and gallant manner. His masterly composition "Tower Sonatas a 5" could be heard throughout the year.

In 1719, G. Reiche succeeded the deceased senior of the 'Stadt Pfeifern,' Christian Gencmer, and his fame had already spread beyond the country of Saxony and into the rest of Germany. The city fathers would have liked to portray him as the leader of the 3 trumpets and timpani as they played so festively in Bach's church music and filled the congregation of St. Thomas with joy and happiness. But this was not possible. A sharp and immediate protest from the Trumpeter's Guild of the capital city of Dresden would have surely followed such an action. With many endowed and assured privileges, the trumpeters at the King's Court in Dresden jealously guarded their rights. They dined at the officers' Tables and scorned the so-called "Beer fiddlers" and town pipers who could only afford to live in small, damp quarters where food was never plentiful enough. Never would they allow someone who did not belong to their Guild to be seen outside the church with a knightly Herald Trumpet that they alone were allowed to play, and much less, to be portrayed and immortalized with it. No, these problems were the least that the peace-loving city fathers wanted. The dismayed city fathers had to witness again and again the all too often bitter fights between J. S. Bach and the bureaucratic-minded clergymen. Nevertheless, the Leipzig city fathers were not to be daunted and devised a scheme to thwart the high-nosed Trumpeter's Guild of Dresden. If they would put into the hands of their admired Reiche, the little round hunting trumpet, instead of the forbidden knightly Long Trumpet, they would solve the problem in a very elegant manner. This horn had been made for him by the master instrument maker Wolf Wilhelm Haas in Nurnberg (1681-1760), and had been modeled after the Italian of French Cornets, because they were 'en vogue' (the fashion) as "Cors" or "Trompe de Chasse." If it would also be possible in that portrait that Reiche would hold a sheet of music in his hand, showing a trumpet tune or Fanfare written in the high range, as only Reiche could play, in C,D or even high F, (as hardly one of the Noble Trumpet Guild members could), then one could order the portrait from master painter Elias Gottlieb Hausmann (1695-1774). That is how it was decided and it indeed became a masterpiece.



Gottfried Reiche is portrayed as a powerful, yet good-natured and friendly figure, rather than as self-centered and proud. His instrument in the shape of a Horn, is wound 4 times and embossed on the Bell Garland with angel heads. As he stands, with his "sounding monogram" in his hand, he presents himself well as the unusually gifted and admired Master Clarin Player.

Four years later, in 1727, Johann Friederich Rossback made a copper engraving from the painting, and a limited number of prints were produced. Later, literally thousands of copies were sold which spread Reiche's name throughout the world.

He himself could enjoy his fame only for a few years. On October 5, 1734, he performed at an evening serenade, lighted by smoking torches in the marketplace. He played Bach's taxing Cantata (BWV 215 "Preise dein Gluecke, gesegnete Sachsen") in honor of the Saxon Crown Prince and King, August the Third of Poland. The morning after, he was found dead in the Town Pipers' Alley, apparently overcome by the strenuous piece and the fumes from the torches.

Unfortunately, almost all of G. Reiche's most likely extensive output of music was lost because of the lack of interest from the people surrounding him. Only his "24 Neue quatricinia" for one cornet and three trombones, which had been printed and published during his lifetime, is extant. They are model pieces of the Town Pipers' music of that era.

The portrayed instrument, Corno di Caccia, in Hausmann's painting was, until the beginning of World War II, the proud property of the Instrument Museum of the Karl Marx University of Leipzig. To save it from bombing damages, it was, together with other valuable items, carefully registered, weighed, sealed and packed in a large trunk, and secretly taken to a safe place. Not all of the museum's possessions returned again, and so, great was the happiness when the trunk in which the instrument had been so carefully packed, was finally unsealed and opened. Imagine, however, the horror when instead of the expected Corno di Caccia, there was only a brick wrapped in straw. It remains to our time, an unexplained mystery.

Despite the loss of the horn, to this day, the Hausmann portrait still hangs in the old City Hall in Leipzig, which is now called "The Museum for City History." The Museum is the only original source of materials for historians and musicologists with absolutely serious intentions and positions, like Karstaedt, Kirchmeyer, Kunitz, Morley-Pegge, Rassmussen, Robbins-Landon, Sachs, Schering, Terry or Woerthmueller. This is the source on which they have based their findings up to now. Unfortunately, jealous controversies have arisen concerning the form of the instrument. Every argument that speaks clearly for its classification as a trumpet, can also be viewed as justification for it to be called a horn. Horn or Trumpet, that was and still is the open question. In the end, the discussions have switched from the theoretical supposed and enforced standpoint "either, or" of the musicologist, to the more sensible "just as well" viewpoint of the practical musician.

So, it seems to be no coincidence, but must probably be the living spirit and the power of the continuous tradition, which enables a horn player as well as a trumpeter to

try to revive the art of Clarin Horn playing, which has been neglected since before 1800. The model for both undertakings has been Reiche's much disputed Town Piper's instrument. Before going further, let's look briefly at the past, where already Mendelssohn, who started the Bach Renaissance around 1880, had to hear over and over the words "impossible" from his horn players. All attempts to tackle the high notes seemed hopeless. Only through the overall re-enlivening of the "old music" was there a half hearted effort made which spawned a new interest and activity in this field.

In his Electro-Acoustic Research Study in Tessin, Hermann Scherchen, (1891-1966) tried to re-create with electronic means, the "really original Bach sound," with high and highest horn tones. Through hard work and effort on the part of many good brass players as well as instrument makers, a lot of horns with high pitches and different bore sizes were made. Almost all of them were unique and sadly to say, had limited use and importance. The development of the widely used F, Bb double Horn and the addition of a high F horn part, resulted in the ultra-modern Triple Horn. However, although the results of playing from the low to the high range on this horn are unquestionable advantages, there are great dangers involved which should not be taken lightly. These are not necessarily connected with the instrument itself, but rather with its unreasonable use.

The ease in playing extremely high parts leads surely to playing also such parts on the high horn which would not otherwise be necessary. In comparison to the effects of Hashish and other drugs, which are at first unnoticable, and then increasingly apparent, the overuse of the high horn quickly results in a loss of the beauty of sound and volume, and the player becomes totally dependent on the high horn. Nothing could be more disastrous for the newly acquired high range.

It seems necessary to make especially young horn players aware of what has happened to many solo trumpeters who were able with their high pitched, extremely small bored instruments to excite the easily applauding public, but were totally unable, when asked (with good right) to play Bruckner Symphonies and Wagner operas on the good old Bb trumpet. That has been the situation so far.

Now it has so happened that a trumpeter, Franz Xavier Streitwieser of Pottstown, Pennsylvania U.S.A., and the horn player Peter Damm, of Dresden, (D.D.R.), separated by an ocean and borders, absolutely independent of each other have taken the picture of Reiche's instrument as a model to base their similar undertakings. It is understandable that neither of them would be satisfied by just copying the original instrument. That is the reasoning behind Franz Streitwieser's decision to require from his instrument maker, Hans Gillhaus in Freiburg in Br. to include all the modern developments that are known today.

Exactly the same request was made by Peter Damm to his instrument maker, Friedbert Syhre in Leipzig D.D.R. Both of them achieved their goal, each one in his own way, but both to their full satisfaction. Pitch, bore sizes, mouthpieces, and other technical details, reach a happy medium in both instances, as each one will undoubtedly be willing to reveal to anyone who is interested. Horn players are used to fingering left handed, trumpeters finger with the right hand. Everything seems to have been considered and one can rightly assume that these instruments have developed into and



Peter Damm with Clarin Horn.
[Left hand fingering]



Franz Streitweiser with Clarin Trumpet.
[Right hand fingering]

are capable of satisfying all demands. These include the composers, J.J. Fix, J.D. Zelenka, Joh. Seb. Bach, J.D. Heinichen, J.A. Hasse, G. Phil. Telemann, J.M. Sperger, J.G. Neruda, F.A. Roesler, Jos. Haydn and Leop. Mozart, as well as including W.A. Mozart (with his duets K.V. 487).

First results have already shown their practical ability. The instrument made by Syhre was played in the historic St. Thomas Church in Leipzig, performing Cantatas by Joh. Seb. Bach. The Clarin Horn made by Gillhaus was played in several solo concerts as well as in numerous practical demonstrations in Southern Germany (and the Salzburg Festival), and also in Mr. Streitwieser's Trumpet Museum in Pottstown, Pennsylvania, U.S.A.

Syhre's instrument won a gold medal prize at the Leipzig Fair. The Clarin Horn made by Gillhaus was featured in several TV appearances in the U.S.A.

Anyone who has been fortunate enough to see and hear both instruments can be assured of the following: the future that Richard Strauss and Albert Schweitzer at the beginning of our century could only dream about, has been realized. Strauss quoted "They seem to be making now High F and C Horns", and Schweitzer said, "The time will come when Horn players will be able to play in the Clarin range again."

That is now a reality.



WIND MUSIC PUBLICATIONS



The Art of Brass Playing—by Philip Farkas	\$6.95
Method for French Horn—Volume I and Volume II by Milan Yancich	each \$2.00
Etude for Modern Valve Horn—by Felix de Grave	\$4.75
Grand Theoretical and Practical Method for the Valve Horn—by Joseph Schantl	\$5.95
Fifteen Solos for French Horn with Piano Arranged and Edited by Milan Yancich	\$5.95
8 Artistic Brass Sextets—by Philip Palmer Edited by Philip Farkas	\$9.00
The "Complete First Horn Parts to Johannes Brahms' Major Orchestral Works"	\$4.75
The "Complete First Horn Parts to Peter I. Tchaikowsky's Major Orchestral Works"	\$5.00
A Photographic Study of 40 Virtuoso Horn Players' Embouchures—by Philip Farkas	\$5.00
The "Complete First Clarinet Parts to Johannes Brahms' Major Orchestral Works"	\$5.50
A Practical Guide to French Horn Playing by Milan Yancich	\$8.50
Grand Duets for Horns by J. Blanc	\$4.50
Kling Horn-Schule	\$4.75
Duets for Two Flutes from the Piano Works of Scarlatti—Edited by Joseph Mariano	\$4.75
Six Duets for Two Horns by H. Kohler	\$2.00
30 Duets for Horn by J. J. Kenn	\$4.00
The "Complete First Horn Parts to Richard Strauss' Tone Poems"	\$5.00

New Release: Sound Teaching Recording to "A PRACTICAL GUIDE to FRENCH HORN PLAYING" performed and narrated by Milan Yancich. Long playing 4-Record Album. Price \$20.00. Add \$1.00 for Postage and Handling. Foreign orders add \$4.00 for Postage.

WIND MUSIC ★ INC.

153 Highland Parkway
Rochester, New York 14620

Prices subject to change

FRENCH HORN
MOUTHPIECES
MY 15—MY 13—MY 9
\$20.00

THE HELDEN HORN
BY ALEXANDER

RUECK- UND AUSBLICK ZUR WIEDERBELEBUNG DES CLARIN-REGISTERS DER HORNMUSIK VON ETWA 1720-1780.

by Kurt Janetsky

[Fast] *Alle Wege Fuehren nach Rom.*
[Altes Sprichwort]

Die Mitglieder des Rates der Stadt Leipzig fanden es an der Zeit zur Ehrung ihres Seniors der Stadtpfeifer, Gottfried Reiche (5.II.1667-6.X. 1734) endlich einen Beschluss zu fassen. Sie hatten sich in der Ratsstube des von Hieronymus Lotter als wahres Juwel der Renaissance errichteten Rathauses versammelt und es war vorgeschlagen, den inzwischen in die Mitte seiner 50er Jahre gekommenen Gottfried Reiche, den beruehmt gewordenen Trompeter des Thomaskantors Joh.Seb.Bach, von einem ersten Meister wuerdig portraetieren zu lassen. Das Gemaelde sollte dann der schon respektablen Bildergalerie ehrenwerter Buerger der Stadt im Grossen Festsaal ihres Rathauses als besonders glaenzendes Prunkstueck hinzugefuegt werden.

Zuvor galt es jedoch noch so manches Fuer und Wider zu erwaegen.

Gottfried Reiche hatte 1688 als Stadtpfeifergeselle seine musikantischen Dienste in Leipzig aufgenommen, war 1700 Kunstgeiger geworden und 1706 zum ordentlichen Stadtpfeifer aufgerueckt. Ganz selbstverstaendlich beherrschte er alle seinerzeit geforderten Stadtpfeiferinstrumente, hatte angemessene Faehigkeiten auf der Oboe, dem Dulzian und den hauptsaechlichsten Streichinstrumenten und zeichnete sich vor allem auf Zinken und Trompete aus, wobei er in der in Deutschland seit alters her gepflegten Kunst des Clarinblasens besonders glaenzte. Schon lange war er als Anfuehrer des kleinen Blechbläserensembles, das zweimal taeglich, um 10 Uhr vormittags und abends um 18 Uhr vom Altan des Rathauses herab die Stunden "abblies", ein stadtbekannter Kuenstler geworden. Man musste schon weit reisen, wenn man auch nur halbwegs so brillant gefaelligen Ohrenschaus und geistig erbauliche Gemuetsergoetzung erleben wollte, wie sie Reiche mit dem von ihm meisterhaft komponierten Turmsonaten a 5 alltaeglich bot. Als er nach dem Tode des Seniors der Ratsmusik, Christian Gentzmer, im Jahre 1719 dessen Nachfolger wurde, reichte Reiches Ruf schon laengst ueber die Grenzen der Stadt und ganz Sachsens weit hinaus.

Gar zu gern haetten ihn die Stadtvaeter auf dem Bild als Primarius der drei Trompeter gesehen, wie er zu droehnenden Pauken mit Bachs Jubelklaengen und seinem virtuos glaenzenden Instrument die Herzen der Thomasgemeinde mit festlicher Freude erfuellte. Aber gerade das ging doch wohl nicht an. Allzu arg waeren damit Einspruch und scharfer Protest der Herren von der Trompeterzunft in der nahen Residenz Dresden herausgefordert. Mit mancherlei Privilegien ausgestattet und immer wieder erneuerten Mandaten rueckversichert, sassen diese "heroisch-musikalischen Trompeten- und Paukenkuenstler" standesbewusst am Koeniglichen Hof, ueberwachten eifersuechtig die strikte Einhaltung aller ihrer Verguenstigungen, speisten an der Offizierstafel und sahen veraechtlich auf Bierfiedler, Kunstgeiger und Stadtpfeifer herab, die in engen und dumpfen Buergerstuben ihre oft genug recht duennen

Sueppchen loeffelten. Niemals haetten sie zugelassen, dass sich einer, der nicht ihrer Zunft angehoerte, ausser in der Kirche, mit einer nur ihnen allein gemaessen ritterlichen Laengsttrompete sehen oder hoeren, ja sogar abbilden und obendrein auch noch verewigen liess.

Nein, Aerger konnten die friedlichen Raete der Stadt keinesfalls brauchen. Mussten sie doch immer wieder mit Befremden erleben, wie sich die geistliche Obrigkeit, die Herren von Altar und Kanzel, mit ihrem Thomaskantor unentwegt kleinliche, aber auch recht ueble Reibereien leistete. Jedoch sass dem Rat der Schalk im Nacken und leicht war hier der hochnaesigen Trompeterzunft ein harmloses Schnippchen zu schlagen: Man brauchte dem verehrten Reiche doch nur statt der verbotenen Laengsttrompete das kleine Trompetenhoernchen in die Hand zu geben, das ihm Meister Wolf Wilhelm Haas aus Nuernberg (1681-1760) nach Art der italienischen oder franzoesischen cornets gebaut, und wie sie gerade aus Frankreich als cors ou

trompes de chasse "bey itziger Zeit en vogue" gekommen. Wenn es moeglich waere auf dem Bild ein Notenblatt mit einem Trompeterstueckchen sehen zu lassen, so wie es nur Reiche in hoher Stimmung, vielleicht in c, d oder gar hoch-f wie kaum einer von der hehren Zunft zu blasen verstand, dann konnte man getrost das Portraet Meister Elias Gottlieb Haussmann (1696-1774) in Auftrag geben. So geschah es und es wurde ein Meisterwerk.

Wir sehen darauf wie Gottfried Reiche als barocke Kraftgestalt, mehr gutmuetig und freundlich als selbstbewusst oder gar stolz, sein in Hoernerart vierfach gewundenes Instrument mit den typischen Engelskoepfchen am Stuerzenrand verziert, in Bereitschaft haelt, um sich dem Betrachter mit seiner Kennmelodie, einer Art Klangmonogramm, als ueberragend begnadeter Meisterblaeser vorzustellen.

Vier Jahre spaeter (1727) fertigte nach diesem Oelportraet Johann Friedrich Rossbach einen Kupferstich an, der in vielen Abzuegen und spaeter taesendfach kopiert, Reiches fast legendaeren Ruhm in aller Welt verbreitete. Er selbst konnte sich nur noch wenige Jahre seines wohlverdienten Rufes erfreuen. Am 5.X.1734 blies er noch bie einem naechtlichen Staendchen zu Ehren des Saechsichen Kurfuersten und Koenigs August III. von Polen im Schein qualmender Fackeln auf dem Markt zu Leipzig Bachs Huldigungs-Kantate "Preise dein Gluecke, gesegnetes Sachsen" (BWV 215). Am Morgen darauf brach Reiche "weil Tages vorhero bei der Koeniglichen Musique wegen des Blasens grosse strapazzen gehabt und auch der Fackelrauch ihm sehr beschwerlich", im Stadtpfeifergaesslein tot zusammen.

Fast das ganze, gewiss recht ueppige kompositorische Erbe Reiches ging durch unversaendliche Gleichgueltigkeit seiner Umwelt verloren. Nur die schon zu seinen Lebzeiten (1696) gedruckten "Vier und zwantzig Neue Quatricinia Mit Einem Cornett und drey Trombonen", Glanzleistungen damaliger Stadtpfeiferkunst, sind uns ueberliefert.

Das auf dem Haussmann-Portraet abgebildete "corno di caccia" war jedoch, zumindest bis zum Zweiten Weltkrieg, noch stolzer Besitz des Instrumentenmuseums der Karl-Marx-Universitaet zu Leipzig. Um es vor Bombenschaeden zu bewahren, wurde es zusammen mit vielen anderen Wertstuecken des Museums sorgfaeltig in

grosse Transportkisten gepackt, die alle genau registriert, signiert und wohlverplombt in streng geheimgehaltenen Orten mehr oder weniger sicheren Unterschlupf fanden. Nicht alles kam zurueck. Gross war jedoch die Freude, als die Kiste, in der das Reiche-Instrument seinerzeit verpackt war, doch noch vollkommen unbeschadigt und wohlbehalten im Leipziger Museum auftauchte. Viel groesser war aber das Entsetzen, als man statt der kostbaren Reiche-Reliquie nur einen sorgsam in Stroh gebetteten Ziegelstein fand. Fuerwahr eine boese, bis jetzt noch voellig ungeklaerte Mystifikation!

Das von Haussmann gemalte Reiche-Portraet haengt jedoch auch heute noch in dem zum "Museum fuer Stadtgeschichte" umgewandelten "Alten Rathaus" zu Leipzig. Es ist die einzig verbliebene Originalquelle, aus der Wissenschaftler von unbedingter Kompetenz wie Karstaedt, Kirchmeyer, Kunitz, Morley-Pegge, Rasmussen, Robbins-Landon, Sachs, Schering, Terry oder Woerthmueller ihre untruglichen Beweise fuer immer wieder neue Disputationen schoepften, sich leider aber auch viele unfruchtbare Auseinandersetzungen streitsuechtiger Eiferer ergaben. Jedem Argument, das ohne Zweifel einwandfrei fuer Trompete zeugte, konnte ein anderes entgegengehalten werden, das gleichfalls klar und offensichtlich nur fuer Horn bestimmend war. Horn oder Trompete, das war und blieb die noch immer offene Frage. Letztendlich wurde aus dem angeblich zwingenden Entweder-Oder der wissenschaftlichen Fachexperten das wesentlich konziliantere Sowohl-Als-auch der Maenner der Praxis.

So scheint es auch kein Zufall, sondern muss doch wohl der lebendige Geist und die Kraft der stets fortwirkenden Tradition gewesen sein, welche einen Hornisten und einen Trompeter gleichzeitig dazu bewog, die den letzten Blaesergenerationen vor 1800 verloren gegangene Beherrschung der Horn-Clarinlage mit dem Stadtpfeiferinstrument Gottfried Reiches wiederzuerobern.

Zuvor jedoch ein kurzer Blick zurueck:

Schon Mendelssohn musste es betrueblich finden, bei der Renaissance der Werke Bachs am Ende der 20er Jahre des vorigen Jahrhunderts, immer wieder nur das "Unmoeglich" seiner Hornisten hoeren zu muessen.

Alles Bemuehen um die hohen Toene blieb freilich zunaechst vergeblich. Erst die allgemeine Wiedererweckung der "Alten Musik" gab dem bisher nur halbherzigen Bestreben neuen Anreiz und Auftrieb.

In seinem elektro-akustischen Forschungsinstitute im Tessin demonstrierte Hermann Scherchen (1891-1966) mit kuenstlich erzeugten Klaengen, wie ein "wirklich originaler Bach-sound" mit hohen und hoechsten Horntoenen eigentlich klingen muesste.

Dem Fleiss und der Experimentierlust vieler tuechtiger Blaeser und Instrumentenbauer war es dann zu verdanken, dass eine Menge von Hoernern in hohen Stimmungen und unterschiedlichsten Mensuren entstand. Fast alle blieben jedoch Einzelercheinungen von leider nur beschraenkter Bedeutung.

Weit Groessere Wirkung zeitigt aber das aus dem allgemein gebraeuchlichen

F/B-Doppelhorn durch Aufstocken eines hoch-F-Hornteils entstandene hochmoderne Tripelhorn.

Sein bereits meist tadelloses Funktionieren beim Ueberwechseln von den tieferen zur hoeheren Stimmung und die (relativ!) muelose Ansprache der ersehnten hohen Toene sind sein unbestrittenen Vorzuege. Leider bergen aber gerade diese nicht zu unterschaezende Gefahren in sich. Sie liegen nicht am Instrument, wohl aber an seinem unvernuenftigen Gebrauch. Die nur scheinbar weit groessere Leichtigkeit, mit der sich auch ungewoehnlich hoch liegende Stellen bewaeltigen lassen, verfuehrt unweigerlich dazu selbst solche Partien auf der hohen Stimmung zu blasen, bei denen es absolut noch nicht noetig waere. Wie bei Haschisch oder anderen Drogen stellt sich zunaechst fast unmerklich, dann aber doch recht bedenklich, auf Kosten der sonoren Tonschoenheit, ueberraschend schnell Gewoehnung, ja Sucht und totale Abhaengigkeit ein. Nichts koennte fuer die soeben erst gewonnene Hoehe unzutraeglicher sein.

Es scheint deshalb geboten vor allem juengere Hornisten vor dem boesen Erwachen zu bewahren, das schon so mancher Solotrompeter erleben musste, der mit seinem in hoher Stimmung extrem eng mensurierten Instrument das stets beifallsfreudige Publikum begeisterte, jedoch hoffnungslos ueberfordert war, wenn man von ihm (mit vollem Recht!) verlangte, Bruckner-Sinfonien oder Wagner-Opern auf der guten alten B-Trompete zu blasen.

So etwa die Lage bisher.

Nun ist also dem Trompeter Franz Xaver Streitwieser, Pottstown, Pennsylvania (USA) und dem Hornisten Peter Damm, Dresden (DDR), durch Ozean und Grenzen getrennt, vollkommen unabhaengig voneinander, das Instrument Reiches gemeinsam Keimzelle und Vorbild ihrer voellig gleichen Bestrebungen geworden. Es versteht sich von selbst, dass keinem von ihnen mit einer blossen Kopie gedient sein konnte. F.X.Streitwieser verlangte deshalb von seinem Instrumentenmacher Hans Gillhaus in Freiburg (BRD) das Instrument Reiches von damals mit den technisch allmodernsten Erfordernissen von heute auszustatten. Genau dasselbe erbat sich P.Damm von seinem Instrumentenbauer Friedbert Syhre in Leipzig (DDR). Beide erreichten, wenn auch jeder auf seine Weise, so doch zur jeweils groessten Zufriedenheit, das gleichermassen angestrebte Ziel.

Stimmungen, Messuren, Mundstuecke und jedes technische Detail, worueber jeder fuer sich ganz sicher gerne Auskunft geben wird, treffen sich jeweils auf mittlerer Linie. Hornisten greifen wie gewohnt links, Trompeter dagegen rechts. An alles scheint gedacht und man kann annehmen, dass es Instrumente geworden sind, die allen Anforderungen, die Komponisten wie etwa J.J.Fux, J.D.Zelenka, Joh.Seb.Bach, J.D.Heinichen, J.A.Hasse, G.Phil.Teleman, J.M.Sperger, J.G.Neruda, F.A.Roesler, Jos.Haydn und Leop.Mozart oder auch noch W.A.Mozart (mit seinen Duetten K.V.487) an die Blaeser ihrer Zeit stellten, auch heut sehr wohl wieder imstande sind, gerecht zu werden.

Erste Beweise dafuer hat die Praxis schon erbracht:

Das Instrument Friedbert Syhres an historischer Staette, der Thomaskirche zu

Leipzig, mit verschiedenen Kantaten Joh.Seb.Bachs; das Clarin-Horn von Hans Gillhaus bei mehreren konzerten im Sueddeutschen Raum und zohheichen praktischen Demonstrationen die F.X.Streitwieser in dem Trompetenmuseum der Streitwieser-foundation in Pottstown veranstaltete.

Syhres Instrument wurde inzwischen auf der Leipziger Messe mit einer goldenen Medaille ausgezeichnet, auf das Clarin-Horn von Gillhaus hat das amerikanische Fernsehen mehrfach lobend hingewiesen. Jeder, der es erleben konnte, darf vollkommen sicher sein: Die Zukunft, die sich Richard Strauss und Albert Schweitzer am Anfang unseres Jahrhunderts nur hoffnungsvoll ertraeumten ("es sollen jetzt hoch-F- und hoch-C-Hoerner gebaut werden" und "die Zeit wo unsere Hornisten die Hoehe wieder beherrschen") hat bereits begonnen.



HORN SPECIALIST



ATKINSON MUSIC COMPANY

4350 LANKERSHIM BOULEVARD
NO. HOLLYWOOD, CALIF. 91602 DEPT. C

REPAIR — REBUILD — CUSTOMIZE

Screw Bells — Inert Annealing — Valve Plating — Mouthpipes
Mutes — Deluxe Flat Cases — Parts Fabrication

USED & RARE HORNS

Custom Made: Singles — Doubles — Descants — Hand Horns

ROBERT ATKINSON

(213) 763-6291

MARK ATKINSON

STRAVINSKY'S F SHARP

by Christopher Leuba

Most performers can recall certain passages which continually annoy them: spots where it is difficult to pin down exactly the nature of the problem. One practices the passage endlessly at home, but in coming to the actual orchestral performance, finds that the "feel" is totally different, often disconcerting. It almost makes one question the value of practice. One such place which has always troubled me is the first sounding F# in the Final movement of Stravinsky's *Firebird*.

Final

144 Lento maestoso ♩ = 64.
Solo
Horn I p dolce, cantabile
Violin I p
Violin II p
Viola p
Violoncello p
Double Bass p

For me, it is not a question of "hearing" the note; the modulations from the preceding Berceuse lead the listener to the Horn's F#, in B Major, and no other note. This harmonic progression has always impressed me as would a perfect landing of an aeroplane, "on instruments" in a dense fog. But, what resistance I have often felt in getting that F# out of the instrument!

Looking carefully at the score, I have noted two possible problems:

1) Stravinsky's notation is careless: there is a key change to B Major, indicated in the strings and yet, there is no accidental D natural in the cello and stringed bass parts, which is necessary to produce the required F# harmonic. (The Broude Bros. score of the complete ballet does show the correct D natural.) This seems to be a simple error. Yet, with less experienced players, many haven't the slightest idea of the note they are seeking or how to go about getting it. Indeed, I recently observed a conductor attempting to bring order to the sonic chaos and actively disseminating misinformation, in telling his cellos and basses, "No, no, F natural!" So, a scratchy *tremolo* emanating from the basses just behind the Hornist is not about to help create a favorable sonic environment for the Hornist to play the desired F sharp.

2) More subtle, but of equal importance is the fact that Stravinsky has made an unwise choice in the selection of the F# as an harmonic for the strings: the F# played on the open D string is a *fifth harmonic* and is flat to the F# needed for B Major. The Hornist always feels an abrasive resistance on the lips, as these low F sharps feed back through the instrument.

I doubt that there can be a rational solution to this anomaly, it being impossible to retune the open D strings accurately during a performance. An artificial, fingered harmonic is easily possible on the cello, though cellists would justifiably complain at being required to hold this position during the entire passage; on the stringed bass, however, the reach is too great for an artificial harmonic to be possible.

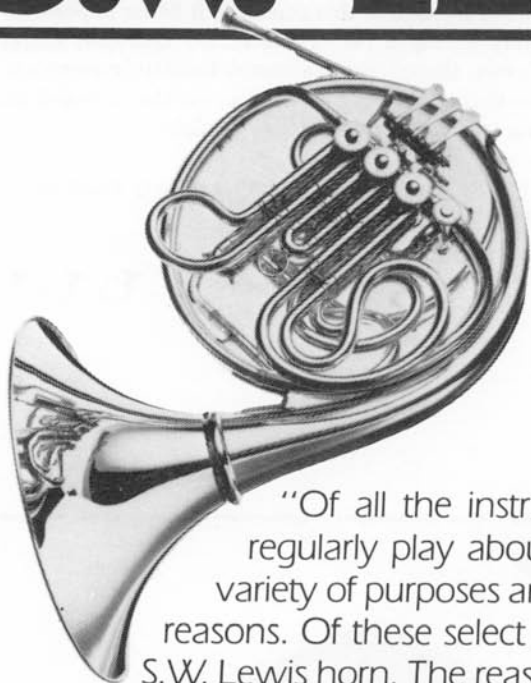
For Hornists, it seems that this note will always remain an uneasy moment in an otherwise beautiful and tranquil musical texture.



Actual size. Belt buckles such as were sold in Trossingen, Germany in August 1980. \$10.80 F.O.B. Scottsdale, Arizona. Check with order please. Other instruments are also available, i.e. violin, G Clef, Piano, Banjo, Drum, Guitar, Trumpet etc.

The Youngbloods
5041 N. 69th Place
Scottsdale, AZ 85253
602-945-6738

S.W. LEWIS



"Of all the instruments I own, I regularly play about four and for a variety of purposes and quite personal reasons. Of these select horns, one is an S.W. Lewis horn. The reason I play a Lewis horn is that I know of no other hand-crafted horn with better material, finer craftsmanship, a more even scale, or a lovelier tone than this horn. Steven Lewis is maintaining the fine tradition of C.F. Schmidt, Carl Geyer, and Jerry Lechniuk in both quality of tone and workmanship."

Dale Clevenger

Principal Horn of the
Chicago Symphony Orchestra

S.W. LEWIS ORCHESTRAL HORNS

410 S. Michigan Ave., Suite 439

Chicago, Illinois 60605 USA

Telephone (312) 939-1710

HORN WORKSHOP IN SOUTH AFRICA

by Sean Kierman

We made horn history in South Africa, and perhaps for the African continent by having our first Workshop on the weekend of 27 February to 1 March 1981. Bloemfontein in the Orange Free State has the advantage of being very central in this country as well as being the historic focal point of brass education here. Hornists came from Johannesburg and Pretoria in the Transvaal and from Cape Town, Stellenbosch and Port Elizabeth in the Cape Province, plus one player from South West Africa/Namibia. Participants included a number of full-time professionals and lecturers, and ranged down through university horn-majors and school pupils to a nine-year-old hornist. The accompanying picture shows the participants.



Participants of the South African Horn Workshop.

The first initiative was taken by Chris Boyle of the National Symphony Orchestra of the South African Broadcasting Corporation in Johannesburg, and he and Ernest Kettenring of the Orange Free State Department of Education started the ball rolling. Our hosts were the University of the O.F.S. and the S.A.B.C. were sponsors. The catalyst for the Workshop was the concert tour by I.H.S. Advisory Council member Meir Rimón of the Israel Philharmonic Orchestra. Meir took much of the responsibility for the Workshop on his own capable shoulders: lecturing, conducting the horn ensemble, concertising and giving master classes in this all-too-short two days.

Our panel of horn clinicians included Meir Rimón, Chris Boyle and John James of the National Symphony, and Sean Kierman of the University of Port Elizabeth. Ozzie

Osman, trombonist, and Roger Penning, trumpeter, representing the O.F.S. Department of Education, participated in panel discussions and assisted with the administration of the Workshop.

Meir played a number of recently-published pieces from Israel including some of his 'Nigunim', all presented with typical panache and beautifully projected tone on his Alexander triple horn. Meir and Chris played the Beethoven Sextet with a Bloemfontein ensemble and John James, principal of the National Symphony, presented a Mozart Quintet of considerable beauty. For the rest, it was interminable horn-talk and horn-grooves, as we say down here, for Africa!

The final concert on Sunday afternoon centered characteristically on the performance of the full horn choir, and I say characteristically because the best professionals played with ease and good humor alongside young players, united by their enthusiasm and love for the horn. Hornplaying is in its nascence in South Africa, but our efforts have begun to show results as evidenced by a wave of fine young talents which will reach the country's orchestras in due course. This was our first Workshop, and our next one ought to see a doubling in participants and an audible rise in student playing standards, spurred by what we heard and experienced at this Workshop.



HORN T-SHIRTS



in BLUE, RED or YELLOW

Adult sizes: \$7.00 each. Sizes S,M,L,XL.
Women's French cut: \$8.00 each. Sizes S,M,L.
Children's sizes: \$6.00 each. Sizes M,L.
Add \$1.00 per shirt for postage and handling.

Send check or money order to:

GMS GRAPHICS

35 Ellwood St.
Trenton, NJ 08610
Other instruments available.
Send for brochure.

ESPECIALLY FOR HORN PLAYERS



DATEBOOKS -crafted in rich brown leather with horn design embossed on cover. A great way to keep organized! Available in two sizes; ideal for pocket or purse. Address book also available. Refillable.

Large (4" x 5 1/2") \$17.95
Small (3 1/4" x 4") \$11.95
Address (3 1/4" x 4 1/2") \$ 7.95

BELT & BUCKLE -

replica of horn in solid brass for your own belt, or get horn buckle and sturdy, 1 3/4" wide leather belt. Belt colors: natural, brown, black or russet.



Buckle only \$ 9.95
Belt & Buckle \$18.95

Please send me the following:

☐ Lge. datebook ☐ Sm. datebook ☐ Address book \$ _____

☐ Horn buckle ☐ Belt & buckle \$ _____

(Belt color _____; Waist size _____) \$ _____

Postage & handling \$ 1.00

(Ontario residents add 7% sales tax.) Total \$ _____

Use your VISA to order (send name, card no., expiry date and signature), or make cheque or money order payable to:

THE MUSIC BOX

310 Sunnyside Ave., Toronto, Ontario, Canada M6R 2R2

SORROW, STAY

John Dowland (1600)

arr.: Wendell Hoss

SLOW - NOT FASTER THAN $\text{♩} = 60$

mf dim. p dim. p

mf mf

(NOT RHYTHMICAL) SIMILE

cresc. p cresc. p mf

©International Horn Society 1981
All Rights Reserved
Printed in the United States of America

A handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style. The score begins with a double bar line and a key signature change to one sharp. The notation includes various note values, rests, and dynamic markings such as *dim.*, *p*, *f*, *cresc.*, and *dim.*. The piece concludes with a double bar line and a key signature change to one sharp. The score is written on a single staff, with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style. The score begins with a double bar line and a key signature change to one sharp. The notation includes various note values, rests, and dynamic markings such as *dim.*, *p*, *f*, *cresc.*, and *dim.*. The piece concludes with a double bar line and a key signature change to one sharp.

SORROW, STAY

John Dowland (1600)
arr.: Wendell Hoss

SLOW - NOT FASTER THAN $\text{♩} = 60$

The musical score is written for a two-staff instrument, likely a lute or guitar. It begins with a tempo instruction: "SLOW - NOT FASTER THAN $\text{♩} = 60$ ". The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into ten systems, each with two staves. The first system starts with a mezzo-forte (mf) dynamic. The second system includes a piano (p) dynamic and a "dim." (diminuendo) instruction. The third system continues with a piano (p) dynamic. The fourth system features a mezzo-forte (mf) dynamic. The fifth system includes a mezzo-forte (mf) dynamic. The sixth system has a mezzo-forte (mf) dynamic and a "NOT RHYTHMICAL" instruction. The seventh system includes a mezzo-forte (mf) dynamic and a "SIMILIE" instruction. The eighth system features a mezzo-forte (mf) dynamic and a "cresc." (crescendo) instruction. The ninth system includes a mezzo-forte (mf) dynamic and a "cresc." (crescendo) instruction. The tenth system features a mezzo-forte (mf) dynamic and a "cresc." (crescendo) instruction.

dim. p

dim. p

p cresc. mf

p cresc. mf

dim. p

dim. p

©International Horn Society 1981
 All Rights Reserved
 Printed in the United States of America

**BRASS
-ANTHOLOGY**

Brass Anthology

Nearly 900 pages containing more than 300 articles on every imaginable brass playing and teaching subject. From 34 years of *The Instrumentalist*, this volume is a gold mine of practical teaching tips, useful playing hints, brass instrument history, and repair and maintenance techniques. In the *Brass Anthology* band and orchestra directors, private teachers, performers, and students will find the last word on warm-ups, articulation, breathing, embouchure, intonation, mouthpieces, and literature. Illustrations, photographs, charts, music examples, and diagrams

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. **\$33, hardbound, 886 pages.**

The Instrumentalist

The Instrumentalist is written for band and orchestra directors and teachers of the instruments in these groups. Your \$14.50 (subscription price) will be well-spent: it will reap results that are not only practical in terms of teaching success, but personal in terms of your own increased musicianship and knowledge of music. We feature interviews and articles with and by famous musicians — performers such as Phillip Farkas, conductors such as Frederick Fennell and Arnold Gabriel, and composers such as Francis McBeth — and articles pertaining to all aspects of school music teaching. In addition we feature reviews of the latest music for band, orchestra, and ensembles; and our clinic section gives practical advice for learning, teaching, and performing on all the instruments.

RATES

The *Instrumentalist* is published 12 times annually. Subscription rates: \$14.50 for one year; \$27 for two years; \$39 for three years. (Add \$2.50 per year for foreign subscriptions.) All orders payable in U.S. currency.

**The Instrumentalist Co.,
1418 Lake St., Evanston, Illinois**



LUCKY #13

by Elaine Braun

A whole week went by without a word about the number 13, proving that at least 250 Horn players are not particularly superstitious. But #13 had some special touches arranged by hosts Roy Schaberg and Gerry Mulherin. "I ♥ New York"—complete with wine, cheese, fruit, and vichy water — our greeting in most dormitory rooms at the State University College of Arts and Sciences in Potsdam New York, (10 points for wine and cheese!). Roy Schaberg welcomed everyone by thanking them for persevering in their quest of Potsdam, even through 6¼ miles of red clay mud which made up Route 11 (the main road in and out of Potsdam), and the torn up road which leads to the campus (-6 points). The water in Potsdam has a high sulphur content, and so has a yellowish cast, and a taste to match (have you ever brushed your teeth with vichy water? Another -4 points). It took two days to find out the secret of how to get a hot shower, but after that, everyone seemed to manage.

What are these points all about? Well, we shared the campus with a young man's basketball training camp, and we understand that our late evening Horn playing kept them awake. We also understand that they did not always shower before meals! (That makes the score Horn players 0, basketball camp -2). The first two meals were a little rough; but fortunately the cafeteria was big enough for all, and a workable solution for herding the cattle at feeding time was reached by the second day.

The workshop schedule was set with two sessions in the morning, two in the afternoon, and a concert in the evening. In between sessions were opportunities to frequent the music vendors' room, the instrument manufacturers' exhibits, and the coffee and doughnut room (2 points!). All activities were located in the same building, a catacomb; confusing at first, but basically sensible in layout. The hall itself (Sara M. Snell Theater) was quite large, a bit live, but AT LAST, a place where people with long legs could sit in comfort! (2 points). We needed the extra room to scratch our mosquito bites! (-4). A rather highly cultured, giant species of mosquito is raised in Potsdam, and they attend all evening concerts and receptions.

The Sunday evening welcome concert featured a variety of groups which included Horn. First was the Faculty Brass Quintet, which played works by resident composers Arthur Frackenpohl and Robert Washburn. Their first Trumpet, Gordon Mathie, pointed out the important spots in these works, drawing our attention to the Horn solos in each movement, and the important rhythmical device played by the Horn in the last movement of the Frackenpohl work. What was this very important rhythmical advice? Why, afterbeats of course, (no points for a missed foul shot). I will not attempt to list every work played on every recital of the workshop — you know most of them anyway. The Potsdam Horn *Octet* with ten Horns (this is a teachers college?), played the Alec Wilder 6 x 4 *Quartets*, (-2), and after intermission, the Faculty Woodwind Octet played three pieces. Another special touch was FREE beer (up to two kegs) at the madstoP (get it? 4 points!) after every evening concert (I had two drinks on the house, the mosquitos had 15 on me! -2).

The opening session of the week was a lecture by one very tired Ifor James. It took longer than planned for him and side-kick Frank Lloyd to make the trip from England via Montreal to Potsdam. "So", he said, "just shout if there's a silence that goes on too long." This was Mr. James' first appearance at an IHS Workshop, and we learned two important things from his lecture:

1. What really is taking place when a note just does not speak — the James theory is that there is a living mold on the inside of the Horn, and as a living thing, it needs to breathe once in a while. If it happens that you play in your usual correct manner, and no note speaks, it is because at that very moment, the mold is breathing in! (out of bounds — foul — clean sneakers!)

2. Most method books for Horn progress too quickly, and demands are made upon students to do too much, too soon. There must be more time spent on basic training and this must be done playing with other people as well as by oneself. The idea is that we learn as much valuable information from playing with other people as we do from playing alone. These other people need not be Horn players; they can be other instrumentalists or singers, as long as the goals are parallel. (It is interesting to note that Mr. James played along with the master class participants from time to time; the first time in our memory that this has been done in an IHS Workshop master class.)

Next, Louis Stout and his assistant Laura Klock showed us all about the development of the Horn through his marvelous collection of instruments; from the Conch shell to the delicately painted bells of the natural horns. They played excerpts



Dave Krehbiel offers living proof that conductors can cue with their eyes closed.
[Leland Bartholomew photo]

from the literature on the instruments for which they were written; a valuable lesson for us all.

Master classes were given throughout the week by Edwin Thayer, Philip Farkas, Ifor James, Frank Lloyd, and Francis Orval. All participants in these classes played very well, and the comments and suggestions gave new and valuable insights into the pieces.

Meir Rimón gave a recital on Monday afternoon, replacing Guelfo Nalli who could not attend due to last minute contractual obligations at home in Argentina. Mr. Rimón played (among other, more challenging pieces) the St. Saëns "Romance" (Op. 36), (someone had to play it because Alan Civil was not there). The accompanist for this recital was Robin MacMillan (a Canadian — the only one performing on the program -1). The recital went very well, and afterwards there was a small gathering at Herb's Place — that famous Green Van!

Monday evening brought another new face to workshop audiences, that of Philip Myers. This recital added a new dimension to playing the Horn as Mr. Myers is a representative of a special school of playing in the New York area; a school whose style is patterned after the fine playing of Mr. James Chambers — for many years Principal Horn of the New York Philharmonic Orchestra. Mr. Chambers attended the workshop, and special tribute was given him at the IHS Banquet on Thursday evening.

Tuesday morning, Edwin Thayer discussed his job with the National Symphony of Washington D.C. As Principal Horn, he described the job as one where you "come out



Dejeuner with Madame Orval, Daniel Bourgue and Francis Orval.

and play." The National Symphony follows the European tradition of waiting off-stage until curtain time, then entering *en-masse* to play. This can be difficult if the first piece on the program is Bernstein's "On The Waterfront" or "Oberon." In order to play well under these conditions, you must "use plenty of air, and a pencil sharpener on your tongue." It was pointed out that conductors ask for some crazy things from their Horn players, and it behooves the players to give those suggestions a try. However, keep in mind that when the conductor is on the concert podium, "he is like a traffic cop, and has only so much control" (as long as he/she doesn't hold a grudge!). One memorable story related a good way to convince the conductor not to place the Horns in front of the Timpani: Place a lighted cigarette alongside the leadpipe of the Horn in playing position. When the Timpani is struck, you should notice waves in the smoke rising from the cigarette—back pressure. Try that on your conductor.

Daniel Bourgue was next with an historical survey of the French hunting horn tradition—*Venerie*. He gave an explanation of the procedure of the hunt (see also *Horn Call*, April 1981, XI #2, "*Trompes de Chasse*" by Henri Gaubert, pp. 31-35), and explained the difference between the *Trompe*, which came from the Greek 'Tuba,' originally a straight instrument made out of bronze and about four feet in length, and the *Cor*, which came to us from the animal Horn. He spoke of the development of the *Trompe*, and played hunting calls on this instrument. A *Trompe* in D can be heard a distance of 1 Km in the woods (even farther in the music building at Potsdam!). Mr. Bourgue's lecture was in French, and was translated for us by Rosalinda Ramos. The mostly American audience, not accustomed to translating situations, had a tendency to talk among themselves during the French portion, and listen to the translation. There were many in the audience (Canadians mostly) who understood French, and it was sometimes difficult to hear. (My, my, is this a touch of militance?).

Tuesday afternoon included "Conversations with Philip Farkas" who figures that since the passing of Wendell Hoss, he has a new role at these workshops—a sort of elder statesman, or 'Godfather' of Horn players. "I played the bugle and the piano, and decided that the bugle was the more musical of the two." He played Tuba in the Junior High band, and thereafter came to the Horn. As he noted, "Conversations" implies input from another source, so he entertained questions from the audience, as well as requests for more stories! With the aid of Jim Winter, skilled conductor and actor, Mr. Farkas played out one of his favorite Oberon stories; the one where the conductor starts but the Horn player doesn't and when the conductor comes through the orchestra to get him, the Horn whips off the three notes. If you don't know this story, ask someone, it can't be done justice here.

Next, the New York Philharmonic Horn section gave a recital; Mr. Myers introduced the members of his section. He quipped that sometimes people confuse him with his side-kick Jerome Ashby (you had to be there for that one!). Myers, Ashby, John Carabella, Ranier De-Intinis, and William Kuyper teamed up to play duets, trios, and the Tcherepnine Quartet. After intermission, the section played a set of orchestral excerpts which demonstrated why this group of men ranks high on the list of fine orchestra horn sections in America.

After dinner and a mass choir rehearsal, there was a joint recital by Arthur (Dave) Krehbiel and Edwin (Ted) Thayer. The program began with the Leopold Mozart

Concerto which gave ample opportunity for us to hear Mr. Krehbiel's famous, award-winning trills. Mr. Thayer's playing of the Wilder *Sonata N. 3* with pianist Elizabeth Baritaud, was a beautiful tribute to a gentle, mysterious man who passed away too soon to attend this workshop and to receive the recognition he deserved from those who respected and loved him. Another touching piece was the Swedish song played as part of a set of songs by Mr. Krehbiel. He explained beforehand that it was a tune he had often heard his father-in-law sing, and was a melody depicting the love of that man's homeland. This fine recital ended with selected Mozart duets.

Mr. Krehbiel's Wednesday morning lecture discussed the attitude of 'creative not-caring'. The principle involved here seems to be that if you try as hard as you can to miss a particular note, you won't be able to do it. (Either I'm not trying hard enough, or I'm very convincing; when I say miss, I miss!). But behind this point lies the more basic one, that if one cares only about making right notes all the time, one may miss the more important aspects of the music.

The middle of the day was given to master classes, and at 3 pm, Philip Myers gave another solo recital. This time works from the twentieth century were featured including works by Horn players Vitali Buyanovsky and William Slocum.

After dinner there was another mass choir rehearsal and another fine joint recital by Gail Williams and Francis Orval. Their accompanist was Mary Ann Covert — and she had a heavy evening! At one point while Ms. Williams was playing, a well meaning lady in the audience snapped a flash camera. This, after the usual announcement by our host that flash photos should be avoided during performances. Seated near the back of



The famed Alpbhorn consort of Workshop XIII. Please note the special Alpbaton wielded by conductor Marvin McCoy, extreme left. [Workshop XIII photo]

the hall, Roy Schaberg muttered under his breath about people who don't pay attention to announcements, only to discover that the photographer was his mother! "Aw, Mom!" (-1). The recital progressed without notice of the incident, and again, ended with Horn duets. During this trip to the madstoP, we drank in peace—the mosquitos just couldn't keep up the pace, or had 'pigged-out' so badly the night before that they couldn't stand the sight of blood!

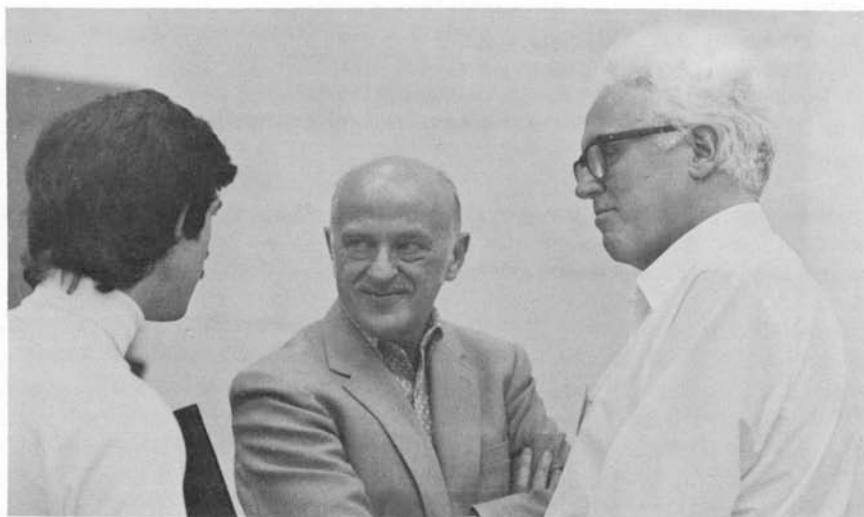
Sometime along in here, Ifor James lost his teeth. There was no brawl, these teeth were extra, but valuable ones. Shortly after the announcement of their loss, the teeth were found and returned (1 point for honesty among Horn players at Potsdam).

Thursday morning was a bit different — in fact all of Thursday was a bit different. Instead of settling down in our spacious orange seats, we spread out on the front lawn (near the giant sculpture that doubles as a paperweight holding down the piece of lawn which is separated from the music building and grounds by the u-shaped entrance drive), to hear a concert by the beautiful but unpredictable and dangerous Wild Mountain Alphorns. Marvin McCoy was the Alphorn tamer, and he skillfully and lovingly cajoled and directed them through their performance on the steps of the music building. (Several times I was glad that the entrance drive created a natural barrier to keep the Alphorns apart from the crowd of onlookers). It was a damp but not-raining-yet morning. The air, heavy with moisture and blowing somewhat, carried the sound of the Horns off to echo against distant buildings. So well in control was Mr. McCoy that at one point, a group of regular horns were able to join one of the wild horns for a special piece. In a finale feat of courage and daring, all the Alphorns played a piece together. A truly amazing performance (5 points for the Alphorn performance, ranked No. 1 in the North American League!).

Next, a new feature that has been seen from time to time and hopefully will become a part of every workshop, a recital by selected participants. This time we heard Robert Pruzin, Burton Hardin, and William Scharnberg, all teachers in Universities throughout the United States. The concert was especially memorable for Gayle Cheseboro who accompanied Mr. Hardin as a last minute replacement. This particular Danzi *Konzert in E-dur* seemed to be a piano sonata with Horn accompaniment! Bravo Gayle! (2 points for great substitutions). One of Mr. Scharnberg's pieces was Jan Bach's *Four 2-Bit Contraptions* for Flute and Horn. The Flutist was Gail Schaberg, and she deserves credit not only for a fine performance, but for hanging around with Horn players all week (as if one at home wasn't enough!).

Robert Rouch gave us a bit of old and new; from J. S. Bach to Duke Ellington (he makes it all sound so easy). The jazz pieces were played with a sort of 'Music Minus One' back-up; good jazz for an interesting and relaxing Thursday afternoon (all we needed were some tables and drinks to make the picture complete).

After the recital was the IHS annual business meeting and Banquet. This year's IHS Banquet was a toast to Mr. James Chambers. An all-too-brief, recorded sample of Mr. Chambers' playing was heard, and some background to the man's life and work was given by emcee Morris Secon. Then, tributes were given by William Slocum, Jerome Ashby, and Philip Myers. After these touching sentiments, Morris Secon read some of his poems about famous Horn players, and we adjourned (an hour late) to the joint



James Chambers and Richard Merewether visit with a participant.
 [Leland Bartholomew photo]

recital by Ifor James and Frank Lloyd. Their recital was given mainly to music of British composers, however, the Rossini *Prelude, Theme and Variations* (in E) snuck in there, as did the Francaix *Divertimento*, Mendelssohn *Scherzo*, Hor[n]a *Staccato* and *Czardas*. Pianists were Mary Ann Covert, and Elizabeth Baritaud who admirably withstood the antics of this entertaining and talented duo. The recital ended with an original duo written by Mr. James for "Fingers Lloyd" and himself. Most people left the concert with a feeling of excitement and admiration about what they had heard, but some were discontented with their own abilities by comparison. "Do you want to buy a Horn?" Don't sell those Horns, just start working on your Arban Trumpet studies!

On Friday morning, Francis Orval spoke about the advantages of a Horn with an ascending third valve. The third valve gives you a Horn in G (that seems simple enough). Actually we had two opportunities to hear the explanation: Monsieur Orval in French, and Madame Orval in English.

Next on the schedule, the ultimate (last) mass choir rehearsal. Question: Will the Tallis Canon work in Hosmer Hall?

After lunch, the final master class, and a recital by Sharon Moe and her pianist Tom Hrynkiw (that's Wiknyrh spelled backwards). This was a very enjoyable recital, and at one point Ms. Moe made a speech saying how pleased she was to be participating in the workshop, and how the experience was altogether "AAAAAAAACK!" We wish she had been there to share more of the week with us.

Dinner, and then the finale of finales. After having spent the week in Snell Theater, Hosmer Hall seemed to loom icy and cavernous in its simple blue and white decor. The Tallis Canon (40 parts in eight choirs) was played first on the program, with

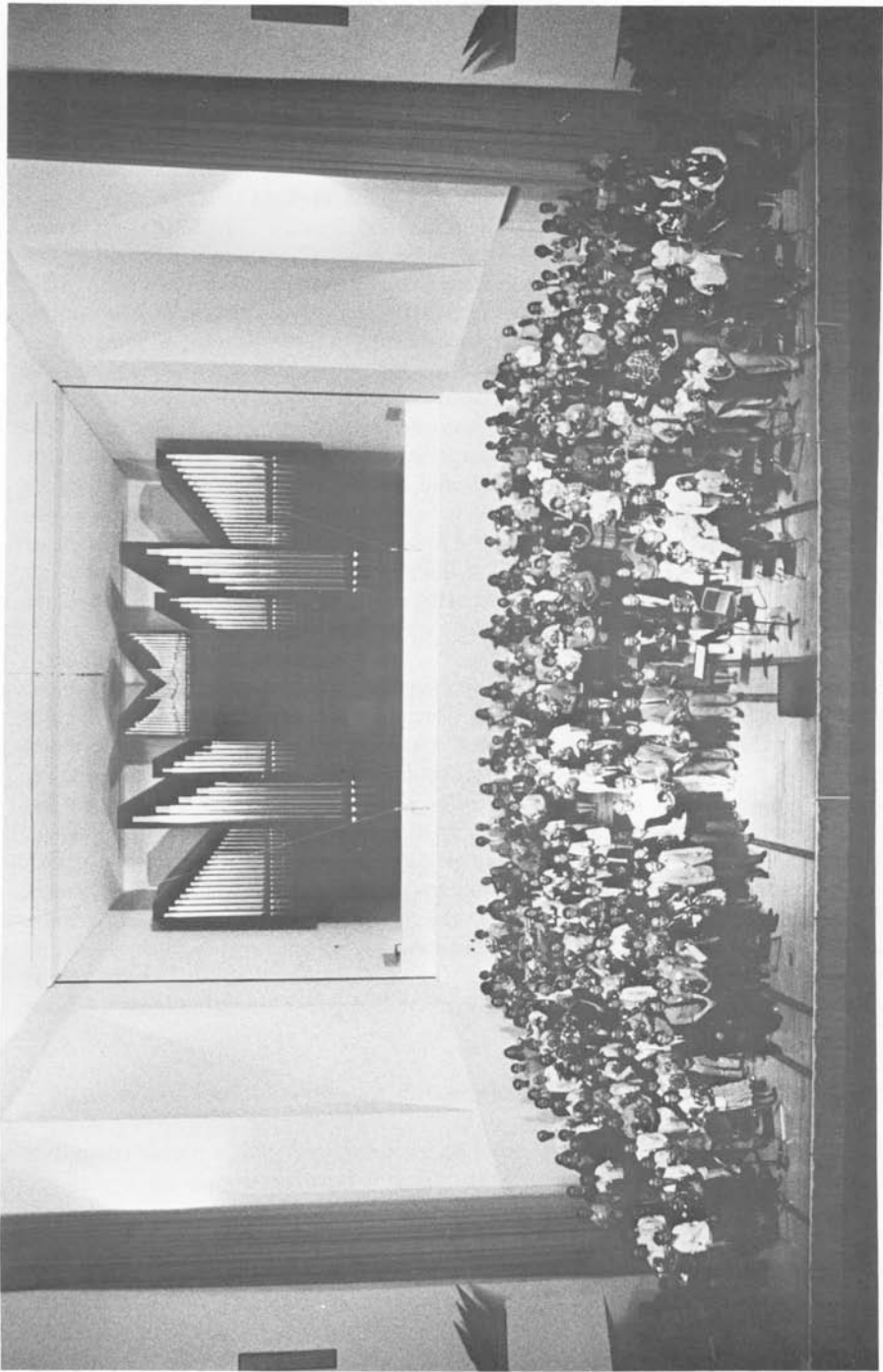
five groups placed in balconies around the perimeter of the hall, and three groups on stage. Six conductors led by Mr. Krehbiel coordinated the efforts (how come there were no female, Canadian conductors? more militance?). As tradition had it, there were far fewer people in the audience than in the mass choir, so the seating area was fairly empty. Unfortunately, I was sitting in the middle of the hall instead of playing (or conducting), and was able to hear the performance in living, octaphonic sound. (Those of you who put up with my complaints all week may be interested to know that X-rays showed not one, but two broken ribs. Watch for the next article: "How to Play the Horn Without Air or Proper Support, Still Maintaining a Free, Characteristic Sound in the Long Phrases of the Midsummer Night's Dream Solo and Other Similar Passages"). The sound of the Tallis Canon rose and fell around us as if we were listening from under water. Then, as the voices came together more often, it seemed that a song of the spheres was upon us, and a unity of distant worlds seemed to echo throughout the auditorium as the last chord was played. (Good Grief!) It is a credit to the conductors and the players that this intricate piece stayed together in such a live hall. The remainder of the program was a conglomeration of soli, ensembli, etc. by various clinicians and friends. Mssrs. Lloyd, Rutch and Orval played two of Lowell Shaw's *Tripperies* which were dubbed 'treacheries' by one audience member (was that you Mary?); I guess they weren't written with the ascending third valve in mind! Another group (Frank Lloyd, Herb Spencer, Gail Williams, and Roy Schaberg), played an arrangement of J. S. Bach's *Badinerie* — actually they played it twice; once as fast as could be imagined, and then faster! (nice break-away, Frank; 2 points).

A group of about 25 participants from Canada played a Bach Organ Fugue arranged by Steve Denroche (all the way from British Columbia) and conducted by Tom Kenny (all the way from Montreal). Charles DesChamps conducted the first movement of what promises to be a very fine work that he is presently composing (5 points for Canada!). Jeff Stockman played some good jazz with a live combo, and then the smaller massed choirs (A-M and N-Z) played. One of these choirs was under the pencil of Philip Farkas, the other led by Maestro Krehbiel. The two groups together ended the program with *Stars and Stripes Forever* complete with obligato played by the clinicians and concert participants. After that, the final beer bash at the madstoP, some quartets, trios, and a few duets, more beer at the Green Van, and it was all over for another year. The final score was basketball camp -2, Horn Workshop +13 (How about that!). *Thirteen* was lucky after all, and also special for those who came to it. I guess you might say "I♥New York."

Next year: Avignon, France. Etudiez votre francais, and save those francs.

N.B. J'espere que cet article serais aussi en francais, mais il n'y a pas de temp (par 15 aout) pour la traduction, et je n'ai pas le talent pour le faire moi-meme.





The Massed Mass Choir, Workshop XIII.

NEW FROM KING

French Horn Options

King Musical Instruments now offers options on their professional french horns. The Eroica Model 2270 and Fidelio Model 2278 may be ordered with any of the following options:

- Screw-on bell with special flat case
(Eroica Model 2271; Fidelio Model 2279)
- Optional leadpipes
- Detachable leadpipe system
- Water key on leadpipe
- Unlacquered

For further information please contact your local King dealer.



King Musical Instruments, Inc.
33999 Curtis Boulevard
Eastlake, Ohio 44094

Play your best with a King.

RICHARD STRAUSS'S HORN CONCERTI: SIGNPOSTS OF A CAREER

by Bruce Chr. Johnson

Richard Strauss wrote his first horn concerto, *Konzert fuer Waldhorn mit Orchester - oder Klavierbegleitung*, Op. 11, in 1882 when he was eighteen years of age. He wrote his second horn concerto, *Zweites Hornkonzert*, o. Op. 132, in 1942 when he was 78 years old. Between these two dates are sixty years, considerable historical progress, and a distinguished musical career.

In the study which follows, we will look at Strauss's two horn concerti to see where they remain constant and where they differ. Stylistic analysis will be central to this discussion since an extended study of these two works has not hitherto been undertaken. Noting the musical conservatism exhibited in these two works, this study is overdue.

Konzert fuer Waldhorn mit Orchester- oder Klavierbegleitung, Op. 11

Richard Strauss's first horn concerto presents a couple of interesting questions through the choice of wording of its title. The concerto is ostensibly written for Waldhorn, that is to say valve-less horn, solo in E-flat. Additionally, the horn is accompanied by the orchestra (or piano), a trend to which Strauss did not altogether adhere in later years. Is this concerto representative of late nineteenth century musical trends? To answer this question, we need to examine the conditions under which this piece was written.

Strauss grew up in a musically conservative family. His father, Franz Joseph Strauss (1822-1905), was a member of the court orchestra in Munich, the first hornist of the group. His renown was so great that Richard Wagner always insisted that Franz Strauss be the first hornist in all Bayreuth productions.

"When he plays his horn one can say nothing, for it is so beautiful."(1)

Franz Strauss's musical conservatism, however, created unending feuds between Wagner and himself, and when Wagner died in February of 1883, the Munich Court Orchestra stood in silence to commemorate the event. That is to say, all the members of the orchestra stood except Franz Strauss.(2)

The elder Strauss's musical tastes naturally carried over to the home where the music of Mozart was most frequently heard. "Modern music" by even as conservative a composer as Brahms was frowned upon, while Wagner's music was completely banished.(3) Consequently, Richard Strauss had no contact with the progressive musical trends of his day until he befriended Ludwig Thuille (1860-1907), later a professor of composition at the Munich Academy, in 1877. Through Thuille's influence, Richard studied many of the most advanced opera scores including *Tristan und Isolde*, which Strauss brought home to play through in 1880. As the younger Strauss was to describe the situation years later, the confrontation which ensued from this event between Franz and Richard Strauss was extremely lengthy and acrimonious.(4)

The Waldhorn concerto was written during the Winter of 1882-83 while Strauss, aged 18, was enrolled as a philosophy student at the Munich University. This concerto is one of three concerti written during that time, the others being the opus 6 for cello and the opus 18 for violin. Only the Waldhorn concerto, opus 11 remains in the repertoire today.

The Waldhorn concerto exists today in two versions, one with orchestral accompaniment and the other with piano accompaniment. Only the manuscript of the piano-accompanied version has survived the years and is presently preserved in the Richard-Strauss-Archiv in Garmisch. This version, according to Alfons Ott, was arranged for a performance of the work early in 1883 for the Muenchener Tonkuenstlerverein with Franz Hoyer as horn soloist and Strauss accompanying him at the piano.(5) While the score is very neat, there are several passages in which Strauss apparently lost his place and had to go back later and cross out three to five measures, making subsequent corrections. (c.f. pages 1, 2, 7.) It is also interesting to note that, while the orchestral version bears a dedication to Oscar Franz, a later performer of the work, the piano-accompanied version is dedicated to Strauss's father. Although William Mann suggests that Franz Strauss did in fact perform the concert, there is no documentary evidence to support this assumption. Indeed, the elder Strauss, who would years later retire due to asthmatic shortness-of-breath, felt that the concerto, with its exceedingly long lines, was totally unplayable.(6) The orchestra-accompanied version was premiered in March of 1885 by Gustav Leinhos with the Meiningen Hofkapelle, under the direction of Hans von Buelow.(7)

The orchestration of the concerto is very conventional, if not classical. Strauss makes use of winds in pairs (flute, oboe, clarinet, bassoon, horn in E-flat, trumpet in E-flat); a pair of timpani (E-flat, B-flat) which remains unchanged throughout; and standard strings (violin I and II, viola, cello and bass) which, though frequently using double-and triple-stops, are never called upon to play *divisi*. The solo instrument is supposed to be a Waldhorn in E-flat, with a notated range of C to c^{'''}. Aside from the extreme demands of range for the instrument (both of these notes are at the outer limits of reasonable accuracy for the Waldhorn), it would seem highly unlikely that Strauss really had a Waldhorn performance in mind. By 1883, valves were fairly common among concert horns and the art of rapid pitch manipulation through embouchure-and bell-hand-alterations were already fast becoming a lost art. Coupled with this are the extremely rapid chromatic alterations which the soloist would have to make between measures 522 and 537, which Norman Del Mar feels would preclude a Waldhorn performance.(8) Jefferson wonders whether this piece might have been a family joke.

The Waldhorn concerto is written in three interconnected movements. It is a little surprising that the movements would be interconnected with melodic material which sounds so very classical. The reason for the nature of the melodic material can be seen in the character of the instrument for which this piece is ostensibly written. The Waldhorn is rather limited in chromatic notes, particularly in the lower and middle range. A truly modern melody would have been very difficult, if not impossible, unless Strauss limited himself to the uppermost octave of the instrument. Since he clearly makes repeated use of the entire range of the horn, his only means of preserving the illusion of the Waldhorn

is through melodies based on chords centering around the notes actually available on the Waldhorn.

The three movements of the concerto are set in the traditional fast-slow-fast pattern (Allegro—Andante—Allegro-Rondo). Sonata-allegro form, however, does not enter into the formal design of the piece. Instead, Strauss makes use of a series of interrelated themes, each theme relating to previous themes and occurring over and over again in various guises.(9)

The first movement begins with a tutti orchestral chord which is immediately followed by an arpeggiated opening theme in the horn (Aa: m. 1-5). This theme is repeated and expanded by the full orchestra, though it never really leaves the tonic key of E-flat. A very brief triplet motive (Ab) appears in measure 18 in the upper strings



and woodwinds which, though purely ornamental in this passage, recurs later in the concerto as the primary theme of the third movement (Ga) m. 284-293). The second thematic group (Ba) enters in measure 28, once again introduced by the solo horn. This theme is a long, spun-out melody with rhythmic simplicity and chromatic complexity (i.e. m. 34). The latter half of the theme (Bb: m. 32-36) is stretched out by the horn to m. 64, at which point the orchestra provides an interlude (based upon Aa and Ab) as a transition to the following theme group (Ca: m. 76-83).

The third theme group contrasts with the previous two in three principal aspects. This theme group begins with a fall of an octave and a rapid rise (by way of a diatonic scale) through the opening note, whereas the first two theme groups ascribe the inversion of this pattern (see Ab above). Both of the first two theme groups display an



amazing amount of rhythmic homogeneity, unlike the third theme with its rhythmic variety and complexity. Finally, with the single exception of a quarter note rest in m. 91, the third theme group is unbroken for a solid 32 measures (m. 76-108). Unless the soloist is extremely sure of his breath control, this extended passage would present him with a formidable performance problem.

The triplet motive of Ab is combined with the melodic contour of Ca to produce the rapid moving D theme group (Da: 108-111, Da': 112-115, Db: 116-120, Dc: 121-124). Following the fourth (D) theme group, there is an extended transitional passage (m. 131-165) for full orchestra. This passage employs themes Da, Ca, and Aa, which can be

seen as a brief summary of the majority of the principal themes of the first movement; more a coda than a recapitulation.

The second movement introduces a new, extended melody which is much more lyrical (Ea: m. 166-) over the continued string accompaniment based on the repeated triplet figure of Ab. The E theme has two parts, an "a" section which moves predominantly in dotted quarter notes (m. 166-173) and a "b" section which is an elaboration of the rhythmic twist at the end of the "a" section (m. 183-186). The Ea section is repeated in M. 197-212, still over the Ab triplet figure in the strings. The transition to the F theme group is signalled by the woodwinds receiving the accompanimental figure (m. 215-217) and repeating it over and over, building up a chord. The Fa theme melody itself is a repeat of the Ba melody, this time in the minor mode. The extension of this melody, Fb (m. 221-225), is suggested by the latter half of



Fa and is otherwise new material. The accompanimental Ab triplet figure in the



orchestra, meanwhile, has been doubled in speed in the woodwinds while the strings maintain the triplet sixteenth figure. An almost literal repeat on Ea closes out the second movement (m. 253-268) with a codetta bridge to the final movement using the Fa' thematic material.

The third movement begins with a brief introduction in common time, providing the orchestra an opportunity to modulate back to E-flat. This introduction repeats motive Ab seven times with increasing frequency until Strauss achieves a modulation of meter, destroying the sense of 4/4 time, replacing it with 6/8. At this point (m. 284),



the horn enters with the Ga motive, a combination of the melodic contour of Aa and the rhythmic contour of Ab (m. 284-292). This eight measure melody is answered by a consequent line (Gb: m. 292-300), also eight measures in length, which peaks on the highest secure note on the horn (c^{'''}). The orchestra follows with an almost literal repeat of Ga and b, extending the b motive (m. 313-320) to bridge into the next thematic group(H). The H thematic group is in contrast with G through Strauss's severely restricting the range of the melody, simplifying the rhythm, and increasing the number of unplayable notes (for the Waldhorn) through chromaticism. The H thematic group, however, does continue the perfect quadratic phrase structure (a+a'+b+b'+b'-extension: 8+8+8+8+8). The J theme group outlines the melodic contour of Aa, but through extension of the basic melodic line, the quadratic groups divide 12 + 12+ 12 + 6 (m. 360-402). This also serves as a retransition to a false recapitulation of the Aa theme from the first movement. Strauss achieves this by momentarily returning to common time and slowing down the tempo. With the return to 6/8 time, we discover that Strauss has actually recapitulated the G thematic group with what now can be seen as an alteration of meter (m. 405-408, -420). The second rondo theme (Ha) returns in measure 421, this time in the wrong key (C major in the horn, rather than D major, as in m. 321). Strauss does return at this point to traditional quadratic phrase structure (a+a'+b+b'+b'-extension: 8+8+8+8+8), following this with another retransition, this time using the E theme from the second movement. The remaining 100 measures of the piece (m. 474-574) involve a restatement of the first rondo theme (G) and a coda based on G, remaining in E-flat major throughout, and making repeated use of both the upper and lower extremes of the solo instrument.

Zweites Hornkonzert, o. Op. 132

For whatever reason, Richard Strauss did not return to the medium of the horn concerto until 1942, nearly sixty years after the "Waldhorn" concerto. The reason for his return to the horn concerto in 1942 has been open to a great deal of speculation. During 1942, Strauss premiered *Capriccio* and directed very successful revivals of *Guntram*, *Das Baechlein*, *Arabella*, and *Daphne*. Jefferson suggests that Strauss wrote the Second Horn Concerto as a response to this unbroken string of successes.(11) Kennedy agrees, further hypothesizing that this work was a conscious attempt on Strauss's part to "relive his youth."(12) Marek (and William Mann) go so far as to suggest that this piece is a "reminiscence of Strauss's father," further stating that Mendelssohn could have almost written the work.(13) Documentary evidence provides conflicting information. The successes in music encouraged Strauss to return to active composing, particularly during the Summer of 1942. The *Festmusik der Stadt Wien* and the first Sonatina for 16 wind instruments in F both premiered in 1943, but work began on these pieces late in 1942. On the other hand, Strauss was feeling a considerable amount of pressure from the Nazi government. He openly disliked the Nazis, their methods, and the war which they symbolized to Strauss. As well, he had to be very careful since his daughter-in-law was Jewish, the usual consequence of which was all-too-well known. When the theater in Munich in which *Capriccio* and *Daphne* has been performed so successfully was destroyed (Fall of 1943), he wrote to his sister:

Liebe Hanna,

Besten Dank fuer Deinen lieben Brief. Mehr kann ich heute nicht schreiben. Ich bin

Sketches for the Second Horn Concerto do survive, three sketchbooks in all. There is very little crossing out, with each successive book providing more and more of the harmonic and contrapuntal detail of the work. Judging by the neat state of the sketches, Strauss seems to have known approximately what he wanted before he began to sketch.(15)

The Second Horn Concerto was first performed by Gottfried von Freiberg and the Vienna Philharmonic Orchestra under the direction of Karl Boehm during the Summer of 1943 at the Salzberg Festival. The work remained unpublished, however, until 1950, the year following the composer's death. The piece did not become well-known until 1949 when Dennis Brain began championing it in Great Britain.(16)

The Key once again is E-flat major and, similarly, the solo part is notated for Horn in E-flat. Concert E-flat horns are quite rare, usually being thought of as too open-sounding. It is much more likely to hear this piece on an F or B-flat instrument, either of which (particularly the latter) would facilitate the extreme demands of range (c - d'''), most of the piece lying in the upper-most octave.

Another interesting parallel is that the instrumentation is identical to that of the first concerto. This need not imply, however, that the orchestration is identical to one another. In the first concerto, the instruments generally are used in sections, the winds being added to lend extra weight and color. In the second horn concerto, instruments are used both individually, such as the first clarinet at rehearsal number 9 when it lends contrapuntal contrast to the solo line, as well as in various combinations, such as at rehearsal number 33 where the clarinets, oboes, first violins, and orchestral horns pass around a three note motive. Additionally, Strauss may have subconsciously taken a lesson in instrumental texture from Stravinsky's *Rite of Spring* in which, among other techniques, Stravinsky frequently maintains multiple layers of rhythmic and melodic ideas at any given moment, thereby producing an orchestral texture both thick and active. This same procedure can be seen two measures after rehearsal number 15 when Strauss is using five clearly distinct rhythmic levels.

The Second Horn Concerto is a three-movement work with the first two movements connected, in contrast with the first horn concerto where all three movements were connected. We again see an avoidance of sonata-allegro form, but this time there are considerably fewer melodic interrelationships. The opening theme calls



to mind a close similarity to that of the first concerto, triadic and salutary. The contour of this opening theme, along with its reliance on the triad, takes a new function in the second concerto. Rather than being the basis of a unified *Fortspinnung* of several melodic ideas from a single initial idea, the triadic emphasis here signals a melodic concentration on the overtone series. Unlike the first concerto where, at least ostensibly, Strauss was trying to work within the overtone series of the E-flat Waldhorn, in the second concerto, his tonal language had progressed to such a degree that he limits himself, for the most part, to a single overtone series at any given tonal moment. What is meant by this? Let us begin with the exceptions before we come to the generality. The work is extensively chromatic. This is seen throughout the piece, but is perhaps best illustrated at rehearsal numbers 11, 39, and 10 after 46. In each of these examples, Strauss works towards a melodic goal through extended chromaticism. Another type of exception is the melody based upon the diatonic scale, such as four measures before rehearsal number 27. Returning to the central contention, the most common type of melody in the second horn concerto revolved around a shifting overtone series which is tied to the shifting, or temporary tonal center. This can be clearly seen in the third and fourth measures of the first movement where Strauss takes a temporary



excursion from the E-flat tonality. The same can be said of the first three measures after rehearsal number 2 where Strauss makes an abrupt modulation from G-flat major to C major through a shift in the overtone series.

The independent final movement, titled "Rondo," is not, in fact, a rondo. The movement opens with a brisk four-measure solo in the horn outlining the E-flat major triad. This brief melody is the principal basis for the entire movement. There is a contrasting excursion at rehearsal number 30, with a return at 32. Excursions also appear at rehearsal numbers 34, 35, 36, 37, 38, 39, 40, 41, 44, and 46. None of these excursions recur, nor are they related to one another any more than through a reliance on triads and (sometimes) repeated notes, neither aspect being particularly rare in the Western musical tradition. Instead, this "rondo" is more an example of theme and excursion.

Aside from melodic inventiveness and speed of technical execution, the soloist's line holds the listener's interest principally through rhythmic variety. All of the rhythmic techniques which Strauss employed in the first horn concerto recur in the second concerto. He adds to this a focus on the contrast between duplet and triplet figures. Duplets and triplets often occur successively, as is the case at rehearsal number 14, or simultaneously, such as measure five of rehearsal number 12, or measure three of rehearsal number 10. Rhythmic complexity can also work to the benefit of the lyric character of the melody, as is the case with the syncope in measures three to nine of rehearsal number 4.

Summary

Through his two horn concerti, Richard Strauss exhibits a thorough understanding of the potential of the instrument. Whether he acquired this understanding through familial ties to his father or through his experience as both a conductor and composer, these pieces succeed in exploiting the horn to its fullest.

Nearly sixty years separate the two horn concerti, yet much remains constant between the two pieces. They are both three-movement works in which the movement delineation is deliberately clouded. The instrumentation of the orchestra is calculatingly modest, not to say classical, with winds in pairs, timpani, and standard strings. The melodic content, while notably disparate, holds firm to the Romantic notion of melodic cohesiveness and superiority over a subservient, accompanimental orchestra. Additionally, unlike Classic formal tradition, Strauss apparently prefers introducing the melodic material in the solo instrument prior to repeating it in the orchestra. Finally, along with the blurring of movement boundaries is an avoidance of commonly accepted formal guidelines. In neither piece is sonata-allegro form employed.

On the other hand, more than time separates these two pieces of music. Foremost of the differences between the two works is the nature of the melodic material. It is arguable that the aesthetic of a dependence upon the overtone series remained constant, but Strauss's tonal language had changed in sixty years to such an extent that, to remain faithful to an overtone dependence, he had to engage in frequent shifting of tonal centers and their incumbent overtone series. Consequent to this shifting tonal center is the lack of a centralized melodic idea from which new melodies could be generated, as was so clearly seen in the Waldhorn concerto. This lack of melodic-centricity is, to a certain extent, mitigated by the added concentration on rhythmic invention in the second concerto, particularly the contrast of duplets and triplets, as well as the stratification of multiple rhythmic levels which we noted at rehearsal number 15.

The second horn concerto is a mature work of a successful composer who felt he had little more to prove. The Waldhorn concerto is the work of a moderately rebellious 18 year-old who is still showing much of the influence of an obstinate, important father. In both cases, the horn is shown to be the spectacular solo instrument that any performer would hope for.

Footnotes

- (1) Alan Jefferson, *Richard Strauss* (London: Macmillan, 1975), p. 9.
- (2) Alan Jefferson, *The Life of Richard Strauss* (Newton Abbot, U.K.: David & Charles, 1973), p. 27.
- (3) Jefferson, *Richard Strauss, op. cit.*, p. 11.
- (4) Jefferson, *Life of Richard Strauss, op. cit.*, p. 24.
- (5) Richard Strauss, *Concert [sic] fuer das Waldhorn*, Faksimile des Autographs mit einem Nachwort von Alfons Ott (Tutzing, Ger.: Hans Schneider, 1971), Nachwort.
- (6) Jefferson, *Life of Richard Strauss, op. cit.*, p. 28.
- (7) Erich H. Mueller von Asow, *Richard Strauss Thematisches Verzeichnis* (Wien: L. Doblinger, 1959), vol. 1, p. 43.
- (8) Norman Del Mar, *Richard Strauss* (London: Barrie & Rockliff), vol. 1.

- (9) Michael Kennedy, *Richard Strauss* (London: J.M. Dent, 1976), p. 124-125.
- (10) The marks indicate the nature of pitch for an out-of-tune note. "+" indicates sharp, "-" indicates flat, and "x" indicates that the note is technically impossible on a Waldhorn in E-flat.
- (11) Jefferson, *Life of Richard Strauss*, op. cit., p. 212-213.
- (12) Kennedy, *Richard Strauss*, op. cit., p. 202.
- (13) George R. Marek, *Richard Strauss; the Life of a non-hero* (New York: Simon & Schuster, 1967), p. 304, and William S. Mann, "Richard Strauss: Second horn concerto," *Music Survey* 4 (October 1951): 349.
- (14) Richard Strauss, *Dokumente seines Lebens und Schaffens* (Muenchen: C.H. Beck, 1954), p. 259.
- (15) Franz Trenner, *Die Skizzenbuecher von Richard Strauss* (Tutzing, Ger.: Hans Schneider, 1977), p. 129-132, 264-265.
- (16) Mann, op. cit., p. 349.

BIBLIOGRAPHY

- Bie, Oscar. *Die moderne Music und Richard Strauss*. Berlin: Bard Marquardt, 1924?
- Boehm, Karl. *Begegnung mit Richard Strauss*. Wien, Muenchen: Verlag Doblinger, 1964.
- Del Mar, Norman. *Richard Strauss, a critical commentary on his life and works*. 2 vols. London: Barrie and Rockliff, 1969.
- Deppisch, Walter, ed. *Richard Strauss in Selbstzeugnissen und Bilddokumenten*. Hamburg: Rowohlt, 1968.
- Jefferson, Alan. *The Life of Richard Strauss*. Newton Abbot, Devon, U.K.: David & Charles, 1973.
- _____. *Richard Strauss*. London: Macmillan, 1975.
- John, Evan. "Second Horn Concerto by Richard Strauss." *Music and Letters* 32 (April 1951): 192-193.
- Kennedy, Michael. *Richard Strauss*. London: J. M. Dent, 1976.
- Mann, William S. "Richard Strauss: Second Horn Concerto." *Music Survey* 4 (October 1951): 349-350.
- Marek, George R. *Richard Strauss; the life of a non-hero*. New York: Simon and Schuster, 1967.
- Muschler, Reinhardt C. *Richard Strauss*. Hildesheim: Franz Borgmeyer, 1924?
- Schuh, Willi, ed. *Richard Strauss Jahrbuch 1954*. Bonn am Rhein: Boosey & Hawkes, 1953.
- Specht, Richard. *Richard Strauss und sein Werk*. Leipzig: E. P. Tal, 1921.
- Strauss, Richard. *Concert [sic] fuer das Waldhorn mit Begleitung des Orchesters oder Pianoforte, op. 11; Clavierauszug*. Facsimile of autograph edited by Alfons Ott. Tutzing: Hans Schneider, 1971.

_____ *Waldhornkonzert, Es-Dur, op. 11.* Wien: Universal Edition, 1973.

_____ *Zeites Hornkonzert.* London: Boosey & Hawkes, 1950.

_____ *The Correspondence between Richard Strauss and Hugo von Hoffmannsthal.* Translated by Hanns Hammelmann and Ewald Osers. London: Collins, 1961.

Trenner, Franz, ed. *Richard Strauss; Dokumente seines Lebens und Schaffens.* Muenchen: C. H. Beck, 1954.

_____ *Die Skizzenbuecher von Richard Strauss aus dem Richard-Strauss-Archiv in Garmisch.* Tutzing, Ger.: Hans Schneider, 1977.

Von Asow, Erich H. Mueller. *Richard Strauss Thematisches Verzeichnis.* Wien: L. Doblinger, 1959.



I.B.W.P.
ISRAEL BRASS - WOODWIND PUBLICATIONS

OFFERS

I.B.W.P.

Ytshak Graziani-VARIATIONS on a THEME by HAYDN
HORN & BAND (Score & Parts) . . . \$20.00
HORN & PIANO 5.00

North & South Americans order from **McCoy's Horn Library**
3204 West 44th Street
Minneapolis, MN 55410 U.S.A.
U.S. and Canada- postage paid
South America add \$1.00 per item.
Remit in U.S. Funds, Please

Write for FREE complete catalog.

All other countries order directly from **I.B.W.P. P.O. Box #2081**
58128 Holon ISRAEL
Write for FREE complete catalog



The British Horn Society

President: Alan Civil

Patron: The Countess of Harewood

AVAILABLE NOW:

**A unique 'Double Album' stereo cassette (92 mins) of the
DENNIS BRAIN CELEBRATION CONCERT**

Recorded live at the 2nd BRITISH HORN FESTIVAL, EASTER 1981

BRAHMS	— Horn Trio	FRANK LLOYD , Carol Slater (vln), Tony Halstead (pno)
BEETHOVEN	— Sextett	MICHAEL THOMPSON , TONY HALSTEAD Festival Strings
BERKELEY	— Trio	IFOR JAMES , Carol Slater (vln), Tony Halstead (pno)
COOKE	— Arioso & Scherzo	ALAN CIVIL , Festival Strings (1st recording)
BACH (SMITH)	— Badinerie	FRANK LLOYD , (+ 3 friends)

Plus ALAN CIVIL directing the FESTIVAL HORN ENSEMBLE

Ifor James, Frank Lloyd, Michael Thompson, Michael Purton, Shirley Civil,
Tim Jones, Michael Baines, Tony Halstead.

BACH (SMITH)	Toccata & Fugue in D minor (1st performance)
ALAN CIVIL	Tarantango, Horn Bluff (with Steve Wick, tuba)
W. LANZLEY-OTTO	Scandinavian Hymn

Price £7 (or \$13) including post & packing to any part of the world.

Send your order with payment to:

The Secretary, The British Horn Society, 20 New School Road, Histon,
Cambridge, England.

THE FIRST NORTHERN HORN SEMINAR OF THE BRITISH HORN SOCIETY, 4th JULY, 1981

by Anthony Champion

The City of Leeds in West Yorkshire can lay claim to be one of the main centres of musical activity in Britain outside London. The 100-year old Grand Theatre in New Briggate is the permanent home of Opera North, the only full-time regional Opera Company in England (and one of only three permanent Opera Companies in Britain outside London—the other two being Scottish Opera in Glasgow and Welsh National Opera in Cardiff). On the orchestral front the Town Hall plays host weekly to leading orchestras from Britain and abroad whilst Opera North's orchestra, the English Northern Philharmonia, gives regular symphony concerts in Leeds and other towns and cities in Northern England. There are several series of chamber music at various Leeds venues and there are many amateur orchestras and opera groups. On the educational front the University of Leeds has a large music department and the city possesses a thriving Music College and a particularly good Youth Orchestra.

It was at City of Leeds College of Music that the first Northern Seminar of the British Horn Society was held. The British Horn Society, in addition to its two Horn Festivals held in London at Easter 1980 and 1981, had already (through the efforts of Elizabeth Harre and Rachael West) held a regional seminar in Oxford. The first foray north was prompted by the Countess of Harewood, Patron of the British Horn Society and a regular attender at Opera North performances. The English Northern Philharmonia horn players were contacted via the Musical Director and Chief Conductor of Opera North, David Lloyd-Jones who, after a performance of Janacek's *Jenufa*, called them into his room and broached the idea of the section organizing some kind of event in Leeds. Several suitable venues were investigated and the choice fell on the City of Leeds College of Music after consultations with the Director of the College, Joseph Stones, and horn teacher Harry Brennand, (ex 3rd horn of the B.B.C. Welsh Symphony Orchestra) who both gave great help to the organizers.

The Seminar featured the President of the British Horn Society, Alan Civil, and the principal horn of the English Chamber Orchestra, Anthony Halstead. The day began with an introduction from Willi Watson who introduced to the participants his fellow B.H.S. National Co-Ordinator, John Wates, and also Michael Purton, Principal horn of the Halle Orchestra and a B.H.S. advisory council member. Following this came a lecture recital by the E.N.P. horn section (Robert Ashworth, Mark Brook, Stuart Bower and Paul Kampen) and Hugh Potts, principal horn of the Northern Sinfonia of Newcastle. This lecture recital was based on the narrow bore 'F' horn—termed by British players the "pea-shooter". Hugh Potts demonstrated this instrument and on it played the "Villanelle" by Dukas and the "Adagio and Allegro" by Schumann accompanied at the piano by Stuart Bower who, like Anthony Halstead, is a very accomplished pianist as well as a fine horn player. The sound of a quartet of narrow bore instruments was demonstrated by excerpts from Humperdink's *Hansel and Gretel* and Weber's *Der Freischutz*. The E.N.P. horns started the lecture recital by playing (on their normal Alexander instruments!!) the *Chorale with Variations* by Castelnuovo-Tedesco and ended the session with the quartet for horns by W.A. Luetgen.

After a break for coffee, Alan Civil was introduced to the participants to direct an hour of massed ensemble playing. The main piece worked on was the "Fanfare de Chasse" by Rossini arranged for two groups of horns by John Wates.

Following lunch, a master class was held with Alan Civil as coach and Anthony Halstead as pianist. Three talented young players were the pupils for this master class—Naomi Atherton (*Mozart 2*) who is a pupil of Michael Purton, Margaret Ayres (*Strauss 1*) a pupil of Robert Ashworth, who is to study at the Guildhall School of Music in London from September, 1981, and Paul Gardham (*Adagio and Allegro*) a pupil of Harry Brennand, who is also to study in London—at the Royal College—commencing in September 1981.

Anthony Halstead then gave a talk on various aspects of playing and answered questions from the audience. The afternoon was rounded off by a session of playing in four smaller groups directed by Robert Ashworth, Hugh Potts, Michael Purton and another Halle horn player, Stephen Stirling.

The evening session took the form of a public recital by Alan Civil and Anthony Halstead 'preluded' by a performance of the massed ensemble pieces. It was good to see a large audience for this event and they were treated to fine playing by Alan Civil and Anthony Halstead in a programme consisting of Alan Civil's arrangement of the Mozart "Concert Rondo", the *Concertino* by Lars-Erik Larssen, three duets for horns by Alan Civil (with Anthony Halstead swapping the piano keyboard for the horn), a most amusing talk entitled "All about the Siegfried Horn Call," the "Romance in F" by Saint-Saens and Gilbert Vinter's "Hunters Moon." The two artists were given a great ovation by all present and their playing was the highlight and culmination of what was adjudged a very successful day.

Special mention should be made of the City of Leeds College of Music staff, and in particular the two caterers, for their help with the organization of the seminar.

The next British Horn Society regional seminar is being organized for the Midlands by Jim Lowe and will take place in Birmingham on October 18th. Further seminars in the North of England are in the pipeline with Manchester and York as possible venues for 1982.



MUTES



NON-TRANSPOSING HORN MUTE

Excellent Intonation — Even Scale — Soft Veiled Quality
Strong Construction — Attractive — For All Makes

ATKINSON MUSIC CO.
North Hollywood, Calif. 91602

4350 Lankershim Blvd., Dept. C
(213) 763-6291

MOZART: the FRAGMENTS

Reconstructions by Jim Collorafi

"a superb achievement"

~ Christopher Leuba

Concerto in Eb, K.370b & 371 \$9.95

includes solo part, piano score and score of fragments

Concerto in E, K.494a (with Andante, K.575 and

Rondo, K.563) \$12.95

Prices of scores & orchestra parts available upon request

Švořák: Romance, Op. 75 No.3..\$3.00
(Horn & piano) ~ A lovely, exhilarating encore!

J. COLLORAFI: Quintet in Eb ("Shoe")
for Horn, Violin, 2 Violas,
& Cello \$12.95

(Reviewed in the Fall 1980 HORN CALL)

"a most captivating work... too good to be satire"

~ Robert King

(Any similarity between the instrumentation of the above
and that of any other horn quintet is no coincidence.)

Jim Collorafi · S127 Ashton Center.
Bloomington, Indiana 47406

COMPOSITION CONTEST REPORT 1980

by Gayle Chesebro

The second annual Composition Contest sponsored by the International Horn Society resulted in the submission of 16 new works using horn. The three categories for the 1980 competition were (1) Works for horn with four-part chorus (SATB), (2) Duos for horn and percussion (multiple percussion or one percussion instrument), and (3) Multiple horn works for 5-16 parts. The contest was judged by an excellent panel consisting of Bernard Heiden, (Indiana University), Martin Mailman, (North Texas State University), and Edwin London, (Cleveland State University). Two winning compositions were chosen: *What if a Much of a Which of a Wind for horn and chorus* by Marshall Bialosky, from California State University of Dominguez Hills in Palos Verdes, and *Fancies and Interludes III for Horn and Percussion* by Raymond Luedeke from the University of Missouri Kansas City Conservatory of Music. Each winner has been awarded \$500.00 and an official certificate from the International Horn Society. Both of these compositions will be published, and all works submitted in the competition will be on file in the IHS Archives at Ball State University in Muncie, Indiana, USA. Through the Composition Contest, the IHS wishes to encourage composition for mediums in which relatively few works exist. Therefore, the pieces in the Archives can be a useful source for those pioneer performers who are interested in these categories.

As Chairman of the Composition Contest for the year, I have truly enjoyed corresponding with the composers and am positively impressed with their enthusiasm, creativity, and dedication. As performers on the horn, we can respect the special talents of composers by performing new literature and learning new styles. Indeed, as interpreters of the composers' art, we have the exciting opportunity to grow with the repertory of our instrument.

If you have ideas or suggestions regarding the IHS Composition Contest, you may write to Gayle Chesebro, present Chairman, or to James Winter who will be Chairman of this project beginning with the 1982 contest. Please encourage your composer-friends to submit works to our Contest by expressing your interest in performing their works.

Respectfully,

Gayle Chesebro
Chairman 1980

ENTRIES FOR THE COMPOSITION CONTEST 1980

84 Cresta Verde Dr.
Rolling Hills Estates, CA 90274

Category I: Works for Horn and Chorus

What if a Much of a Which of a Wind
(Winner)
Marshall Bialosky

Le Son Du Cor for horn, SATB chorus,
and piano
Thomas Benjamin
2629 Cason St.
Houston, TX 77005

Three Words for SATB Chorus and Horn
Victoria Fullam
707 Univ. Ave. SE #106
Minneapolis, MN 55414

When Night Advances
Lewis Songer
1515 Chickees St.
Johnson City, TN 37601

Category II: Duos for Horn and Percussion

Rhythmic Fantasy for solo horn and percussion
David Uber
Dept. of Music
Trenton State College
Trenton, NJ 08625

Dazyes
Frederic Glesser
12831 SW 43 Dr.
#149 A
Miami, FL 33175

Cantus
Christian Plaunt
3628 N. Van Ness
Fresno, CA 93704

Diverse Musicks
Timothy Thompson
Dept. of Music
Univ. of Arkansas
Fayetteville, Ark. 72701

Four by Two
Thomas Schudel
149 Shannon Rd.
Regina, Saskatchewan
Canada S4S 5H6

Moments for Horn and Percussion
Robert Gross
205 Oak Lane
West Chester, PA 19380

Fancies and Interludes III (Winner)
Raymond Luedeke
7 W. 65th St.
Kansas City, MO 64113

La Caccia
Salvatore Macchia
Dept. of Music and Dance
Univ. of Mass.
Amherst, Mass. 01002

Category III: Works for Multiple Horn
(5-16 parts)

Transfigurations for Horn and 3 Horn Quintets
Gregory Danner
726 Univ. Park
Rochester, NY 14620

Lorelei for 8 Horns
Richard Leinecker
2445 Highland Ave. #6
Cincinnati, OH 45219

From the Garden of the Dragons of Eden
for 2 Horn Quartets
Ann M. Taylor
3472 Stone
Memphis, TN 38118

Fantasy Prelude "O Grosse Lieb" for 8 horns
Robert Millet
329 E. 300 North
Provo, Utah 84601



REVIEW OF WINNING COMPOSITIONS IN THE IHS COMPOSITION CONTEST 1980

by Gayle Chesebro

Winner of the 1980 Composition Contest, Category II
Fancies and Interludes III for horn and percussion

by Raymond Luedeke

Raymond Luedeke is a member of the faculty of the University of Missouri-Kansas City. He studied composition with George Crumb and Alan Stout. Grants and awards he has received include a Fulbright Grant, the Fericy Award from Northwestern University, and the Missouri Contemporary Music Prize. He holds a doctorate from Northwestern University.

Fancies and Interludes III features a rhythmic complexity and technical virtuosity that make it a tour de force for both horn player and percussionist. There is a vitality, strength, and excitement present in the music which contrasts rousing, thrilling sections with less intense, gamelan-like sections. The attention of the listener is assured. The composer gives the following description of *Fancies and Interludes III*.

"*Fancies and Interludes III* for horn and percussion is the third in a series of pieces which attempt to extend to the maximum the expressive potential of the solo instrument and to exploit a variety of possibilities in relating solo and accompaniment. (The first piece in this series is for tuba and piano. The second is for saxophone and piano. Both are available from the American Composer's Alliance). The nature of each fancy is suggested by a quote from Ovid, *Metamorphosis* or by a name from mythology:

Fancy I—'When that this Trumpe amid the Sea was set
to Tryton's mouth,
He blew so lowde that all the streames both
East, West, North, and South,
Might easily heare him blow retreat . . .'

Fancy 2—'. . .Morph, the feyner of mannes shape . . .'

Fancy 3—Sumnus 'Sweete sleepe, the peace of mynd,
With whom crookt care is aye at oddes . . .'

Fancy 4—Prometheus

The interludes are for percussion alone and serve as points of repose from the tensions created in the fancies. They are also repositories of ideas to be developed in the fancies and, not incidentally, as places where the horn player can rest his embouchure.

In order to achieve my expressive ends, I have used a wide variety of new and old devices; heroic horn calls based on the harmonic series, fluttertongue, a wine goblet

used as a mute, quarter tones, traditional notation, new notation, many types of glissandi and pitch bending, etc. The percussion set-up is rather large, including 3 timpani, xylophone, vibraphone (bowed and struck), bells, cymbals and tam tam (bowed and struck), and various drums."

Winner of the 1980 Composition Contest, Category I

What if a Much of a Which of a Wind for horn and chorus

by Marshall Bialosky

Marshall Bialosky has studied composition with Lionel Nowak, Luigi Dallapiccola, Roy Harris, Ernst Bacon, and Robert Delaney. He holds degrees from Syracuse University and Northwestern University. In addition to publication of many of his works, he is the 1954 winner of the Wisconsin State Composers Contest. He has vast experience as a teacher, administrator, conductor, and composer.

Marshall Bialosky's work *What if a Much of a Which of a Wind* is based on a poem by E. E. Cummings. The poet's belief in individualism and the importance of intuition and feelings as opposed to scientific knowledge is expressed in the text. The third and final stanza of the poem reads as follows:

*What if a dawn of a doom of a dream bites this universe in two.
Peels forever out of his grave and sprinkles nowhere with me and you.
Blow soon to never and never to twice [blow life to isn't; blow death to was.]
All nothing's only our hugest home. The most who die the more we live.
The single secret will still be man.*

Is this whimsical nonsense? Is it truth in the disguise of whimsy? Or is truth merely whimsy? Marshall Bialosky sees the capriciousness and the seriousness in the poetry. The composer uses a modal sounding melodic motive in the horn to begin the piece. This represents the wind, and this motive occurs later in augmentation, diminution, and inversion. The chorus begins each strophe with an uncomplicated triadic statement of the question ("What if . . .") in homophonic style. The speculative response in each of the verses weaves about in an imitative texture of voices and horn using the "wind" motive in various permutations. At the conclusion of the piece, the horn states the simple triadic melody previously used by the chorus. Until this point, the horn's role has been solely to depict the wind and no other melodic material appears in the horn part. The closing bars of the piece use the chorus in restful triadic chords against a dissonant, stopped pitch in the horn. Only in the final chord does the "wind" blend into peaceful consonance with the vocal parts.

The combination of horn and chorus is appealing. The technical demands are not difficult, although there are some surprising intervals in the vocal parts. The range of the horn part is from low "E" up to high "B-flat". The work is approximately 3 1/2 minutes in duration, and the composer's imagination and attention to detail make this piece valuable to our repertory.



PUBLICATIONS for HORNS

from...

McCoy's Horn Library
3204 W. 44th St.
Minneapolis, MN 55410 U.S.A.

FRØYDIS' FAVORITE PRUNES

In 3 volumes (Artistic short pieces
for Horn & Piano) \$9.00 ea.

LIED OHNE WORTE

for Horn & Piano -Oscar Franz \$5.00
(Song Without Words) with Preface
by Peter Damm

JESU JOY of MAN'S DESIRING

for Horn & Organ -J. S. Bach \$5.00

CONCERTO No.2 in E♭Maj.

for Horn & Strings -Christoph Förster
edited by William Scharnberg
Full Score & Parts \$35.00
Piano reduction \$7.00

CONCERTO IN F

for 2 Horns & Organ \$12.00
Vivaldi P321
(Arranged by Mark Russo)

"FUGE"for 3 Horns

by Frøydis Ree Wekre \$4.00

JAZZ STYLINGS

for 3 Horns by Wayne Fritchie \$7.00

TWO MOVEMENTS

for Horn Quartet
by Robert Thistle \$7.00

DER "Prinz Louis Ferdinand von Pruessen" MARSCH

Arranged for 5-part Horn Choir
by Herman Jeurissen \$5.00

TRISTAN FANTASY

for 6-part Horn Choir \$10.00
Richard Wagner
arranged by Herman Jeurissen

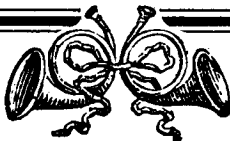
FIEURS MÉLODIQUES

des ALPES #6

Franz Liszt (transcription for Alphorn &
5 Horns by Herman Jeurissen) \$10.00

U.S. Postage Paid
Foreign add \$1.50 per copy
For Fast Safe Airmail
Remit in U.S. Funds, Please

Write for FREE Complete Catalog



ISRAEL BRASS WOODWIND PUBLICATIONS

Now Available to
North & South Americans
through

McCoy's Horn Library
3204 West 44th Street
Minneapolis, MN 55410 U.S.A.

(U.S. & Canada Shipped Postage Paid)
South America add \$1.00 per item.

Y. GRAZIANI

VARIATIONS on a THEME by HAYDN
Horn & Band (score & parts) ... \$20.00
Horn & Piano \$5.00

L. KOGAN

"KADDISH" -Horn Solo \$2.00
"CHABAD" -Horn & Piano \$6.00
TFILA (PRAYER) -Horn & Piano .. \$3.00
NIGUNIM (HASSIDIC TUNES) \$5.00
Horn & Piano

L. ROTH

"QUIET MONDAY"
Horn & Piano \$4.00

A. BORODIN

FIVE PIECES from LITTLE SUITE
Horn & Piano \$6.00

Z. ZORI

DELIGHTS for the Young Horn Player
Horn Solo \$6.00

Y. KLING

10 HORN QUARTETS
(2 Performance Scores) \$7.00

All other countries
order directly from
ISRAEL BRASS &
WOODWIND PUBLICATIONS
P.O. Box #2081
58128 HOLON, ISRAEL

RECORDINGS

J. Christopher Leuba

Herman Jeurissen has written correcting my review of his performances of the reconstructions of Mozart Horn Concertos (THC, Spring 1981), pointing out that he was totally responsible for these reconstructions, and that the original manuscript materials which were used may be found in Hans Pizka's *Das Horn bei Mozart*. I extend my apologies for any misinformation unintentionally presented.

Calvin Smith is heard on WIMR-14 performing William Schmidt's *Sonata for Horn and Piano*, an expansive composition (Circa 19') in the traditional three-movement form, exploiting the lyric aspects of our instrument as well as requiring great agility; the performance by Calvin Smith is outstanding in all respects, with a good "feel" for Schmidt's idiom, some of his materials occasionally reminding me of those of the "cool jazz" of Chet Baker and Jerry Mulligan. The recording is clear and realistic; works by Schmidt for Tuba and Trombone are also on this disc. Repeated hearings have not diminished my enjoyment of this record.

Norwegian hornist, Ingegaerd Olen (on BIS LP-146) is joined by her husband, flautist Per Olen, Canadian Flautist Robert Aitken and hornists Ib Lanzky-Otto, Rolf Bengtsson and Bengt Sundberg in an album of the music of Francois Doppler, a nineteenth century flute virtuoso who composed a considerable body of charming showpieces for himself and his brother Charles, also a flautist. The performance of *L'oiseau des bois* [The bird in the forest] for flute and four horns is delightful, as are the other short works, some including

one horn, which should certainly find their way into our recital programs.

Again, on BIS LP-171, Ingegaerd Olen joins Per in fine performances in works by Skandinavian composers, several of which are new to records, and worthy of our attention. In both recordings, flutes and horns are beautifully recorded, highlighting outstanding intonation, balance and ensemble; I did not, however, find the recorded quality of the accompanying piano to be agreeable.

Milos Petr, heard on Supraphon 1110 2628, plays the four Concertos of Mozart in performances characterized by extremely precise technique, a feeling of great security and a trace of the Slavic vibrato.

His cadenza for the first movement of Concerto IV displays his technical facility well while elaborating intelligently on the material of the movement; it is one of the better cadenzas which have been conceived for this enigmatic movement. The cadenza he plays for Concerto III is certainly worth our attention, although I am not certain of its merits from a stylistic point of view. Petr performs it, however, with convincing aplomb.

The "Chicago Chamber Brass, Volume 1" includes a variety of material primarily of interest to the brass quintet performer: transcriptions by members of the group, and by Al Lube whose "Bess, You is my Woman, Now" is my favorite, being most idiomatic for the ensemble. A transcription of the Concerto for Trumpet, played very well by Thomas Parriott provides an attractively ornamented Andante movement which could well be studied by Hornists, as ornamentation is an area in which most of us are deficient.

The group plays with impeccable intonation and no feeling of effort in achieving their musical goals. Though not a "horn record," this disc shows Diana Nielsen's attractive legato style in the Gershwin and her technical finesse throughout. Never, however, does the Horn have the "presence" of the trumpets. . . a matter of recording and environment.

The Horn Quartet of the Leipzig Radio Symphony are heard on Eterna 8 27 450, in an unusual Ouvertuerensuite in F, TWV 55 F:11 for four Horns, Oboes, Flutes and Strings with Continuo. These are stylistic performances with flawless intonation, a crisp style and freedom most appropriate for the music. The listener should be warned that parts of this work stand as Telemann's "Musikalischer Spass", and might have stood as the model for the world-renowned P.D.Q. Bach's efforts: jolly good fun for a warm summer afternoon, and the Leipzig Hornists enter in with gusto!

Harcus Henniger is hornist with the York Winds, a Canadian Woodwind Quintet which has performed extensively in Canada and Europe; the group is heard on MELBOURNE SMLP 4040 in a well performed program; their Elliot Carter *Quintet* is as crisp and well integrated as one is likely to hear: a woodwind performing friend, listening with me commented favorably on Henniger's tonal integration with the bassoon. To my knowledge, this is the only currently available recording of the *Sinfonia* by Bernhard Heiden (it was once recorded by the Musical Arts Quintet, Robert Marsh, horn on NOW 9632). The Brian Cherney *Notturmo* is a complex work of some 18', and difficult to "enjoy" on record. The *Reception and Offering Music* by John

Rea does, as the album notes suggest, evoke Tibetan ritual music, dissonant and blatant, with Henniger emitting superb Tibetan ceremonial trombone tones from his horn, the work concluding with an O'Henry surprise ending. The works are well recorded, with a well focussed horn sonority.

Crystal Records has provided a review copy of Douglas Hill's recording, "Music for Horn and Piano," (Crystal S373), an interesting program comprising two works new to me, Sonatas by Joseph Rheinberger and Ferdinand Ries, as well as the beautiful Andante (Opus posthumous) by Richard Strauss. The Rheinberger is a gracefully written work, in parts reminiscent of Brahms and Reinecke; the Ries, by a contemporary of Beethoven, contains many pleasing phrases for the Horn in a rather uninspired but methodically constructed framework. As in the Beethoven, a virtuoso pianist is required for a successful performance. This is probably the first recorded performance of the Strauss, which this writer first heard Douglas Hill perform at the IHS Hartford Workshop in 1977. It should be a part of every Hornist's repertoire. Here, we have a straightforward model to emulate. Hill's tone quality is recorded in a satisfyingly dramatic manner in *forte*; I am not certain whether or not optimum results were achieved in softer textures, although the recording is always clear. Karen Hill's remarkably flexible and integrated piano collaboration might have benefited from more thoughtful consideration on the part of the recordist.

Barry Benjamin (on Advance Recordings FGR-27S) plays Yehuda Yannay's *The Hidden Melody* [*Nigun Haganuz*] for Cello and Horn, an essentially lyrical work

with a rather high tessitura for the Horn, utilizing most modern compositional techniques, quarter tones, slides, flutter tonguing, stopping, sharp attacks, and for the cello, elaborate pizzicato passage-work, harmonics, sul ponticello, etc. Benjamin performs with a great sensitivity to the nuances of this music, and the balance between these two instruments of such widely differing energy levels has been expertly resolved by the recording technician; I doubt if a "live" performance could possibly be as effective as this excellent taping, except in an unusually good acoustic environment.

Those record collectors who treasure their Reicha Trios (Supraphon SUA 19033) recorded in 1957 by Cir, Stefek and Kubat, will be delighted to learn that the six Trios previously recorded along with many more selected from Opus 82 have now been presented on the Czech disc, Supraphon 111 2617, performed by Zdenek and Bedrich Tylsar and Emanuel Hrdina. These new performances continue the tradition of Czech lyric tone production, unity of purpose and interpretation. The recording technician has provided us with a true and pleasing horn sonority which never loses clarity. Highly recommended!

The brothers Zdenek and Bedrich Tylsar are heard on yet another Czech release, Panton 11 0585, presenting the familiar Telemann Suite in F for Two Horns, Strings and Cembalo, and joined by Emanuel Hrdina, Stanislav Schanek and Rudolf Beranek, a performance of the Robert Schumann Konzertstueck. In both instances, the performances are excellent, although the recording technology might be questioned: the Telemann brings the horns just a bit too close in relation to

their tutti group and the Schumann places them, to my taste, too distant, with some unexpectedly harsh sforzandos overemphasized.

On a recent recording session, the Solo Hornist asked the record producer, "Why did you have me do 57 takes, when it was obvious that you were going to use the first one?" To which the producer replied, "The other 56 were to beat the soul out of it!"

ADVANCE RECORDINGS FGR-27 S

Barry Benjamin

Yehuda Yannay, The Hidden Melody
(Nigun Haganuz) for Cello and Horn

and other contemporary works for various instrumental combinations

CHANDOS ABR 1003

hornist ?

Nielsen, Quintet for Winds
Serenata in vano for clarinet,
bassoon, horn, cello and contra-
bass
Canto serioso

CHICAGO CHAMBER BRASS VOL. 1 *

Diana Neilsen
(Chicago Chamber Brass)

William Byrd, The Earle of Oxford's
Marche
Gabriel Faure, Mi-a-ou, from *Dolly*,
Op. 56, No. 2
George Gershwin, Bess, You Is My
Woman Now

Joh. Nepomuk Hummel, Andante and
Rondo from Trumpet Concerto in
Eb
Samuel Adler, Five Movements for
Brass Quintet
Ludwig van Beethoven, Quartet, Op.
18, no. 2: Finale
Sousa, The Stars and Stripes Forever

*Chicago Chamber Brass
Fine Arts Building
410 S. Michigan Blvd.
Chicago, IL 60605

CRYSTAL S 373

Douglas Hill

Joseph Rheinberger, Sonata, opus
178
Ferdinand Ries, Sonata, opus 34

Richard Strauss, Andante, opus
posthumous

DGG 2531 274 *

Gunter Hogner
(VPO / Boehm)

W. A. Mozart, Four Concertos for
Horn

*Reviewed, *Audio*, June 1981

ETERNA 8 27 450

*HORN QUARTET OF THE LEIPZIG
RADIO SYMPHONY*

Guenther Opitz
Dieter Reinhardt
Siegfried Gizki
Waldemar Markus

George Philip Telemann, Overture-
rensuite in F, TWV 55 F:11

IHS WORKSHOP (INDIANA UNIVER-
SITY) 1980

Hermann Baumann
Dale Clevenger
Peter Gordon
William Lane
Francis Orval
Meir Rimón
Andre van Driessche
Frédys Ree Wekre
and
Shirley Civil
Philip Farkas
Lowell Shaw
Paul Straka

Ranier Padberg, Fanfare (dedicated
to Philip Farkas), *massed choir*
Lars-Erik Larsson, Concertino, Op.
45, No. 5 (*Civil*)
Jan Segers, Study for Horn and Tape
(*van Driessche*)
Wendell Hoss, Etude for Horn and
Piano (*William Lane*)
Bach/Shaw, Prelude and Fugue in a
minor
Franz Strauss, Nocturno (*Clevenger*)
Gershwin, Summertime (*Gordon*)
Lev Kogan & Laszlo Rooth, Nigunim
(*Rimón*)
Alan Civil, Horn Bluff
Meyer Kupferman, Sound Phantoms
III(*Wekre*)
Albert Dupuis, Variations on a Pop-
ular Theme (*Orval*)
Karl-Heinz Koeper, Coup des Cors,
(*12 horns*)
Joseph Rheinberger, Sonata opus
178, Finale (*Baumann*)
Alexander Borodin, Serenade
(*Baumann*)
Gioachino Rossini / Baumann, Le
Rendevous de Chasse (*Baumann*)
Emiel DeCloedt (arr.), Two Flemish
Folk Songs (*ensemble*)
Sousa / Yancich, The Stars and
Stripes Forever, *Massed Choir*

MELBOURNE SMLP 4040 *

Harcus Henniger (The York Winds)

SUPRAPHON 111 2617

New Music Series 16:

Brian Cherney, Notturmo (1974)

for Wind Quintet with Piano

Bernhard Heiden, Sinfonia for Woodwind Quintet

John Rea, Reception and Offering
Music for Wind Quintet with
Percussion

Elliot Carter, Woodwind Quintet

*Waterloo Music Co. Ltd.

Box 250

Waterloo, Ontario N2J 4A5

CANADA

PANTON 11 0585

Zdenek Tylsar

Bedrich Tylsar

***Emanuel Hrdina**

***Stanislav Suchanek**

***Rudolf Beranek**

George Philip Telemann, Suite in F
for Two Horns, Strings and
Cembalo

***Robert Schumann**, Konzertstueck
(for Four Horns)

SOUL NOTE RECORDS # 1017 *

Tom Varner

Tom Varner Quartet: Jazz

*order from:

Round Records

186 Willow Avenue

Somerville, MA 02144

SUPRAPHON 1110 2628

Milos Petr

(Musici de Praga, Libor Hlavacek,
cond.)

W. A. Mozart, Four Horn Concertos

Zdenek Tylsar

Bedrich Tylsar

Emanuel Hrdina

Antonin Reicha, Horn Trios from Op.
82.

W.I.M. RECORDS WIMR 14 STEREO

Calvin Smith

"Brass Tacks," music of William
Schmidt, includes

Sonata for Horn and Piano

WIM RECORDS WIMR-20

Calvin Smith

Carl Reinecke, Trio for Clarinet,
Horn and Piano, Opus 274



PAXMAN
FRENCH
HORNS

OF THE
HIGHEST
QUALITY

U.S. DISTRIBUTOR:
W.B.I.C. INC.
2525 EAST DOUGLAS
WICHITA, KANSAS 67211
1(800) 835-3006

XIVth *Colloque International Des Cornistes*
Internationaler Horn Workshop
Annual Horn Workshop



16 August - 21 August 1982

Palace of the Popes, Avignon, France

Tentative Cost for Room, Board and Tuition: \$300.00

HOST: Daniel Bourgue, Paris Opera; IHS Advisory Council;
President, French Association of Hornists

For Advance Information write to: Daniel Bourgue
121 Rue Erik Satie
94440 Santeny
France

MUSIC IN MANUSCRIPT

by Gayle Chesebro

Please send information regarding unpublished works for horn to Gayle Chesebro/Music Dept./Furman University/Greenville, SC 29606 USA.

Verses and Fragments for horn, percussion and Tape [1979], by Eric David Chasalow. Available from the Association for the Promotion of New Music/ c/o Eugene Lee, 175-06 Devonshire RD., Jamaica, NY 11432.

Eric Chasalow has composed a work that involves a unique combination of sounds; horn, percussion, and tape. *Verses and Fragments* utilizes a well-integrated concept of the ensemble that is refreshingly new sounding. At times the sounds from each of the performing elements are indistinguishable one from the other. One can gain further insight into this piece from the composer's information which follows.

"*Verses and Fragments* was composed in 1979. The tape part was realized at the Columbia-Princeton Electronic Music Center. It was premiered on April 3rd, 1979 in McMillin Theater at Columbia University by David Wakefield with Thad Wheeler on percussion.

"*Verses and Fragments* alternates explosive, dramatic gestures with more lyrical material. The piece is mainly divided into four sections. The first of these sections introduces horn, percussion and tape playing some of the most frenetic material in the piece. Section two is a lyric horn solo set over a spacious, colorful chordal accompaniment in the tape. The third section pits the tape against percussion solo and the fourth section brings back in all three 'players' in a move

toward the climax. The piece ends with a coda that recapitulates part of the horn solo of section two, the tape picking up and sustaining each note of the horn melody.

"In *Verses and Fragments* I have used the tape in primarily two ways. In the first case, the tape acts not as a separate instrument, but as a means by which to modulate and transform the live instruments. Whole sections of the horn's melodic material are picked up and sustained by the tape, creating the illusion that the horn has the ability to sustain several pitches at once. The timbre of the horn, as well, may seemingly be transformed through the use of synchronized taped pitches. The second type of taped material is more clearly instrumental. I envisioned *Verses and Fragments* as a virtuosic 'horn concerto' and, therefore, the tape accompaniment is often quite orchestral in density.

"I believe that I have in this piece created a real continuity between electronic and acoustic music. It was always my intent to write idiomatically for the horn, and to show off the instrument in an emotionally charged, expressive environment."

Reconstructions of Mozart fragments, Allegro in E-flat, KV 370A; Rondeau [Concert Rondo] KV 371, and Allegro in E major, KV 494A. James Collorafi, 88 Nottingham Rd., New Hyde Park, NY 11040.

Any trace of a work left by Mozart certainly seems worth investigating and reconstructing. James Collorafi's additions to these fragments are well done and authentic sounding. It may be of interest to performers to know what was actually

composed by Mozart and what was added. In looking over the scores and listening to the taped performances of these pieces, it is a tribute to the work of Mr. Collorafi that one cannot determine a difference in the music. According to Mr. Collorafi's very thorough research, we learn the following:

"It is not generally known that Mozart sketched out a horn concerto as early as 1781; very shortly after his move to Vienna. The first movement has survived in skeleton form; the well-known 'Concert Rondo', KV 371, is now believed to be the projected last movement.

"The fragment in E, KV 494A, has long been something of an enigma to hornists and Mozart historians alike. The extraordinary choice of key, unusually spacious proportions of the opening tutti, daring progressions, unconventional textures, and overall elevated character of the work indicate that this would have been a concerto without equal even among Mozart's unmatched works for the horn; in stature a fitting companion to the clarinet concerto and the last piano concerto (to both of which it shows similarities in certain elements of style). It is perhaps more intriguing to conjecture as to what or who prompted the composer to plan such a horn concerto without parallel than to speculate as to the reason for its abandonment.

"The Allegro in E-flat, KV 370A, is especially problematic; the various pages of the sketch had been scattered among several libraries and collections in Europe and the existing fragments were not assembled and their order determined until very recently when the Dutch hornist Hermann Jeurissen undertook a reconstruction of the movement. As of now, the opening tutti and solo exposition are completely sketched out; the recapitulation is also complete in sketch form up

until and including the final trill. The final tutti is missing; therefore it is not known whether Mozart planned a cadenza.

"An intriguing puzzle is the apparent lack of a development or contrasting middle section. Mozart seems to have written an orchestral bridge of eleven bars leading directly from the end of the solo exposition into the recapitulation on the reverse side of the page. Since this is so contrary to Mozart's usual concerto practice, and because there is the possibility of more missing pages, I have chosen to insert a hypothetical development, omitting six bars of the leading-back passage. I have also reconstructed a final tutti by analogy with the introductory one, including a pause for a cadenza.

"The Rondeau (Concert Rondo) KV 371 is similar in its sketch form to the preceding Allegro; the solo part is complete, the first two tutti completely orchestrated and some details of the instrumentation indicated sporadically.

"The Allegro in E major, KV 494A, consists of a fragment of ninety-one bars. The sixty-five bars of introduction are almost completely orchestrated; the instrumentation of sixteen of the remaining twenty-six bars of solo was also completed."



"OFFICIAL" IHS SALES ITEMS

IHS Personal Stationery

Heavy laid bond, Ivory color with Thermographed Blue Logo
 Full-size, package of 25 with envelopes \$5.50
 Note-size, package of 25 with envelopes \$4.50

Limited Supply Available

Scratch/Note pads with Logo and Siegfried Call
 Three Pads \$4.00
 Six Pads \$6.00

Reflective vinyl decals for cases, bumpers, etc., Blue Logo on Gold Background
 One Decal75
 Three Decals \$1.50

T-Shirt with Giant Logo Imprinted
 State size: S - M - L - XL \$7.00

Canvas Tote Bag with Logo \$6.00

Logo Lapel Pin/Tie-Tac/"Fraternity Pin"
 Blue enamel logo on brushed gold color triangle \$2.50

Send Check or Money Order with order. Postage included in all prices.
 Extra Charge for Air Mail Service

ORDER FORM

Quantity	Item	Size or Style	Price

TOTAL _____

SHIP TO: _____

Send Order To:
 Paul Mansur
 Department of Music
 SE Okla. State Univ.
 Durant, OK 74701 USA

NEW MUSIC REVIEWS

by Randall E. Faust

MANUSCRIPTS

Joel Hoffman Op. 11

Concerto for Horn, Clarinet, Violin, Cello and Piano

Duration—18 minutes Grade 6

Joel Hoffman's *Concerto* is a major addition to the horn literature. The three movements (Con moto, Largo, Vivo), employ the horn with traditional gestures while using a twelve-tone pitch organization. This twelve-tone approach balances pitch content against pitch order in a manner which results in a strong impression of harmonic and melodic coherence. Furthermore, the romantic instrumentation and the stylistic instrumental writing add to the accessibility of this work.

The *Concerto* does have several challenges for the performers. The ensemble must have a very strong sense of rhythmic subdivision. In addition, each performer must have a strong technique and a good ear. For example, the horn part begins with a slur from *d#'* to *e''* and ends on a bravura passage with a *c'''* which is a minor 9th below the clarinet's note. The horn range is from *B—to—c'''*. On the other hand, this work does not employ any "new techniques"; it only requires a superior traditional technique from each performer.

Until publication, this composition is available from the composer at the College-Conservatory of the University of Cincinnati.

Irwin Swack

Trio for Horn, Violin and Piano (1978)

Duration—22 minutes Grade 6

This work is also challenging for the performers. However, this *Trio* contrasts with the *Concerto* in several ways. The *Concerto* speaks in bright hues and bold gestures; the *Trio* speaks in pastel colors and eclectic conjectures. Instead of being continuous and polyphonic, the *Trio* tends to be more homophonic and sectional. In terms of range, this composition tends to have a fairly high tessitura. The lower range is not used to any extent in the horn or violin parts. This requires light, sensitive playing as demonstrated by Joseph Anderer in a tape recording of this *Trio*.

Composer's Address: Irwin Swack, 2924 Len Drive, Bellmore, N.Y. 11710

John Rimmer

EXTRO - INTRO (1977) Grade 6

for Horn and Electronic Modification

This composition can be heard on the record by James MacDonald which was reviewed in the October, 1980 issue of *The Horn Call*. The performer reads from an evocative graphic score. Two types of electronic modification are used: ring modulation and tape delay. In addition, a variety of instrumental techniques create a variety of effects. These include changes from stopped to open horn, quarter-tone trills, squeezed-sound glissandi on upper harmonics, horn chords and fluttertonguing. Each of these effects dramatize the two character roles indicated in the title. For example, in the "Intro" section the performer is instructed to "remove the mouthpiece and first valve slide of the 'F' side of the horn. Use this slide as a miniature 'horn'." This would be a dramatic addition to a recital program.

Composer's Address: 67 Marlborough Ave., Glenfield, Auckland 10 New Zealand

NEW PUBLICATIONS

John Rimmer

COMPOSITION 1 for Horn and Electronic Sounds Grade 5+

Cantena Press, 67 Marlborough Ave.,
Auckland 10, New Zealand

Composition 1 is dedicated to Eugene Rittich: John Rimmer's horn teacher. Mr. Rimmer's familiarity with the horn is evident in his exploitation of the horn's timbral possibilities through the use of stopped horn, low 7th partials and various glissandi. The range is from G to c''.

The electronic tape includes standard synthesizer sounds and electronically-processed sounds. As a result, contrasts with the horn's timbre, articulation and resonance are created.

The score is complete with chromometric-time indications facilitating tape coordination with the assistance of a digital stopwatch. However, performance without a watch would be possible—maybe even desirable.

Alec Wilder (1970)

SONATA NO. 3 for horn and piano
Grade 5

Margun Music Inc., 167 Dudley Road,
Newton Centre, Massachusetts 02159
Performance Time 15:00 Price \$6.00

Alec Wilder is known to have been a close friend of many brass players: one, in particular, was John Barrows. *Sonata No. 3* is dedicated to Tait and John Barrows who recorded it on Golden Crest Recital Series S-7034.

The four movements are I. Moderately fast, II. Slowly, III. With a solid beat and a jazz feeling, and IV. Tempo di Valse—Joyously. Wilder's unique blend of jazz, popular song and art song is heard throughout. However, as Edwin Thayer

demonstrated at the Potsdam Workshop, the third movement might generate applause *before* the last movement.

Within the range of d# to b'', Wilder uses many wide-interval slurs. Horn singers will love this one.

Kurz, Siegfried

KONZERT fuer Horn und Orchester
Grade 6+

VEB Deutscher Verlag fuer Musik—
Leipzig
Agent for USA—Alexander Broude,
Inc., 225 W. 57th St., New York,
New York 10019

Duration: About 25 Minutes.

Price: \$8.75

The composer takes only eleven measures to go up to a c'''. He then proceeds for eleven more pages using a three-octave range, trills, and extended stopped horn passages. His three movements, (Allegro, Andante, Allegro), pit the soloist against a large symphony orchestra with very little rest.

The pitch materials include both quartal and tertian structures. Often, the accompaniment has dissonant polychords. Furthermore, the composer demonstrates an awareness of contemporary concepts of soundmass and new notation within a traditional compositional framework. Some 3/4 tones are indicated for the string parts which, of course, are lost in the piano version.

This work, however, will not be known for its new techniques. Rather, it is an updated version of the romantic virtuoso concerto. Its dimensions and challenges require a soloist of the stature of its first performer: Peter Damm.

Olson, Judith Grade 5/3

FOUR FABLES for Horn and Piano (1961)

Hornseth Music, Co., 1917 Gaither
St., Washington, D.C. 20031

This short set was composed for Orrin Olson (First Horn of the Kennedy Center Opera House Orchestra) when he was a student at Indiana University. The composer's association with the performer shows in the use of the high range in the first and last movements. The range of the two middle movements is not as great. They could be performed at Level 3. The accompaniment is straightforward and direct with quartal blocks which complement the statements in the horn part. *Four Fables* could be a useful preparatory study to works such as the Halsey Stevens *Sonata* or the Samuel Adler *Sonata*. Festive occasions will also find this set useful.



Gebr. Alexander



Gegr. 1782

"UNDOUBTABLY the finest instruments in the world."

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

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

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

Exclusive U.S.A. distributor



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

CRYSTAL® RECORDS

HORN RECORDINGS

MEIR RIMON, HORN: S506. *Principal horn, Israel Philharmonic, playing Israeli music for horn & orchestra. with members of the Israel Philharmonic.*

JOHN CERMARNO, HORN: S375. *Co-principal horn, Los Angeles Philharmonic; former principal New York Philharmonic. Bozza En Foret, Saint-Saens Romance, Poulenc Elegy, Gilere Intermezzo, Bernstein Elegy, Scriabin Romance, Wm. Kraft, & Doppler.*

DOUGLAS HILL, HORN: S373. *Ferdinand Ries Sonata, Rheinberger Sonata, Richard Strauss Andante. "A feast of repertory. Hill plays with the finesse of a fine Lieder singer." -- San Francisco Chronicle*

CHRISTOPHER LEUBA, HORN: S372. *Sonatas for horn & piano by Halsey Stevens, John Verrall, & Paul Tufts. Leuba is former first horn w/Chicago & Minneapolis Symphonies.*

CALVIN SMITH, HORN: S371. *Auf dem Strom by Schubert, works by Wilder, Schuller, Heiden, Nelhybel, Levy, Hartley. w/Wm. Zsembery, horn, Linda Ogden, soprano. "extraordinary horn playing" -- The New Records*

WESTWOOD WIND QUINTET: S250. *Klughardt & Mathias Quintets, Berio Opus Number Zoo. "Highly recommended, excellent recording." -- San Francisco Examiner*

NEW YORK BRASS QUINTET: S210. *Jan Bach Laudes, Persichetti Parable for Brass Quintet, Leclerc Par Monts.*

SEXTUOR A VENT: S353. *w/Harvey Pittel, saxophone, & Westwood Wind Quintet. Milhaud, Heiden, Dubois.*

BERLIN BRASS QUINTET: S201. *Members of Berlin Opera Orchestra. Malcolm Arnold, Maurer, Rathaus, Gabrieli, etc. "authority & tonal refinement" -- High Fidelity*

ANNAPOLIS BRASS QUINTET: S202. *Dahl Music for Brass, Bach, Schein, Holborne, etc. "music comes alive, full of spirit" -- Los Angeles Times*

Send \$7.98 ea + \$1/order. Free record with each purchase of three; for each 4 ordered, pay for only 3 (mention ad)

Send for free Catalog

CRYSTAL® RECORDS

2235 Willida Ln., Sedro Woolley, WA 98284

AFTERBEATS

MEDDLING COMMITTEE MEDALS

The International Horn Society's Meddling Committee proudly announces the winners of the 1981 awards.

Le Croix du Bel Cor—for the most beautiful horn

Jointly to: All the instrument manufacturers, for their new models of horns produced in response to our demands—they *are* listening!

The Edith Head medal for Best Costume

To: Gail Williams for her graciously flowing recital attire; and to Dave Krehbiel for his dashing appearance in black velvet.

Runner-up for this award was Sharon Moe, for her matching gown and mute.

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

Thank goodness no award can be made this year.

The Rookie of the Year Medal

To: Sharon Moe for her gracious remarks as well as for her fine playing.

The medal for the Most Number of Notes Scored in a Play-Off Week—

This year: The Most Notes in a One-piece Shoot-out!

To: Ifor James for "Hora Staccato" and Frank Lloyd for the Bach "Badinerie."

The IHS Medal of Honour—for feats of Heroism and Valour above and beyond the call of duty

To: Gerry Mulherin, who was always ready with absolutely anything needed or wanted at anytime.

The Iron Chops Award

To: Philip Myers for the full recital of unaccompanied works.

The Medal for Best Supporting Actor/Actress

To: Robin MacMillan, Elizabeth Baritaud, and Mary Ann Covert, *accompanistes extraordinaires*.

The Award for Best Actor/Actress of 1981

To: Roy Schaberg—for a fine workshop and unfailing, unflappable aplomb.

The Giant Clam goes, this year, to Dave Krehbiel for that unpremeditated and mis-fingered stopped passage.

In addition to our regular list of "meddles", the committee offers the following:

The Rapunzel Award

To: Robin MacMillan of the long auburn tresses

The Pele Award

To: Ifor James, of course.

The International Friendship Award

To: The Canadians who played on the final concert—Bravo!

The Noble Order of the Curved Spruce

To: Marvin McCoy and the Alphorn Assembly for the most impressive forest ever presented at a Workshop—and for *very* clever arrangements.

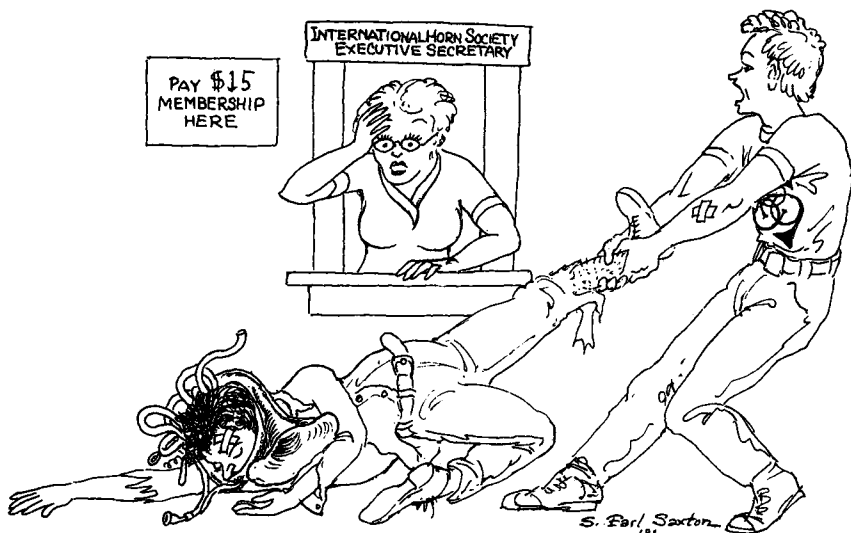
The Order of the Grand Left-over

To: The chief dietician for a week of truly memorable meals.

The Order of the Grand Oasis

To: Roy Schaberg and Gerry Mulherin for the seemingly unending supply of suds at the Madstop, and to the participants' heroic efforts to find the bottom of the supply!

Congratulations to all the winners, and to those who didn't win, better luck in France!



"He put up a bit of a struggle - but before he passed out I got him to say he'd join!"

bbb

AMERICAN HORN COMPETITION

SEPTEMBER 3-6, 1982

Atlanta, Georgia
Elliott Higgins, Director
Steven Gross, Producer

SOLOIST

First Prize	\$400
Second Prize	\$200

Concertos: Mozart Strauss Jacob Weber Gliere Rosetti

DOUBLE CONCERTOS

Prize	\$200
-------	-------

Concertos: Mozart Rosetti Telemann Haydn Vivaldi

QUARTETS

Prize	\$200 and Trophy
-------	------------------

Quartets: Tscherepnin Shaw Artot Hindemith Schmidt

Application: For complete repertoire list, rules, application and fees.

Write: Elliott L. Higgins, 1109 Dartmouth N. E.
Albuquerque, New Mexico 87106

PERSONAL ADVERTISING

Free classified ads up to 30 words are available to members in good standing of the International Horn Society. Additional words will be charged at the rate of 15¢ per word. Deadlines for ads are September 1 for the fall issue and March 1 for the spring issue. Submit ads to the advertising agent: Burton Hardin, 1068 S. 7th St., Charleston, IL 61920 USA.

BACK ISSUES OF THE *HORN CALL*, VOLUMES I-X (20 issues): \$5.00 each, VOLUME XI, 2 issues, \$6.00 each. Full sets of back issues are available to IHS members in good standing and to school and public libraries at a discounted price of \$100.80. Send check, money order or official Purchase Order in the correct amount for the issues ordered. Add \$1.00 per issue for overseas Air Mail service. Mail Orders to:

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

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

For Sale: Holton 179, Nickel-silver, Large bore, 1 year old, excellent condition. Please contact Michael Weaver 838 Lakeway, Kalamazoo, Michigan 49001, 616-345-3719.

Sansone double horn. Fair condition. All lacquer removed. Case. Particularly beautiful sound in upper register. Will sell for best offer by March 1, 1982.

"Horn is a 4-letter word" T-shirts, \$7.00 Sizes: S-M-L-XL. Ladies French-Cut S-M-L Colors: Red, Tan, Orange, Green, Blue, Yellow, Gold; All Black Print. Orders to: Elliott Higgins, Hummingbird, Box 6, Jemez Springs, NM 87025

Custom-made LEATHER HAND GUARDS sold internationally. Specify model of horn. \$3.50 (Includes postage - Overseas orders add \$1.00 U.S.). Gary Gardner, Department of Music, Delta State University, Cleveland, Mississippi 38733 USA

For Sale: Yamaha 663, Schmidt-Lewis Leadpipe, Screw-bell, flat case, one year old, excellent condition. \$900.00 or best offer. Frank Portone, 1515-C Wembley Dr., Charlotte, NC 28205, 704-535-1874.

For Sale: Holton 179, serial #543368, superb condition, \$800 Trade? Contact Hank Viets, 182 Little Creek Rd., Soquel, CA 95073 (408) 457-5477.

STOLEN: 2 Conn 8-D Horns

#041361 Screw Bell and

#816050 with Lawson Pipe

Please contact Barbara Raby c/o Dallas Symphony, P. O. Box 26207, Dallas, TX 75226 or call 214-328-6333.



**WICHITA
BAND
INSTRUMENT
CO., INC.**

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

PAXMAN OF LONDON. Many models in stock for immediate shipment.
HOLTON FARKAS. Usually in stock in all models.
KING. Eroica and Fidelio horns always in stock.
CONN 8D's. Usually available for very fast delivery.

CALL US TOLL FREE AT 1-800-835-3006 FOR INFORMATION,
2525 East Douglas Wichita, Kansas 67211

OUR SHOP

HONORARY MEMBERS

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

Deceased Honorary Members:

**Carl Geyer, U.S.A.
Max Hess, U.S.A.
Herbert Holtz, U.S.A.
Anton Horner, U.S.A.
Wendell Hoss, U.S.A.
Fritz Huth, West Germany
Reginald Morley-Pegge, England
Max Pottag, U.S.A.
Lorenzo Sansone, U.S.A.**

