

The Horn Call



Journal of the

International Horn Society

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La Société Internationale des Cornistes

Sociedad Internacional de Trompas

April, 1982

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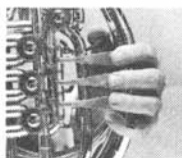


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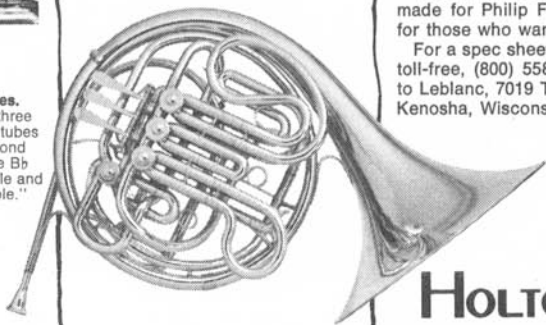
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The Horn Call

April, 1982

Volume XII, Number 2

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

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

Annual membership in the International Horn Society is \$15.00 U.S. per fiscal year, 1 July to 30 June; three-year membership is \$40.00; Lifetime membership may be secured by a single payment of \$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:

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

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

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

LESERBRIEF

Anmerkung der Redaktion: wir sehen gerne Stellungnahmen und Beiträge unserer Leser zu Themen unseres Interessenkreises. Es wird

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

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

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

LETTRES AU REDACTEUR

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

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

Toute lettre devra comporter les nom prenom

usuel et adresse de l'auteur.

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

LETTERE AL REDATTORE

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

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

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

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

LETTERS TO THE EDITOR

On the last day of the Horn Workshop last June in Potsdam, several of us had a young student waiting for Ifor James as he was continuing his Master Class. Betsy Rowland, daughter of participant Margot Rowland of Long Meadow, MA, had a lesson with Mr. James on the proper performance of "Elephant Calls," much to everyone's delight.

The pictures enclosed may not be suitable for printing in the next HORN CALL but hopefully they may be included in an official scrapbook of the workshop. The photos brought many fantastic memories of all parts of the workshop to us. Thank you.

Sincerely,
Barbara Lee Hunter, Jacksonville, IL

Barbara Winship, Peoria, IL
Peggy DeMers Travis, Madison, WI
Liz Lester, Fayetteville, AR

Sorry, but the photos were too dark to reproduce. Better luck next time.

Bravo to you for your work on The HORN CALL. I look forward to each issue. Please send me the complete transcript of *The Barry Tuckwell Symposium for Brass*. The appetizer found in the October '81 HORN CALL was too much to resist.

Sincerely,
Dennis Moller
1 Sycamore Ave.
Glen Head, NY 11545

FELLOW HORNISTS!!!

It's really a pleasure to find myself a member of the IHS. (This last fall, I *finally* got around to joining!) In fact, I so enjoyed my first issue of the HORN CALL that I would like to purchase a complete set of back issues.

Thank you again,
Dennis Heeter
22759 Miranda St.
Woodland Hills, CA 91367

A letter from Gary G. Greene was too long for inclusion as a letter but could not be edited to maximum length. Thus it has been accorded article status so it can be published in its entirety. We would receive other works of critical analysis with great favor; should any of our readers be preparing similar research papers.

Since I furnished Gary (Greene) with some of his resources and we have agreeably disagreed on some points concerning the Richard Strauss concerti, (see page 40) I'd like to state the following:

In the reproduction of the piano part in Strauss' original handschrift, the breath-marks appear to be done with the same pen that did the music. There are 15 measures in the first movement and 2 in the last which have been scratched through in what appears to be pencil. This encompasses 6 separate instances of editing. These omitted measures do not appear in any printed edition of the work. Alternate notes are given in the 10th, 9th and 8th measures before the final 6/8, and 19, 20, 50, 51, and 52 of the 6/8. The passage Mr. Green mentions which appears in the printed score does not appear in the manuscript. Further items of interest in the piano manuscript are references to instrumentation; It is my belief that the piano score existed first, and the orchestral score taken from it. Throughout the mms there are "x" marks above bar lines in a hand other than the one which did the music. These correspond to the ends of lines in every printed piano part I have seen so far.

I think something which should be mentioned is that Strauss dedicated the work to his father. At least one source who has been copied says that it was dedicated to Oscar Franz. There is no indication anywhere of this. The composer dedicated it to his "dear father, Mr. Franz Strauss . . ." All of the title page is carefully centered, including "Concert fur das Waldhorn. . ." But "mit Begleitung des Orchesters oder Pianoforti" is off center to the right of the former. It is possible that Richard changed the measures in question in the orchestration, but

his "dear father" was a curmudgeon who lived a very long time for the era, and to the last was willing to offer his wisdom to Richard. I doubt if Richard would have changed the dedication, particularly in the lifetime of the old man, so must conclude that the person who proclaimed it as having been dedicated to Oscar Franz was in error.

Best,
Burton E. Hardin, D.M.E.

I would appreciate your sending me information about becoming a member again of the IHS. I was a member some years ago and now wish to renew my membership.

I have played horn all my life; studied with Anton Horner at Curtis, Philadelphia Orchestra, Navy Band, etc. Nolan Miller,

Principal Horn of the Philadelphia Orchestra is a former student of mine.

I shall look forward to hearing from you. Thank you.

J.M. Thurmond
466 Arlington Road
Camp Hill, PA 17011

To Paul Mansur

My colleague, Svend Kragelund Jensen, has written a portrait of Ingbert Michelsen which I have tried to translate. Of course we would like to see it printed (or parts of it) in the Horn Call, mainly for historical reasons.

Yours sincerely,
Anna Brakstad

HAPPY BEETHOVEN'S BIRTHDAY!



16 December 1770 — 16 December 1981

S.E. Thompson
259 N. Prospect Ave.
Orange, CA 92669

I am sending a copy of recent horn quartet programs our group performed and a photograph. I thought it may be of interest for the HORN CALL spring issue. (I've been a member of IHS since about 1971 or '72.)

Our quartet has been playing together for about four years. We formerly used to free lance quite a bit together. Since Gail Williams has been a member of the Chicago Symphony we have continued to perform together.

It may be of interest to readers that we used a slightly different arrangement of the *Konzertstueck*. It was arranged by Eberhard Ramm of Nashville, TN, and was intended that the two high parts could be played by descant horns leaving the second movement solo for the other

two horns. This rescored version was used in the Peninsula Music Festival in Door County, Wis. several years ago.

Sincerely,
Melanie Kocher
2108 Milton
Park Ridge, IL 60068



Standing, let to right: Gail Williams, Mary Gingrich and Nancy Colemier; seated: Melanie Kocher. Performers of the Schumann Konzertstueck, 7 Nov. 1981 with the Lake Shore Symphony Orchestra of Chicago. The group also presented a quartet program in the Dame Myra Hess Memorial Concert series, Chicago Public Library Cultural Center.

Editor's note: We are quite short on *Letters to the Editor* this issue. There must be a need for something controversial to erupt soon.





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There will be quite a number of mini horn workshops during the coming year. A number of new efforts have emerged in West Virginia with a Tuckwell Horn Festival;

Don't ask where the erroneous dates for the 14th Workshop came from that were published in this column in the previous issue! I must have relied on a faulty memory. The correct dates are 15-20 August; but make certain you do not leave Avignon before the 21st of August.

The schedule is very attractive this summer: Visit Austria and attend the Horn Course from 19 July - 7 August, take a week's tour of the Tyrol and Switzerland, then arrive in Avignon for the Fourteenth Annual Horn Workshop beginning 15 August! (See the ad for the Horn Course in this issue.)

Michael's Horn Course at the Mozarteum in Salzburg resumes this summer after a one-year hiatus while he taught for Phil Farkas last summer in Bloomington. Enrollment is limited to about twelve to fourteen students. Held in conjunction with the Salzburg Festival, there are many opportunities to attend dress rehearsals of operas and orchestra concerts. The limited enrollment provides intense work in individual performance needs. There are private lessons, master classes and much ensemble playing. Students are helped with musical, technical and even psychological problems. The hornists from the Vienna Philharmonic have all been quite helpful during all the sessions for the past 14 years. Some young hornists from first-rate orchestras have participated just to secure a "tune-up" as they were launching their professional careers.

Michael Hoelitzel sent a lengthy note concerning his current activity. I also had a very good visit with him in Brno during the Czech 300th Anniversary Horn Symposium. He has just issued a new recording designated "Romantic Music for Horn and Piano." He also has published a new beginner's method, available from Schott's Sohne, Mainz.

A note received from Elliott Higgins included a clipping from TRAVEL & LEISURE, January 1982 issue. Harry Reasoner, noted television newsmen, was interviewed concerning some of his favorite places. He stated that his favorite combination of romance and good food could be found in The French Horn. This is a restaurant about an hour from London in a village called Sonning on the Thames. His description is certainly apt and quite enticing. I shall certainly seek it out when the opportunity comes.

Notes From The Editor's Desk

MANSUR'S ANSWERS

Philip Farkas has written that he has decided to heed his medical advice to slow down a bit and cut his work load to only about eight hours per day. Thus, he has tendered his resignation to the University of Indiana effective in early May, 1982. Phil plans to continue his routine of presenting several lecture-recitals each year in various parts of the country, continue with a limited amount of private teaching and to keep on playing the horn until he can no longer lift it.

Congratulations, Mary. Your Tee should arrive soon after you specify your size.

Winner of the T-Shirt in the Caption Contest is Mary Davis of Swanton, Ohio. Her suggested Caption is: "Now let me get this straight — I blow in here and the sound comes out *where?*"

Some five years ago the idea for a Hornoscope struck your editor. The idea just would not seem to jell, however. But at long last, with assistance from virtually every member of the staff and with illustrations by Esther Butz, the Hornoscope was born. You will find it in Afterbeats. We also hope you enjoy it. Who knows? Perhaps future editions will come to light to provide needed counsel and guidance in our treacherous paths as hornists.

Effective immediately, the new advertising agent for The HORN CALL will be Erma Lee Jones of Rupert, Idaho. Erma Lee brings excellent credentials to this task and a fine spirit of volunteer enthusiasm. It is a pleasure to welcome her to the staff of the HORN CALL. Advertisers please note this change. You will be hearing from her soon.

The advertising agent for the past two years, Burton Hardin, is concluding his service in that capacity with this issue. Burton has filled this role quite well during his tenure. His tenacity has obtained several additional advertisers as regulars in the pages of The HORN CALL. We are grateful for his energy and much work in behalf of IHS. Thank you, most sincerely, Burton. We wish you the best in all your endeavors.

The Fifteenth Annual Horn Workshop is set for the campus of Eastern Illinois University, Charleston, IL in June, 1983 with Burton Hardin as host. A second International Brass Congress will be announced quite soon for 1983 or 1984. The University of Indiana will host this event.

another Tuckwell affair next fall in Columbia, MO; and several others still in the planning stage. A number of established one and two day workshops continue their operation. Watch for announcements of them in your newsletters.

As Phil put it: "I am looking forward to much the same life I have led but in a reduced quantity, liberally sprinkled with fishing trips, vacation travel and general leisure activities. One of my endeavors will be to catch up with my correspondence." So, if Phil owes you a letter, take heart; you should hear from him soon.

Congratulations are certainly in order to Philip Farkas as he concludes this significant chapter of university teaching in his life. All of us in the educational field owe him much and certainly orchestral hornplayers will be forever indebted to him. We shall look forward to a good visit with him in Avignon.

A reminder seems to be in order concerning the IHS Composition Contest for 1982. Three \$500.00 prizes await the winning works in three categories: I—Horn and Organ; II—Horn and Chamber Ensemble; and III—Multiple Horns. For full details see the recent brochure or write to: Dr. Gayle Chesebro/Music Department/Furman University/Greenville, SC 29613 USA. The deadline is 1 December 1982.

The International Trumpet Guild is having its 1982 conference at the University of Kentucky, on May 24-27 in Lexington, Kentucky. Highlights of this year's conference include performances by Doc Severinsen and Xebroon, The Empire Brass Quintet, Marvin Stamm and the University of Northern Illinois Jazz Ensemble, Phil Smith, George Vosburgh, The Army Brass Quintet, Guy Touvron, Kenji Tamiya, Robert Nagel, Franz Streitwieser and a pedagogy panel of David Hickman, Susan Slaughter and Dennis Schneider. There will also be displays of all related instrument companies and publishers.

For further information, write to: Prof. Vincent DiMartino
School of Music
University of Kentucky
Lexington, KY 40506-0022



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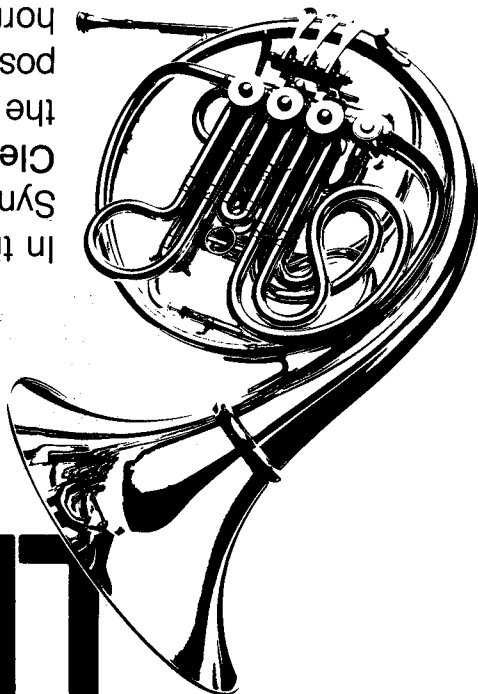
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It seems that with the publication of Mr. Hans Fiska's superb book, *Das Horn bei Mozart*, there has been a renewed flurry of interest in the concerto for horn that Mozart left incomplete. Why this should be so is easily understandable: in the first place, they represent tantalizing glimpses of what might have been — further additions to the series of gems which one might almost consider to be the "alpha and the omega" of the horn literature. Secondly, there always seems to be a bit of added mystique surrounding works which are abandoned or stillborn. To be realistic about it, we should probably keep in mind that the works in question do not carry quite the same metaphysical significance as that implied by the awesome torso of Mahler's Tenth Symphony, or even that of the Eighth of Schubert. The reason for the abandonment of these horn concerti is probably somewhat less than gripping: in my own romantic visions I can see the Master, hounded by an awareness of his tragic destiny, frantically chasing up and down the streets of Vienna looking for a stationery store in which to replenish his supply of colored inks (Flair pens?), desperately searching for any excuse to put down his work and rush off to the next game of *Kegeleschicken*, or perhaps laying it aside to begin work on *O, du eselhafter Martin* or the *Musikalischer Spass*!

By now, much has appeared in print concerning the horn concerto fragments: perhaps more than is warranted by their musicological importance. Mr. Peter Damm has written an excellent and quite comprehensive essay on the subject, and I would do a disservice to him in attempting to summarize what he has already so aptly discussed. (See the April, 1980 issue of the *Horn Call*.) However, as I recently jumped onto the bandwagon of "Mozart reconstructionists," having completed my own performing versions of the fragments in December 1980, I felt that a stylistic discussion, as well as an examination of the problems involved, might be of interest to our readers. The following is a more or less verbatim excerpt from a letter of mine to Mr. Christopher Leuba, dated July 20, 1981:

"... confronted with the puzzling manuscripts, I was often faced with a difficult decision as to whether it was more desirable to be musically safe or 'musico-logically' correct. Let me clarify a bit, although I believe you have already guessed what I'm referring to.

a) In the fragment in E-flat, K. 370b, we are already dealing with a stylistic oddity. The solo exposition, which is intact, is thirty-seven bars long; the recapitulation, which is also reasonably complete, give-or-take a few bars, would have been almost twice as long (Sixty-seven bars in my version). We are also faced with the very probable, though certainly peculiar, possibility that no development (Durchführung, contrasting middle section, etc.) was planned. A strange animal! You are absolutely right in detecting something a little more "primitive" than that found in any of the completed E-flat concerti. In truth, it must be admitted that his Allegro comes nowhere near the level of inspiration or of polish found in the later concerti, although it is certainly charming in its own right.

from the String Quintet in D, K. 593 (IV: Allegro)



Example 3



Example 2

Such unconventional writing (i.e. the music "going sour" chromatically for a few bars) abounds in the works bearing Kochei numbers in the 580's and 590's; for example:



Example 1

I. Many eye-brows were raised by those unfamiliar with the fragment when some of the more daring passages were first heard; only Mozart could have penned something as outlandish as the sequence at bar 49, which seems to descend by whole-tones:

In addition, I feel that the Kochei listing of 494a misses the mark, and I rather ascribe the fragment to a later date of composition for the following reasons:

b) The E-major Allegro, K. 494a, is quite a different story, as it was left incomplete in a far different manner. We have here a sixty-five bar opening tutti, nine bars longer than that of the clarinet concerto (certainly a large-scale work) and roughly the same length as those found in the C-major piano concerto, K. 467, or the A-major, K. 488. Clearly, this implies a movement on the grand scale; generally from 350 to 400 bars long, as we observe from numerous allegro movements in the later concerti. Did Mozart feel that he had painted himself into a corner by implying such a lengthy movement for an instrument with such modulatory limitations? One hesitates to make such a conjecture about this divine genius, but I believe it is a real possibility. A movement of this length demands considerable freedom of modulation and some development, as we find in the first movements of the piano concerti K. 488, 491, and especially 508 and 595, as well as the clarinet concerto. In completing this movement, I thought it more desirable to preserve the implied proportions and complexity than to stay safely within the limitations of the natural horn. That is, I thought it best to include an occasional note which was impracticable for the natural horn, although the character and typical contours of Mozart's horn writing has been, I hope, strictly adhered to.

(Allegro)

Example 4



from the Piano Concerto in B-flat, K.595 (I: Allegro)

This period seems to have been one in which Mozart frequently experimented with bizarre, even shocking textures and tonal procedures. Perhaps the ultimate in intelligent silliness is achieved in the last quartet movement that he ever wrote:

Example 5



from the Quartet in F, K.590

In less blatant ways, the opening tutti of the B-flat piano concerto (K. 595) also is full of surprises. The listener is somewhat startled by the constant juxtaposition of irregular phrases, humorous interpolations, weird chromatic surges, and serene melodies, all intermixed seemingly without rhyme or reason. The same kaleidoscopic, almost disjunct type of writing is to be found in our E-major fragment, but in no other concerto tutti. Consider the tonally disorienting effect of that D-sharp unison in bar 22 (see Ex. 6), the chromatic sequence shown in Ex. 1, and the striking similarity in the texture of Ex. 7 to an analogous passage toward the end of the introductory tutti of K.595:

Example 6



Example 7



Example 8



2. The type of contrapuntally (canonically) conceived treatment of the principal theme in K.494a is very similar to that in the opening of the clarinet concerto. As you may recall, the first movement was sketched out originally as an *allegro* in G major for Bassett Horn and orchestra some two years before it was transposed to A major and completed in 1791. Thus, the first movement dates essentially from the same period, stylistically, as the other works mentioned above. It is interesting to note the textural similarity of example 1 to that in the transition to the recapitulation of the first movement of the clarinet concerto:

Example 9



3. In addition, the "sunrise" motive of the E major's principal theme is especially characteristic of works of this period (see the principal themes of the string quartets K.575 and 590, as well as of K.595).

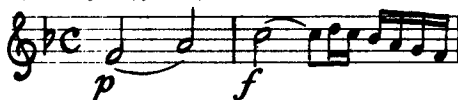
Allegretto

Example 10



All^o moderato

Example 11



All^o

Example 12



With regard to the actual completion of K494a, I thought that it would be more convincing to try to expand the customary Mozartean horn concerto first movement, including a transitional theme in the mediant minor. For the development, I drew upon procedures used in K.488, 503, 595, and 622, here and there feeling that it would be musically, if not historically, justifiable to include a note not practicable on the natural horn. Professor Michael Holtzel informs me, however, that with the exception of an occasional D or F the entire composition is at least theoretically playable on the hand horn.

Just for the record, I would like to comment upon the recent controversy over the authenticity of the D-major rondo which is played as the second movement of K.412.

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The reader might be interested to know that the scores of the fragments in E-flat, K. 370b and 371 and in E, K. 494a, are available at a cost of \$4.00 from:

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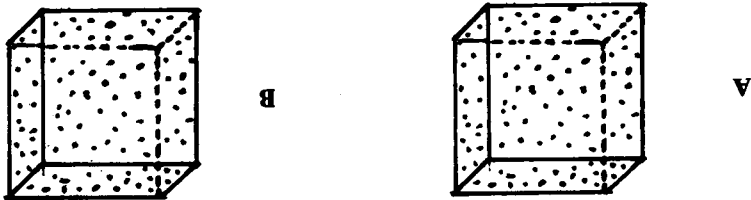
From The Theoretical and Practical Method for the Horn

by Antonio Terzolino

In acoustics we have seen that the pitch of the sounds which form the harmonic series has an intimate and direct relationship to the pressure of the air we blow into the Horn. As the air pressure increases, accordingly the number of divisions of the air column increases inside the Horn raising the pitch and, since the upper register is a major problem for the Horn Players, our major concern in Breathing should be the best method to get more pressure in the air.

To make our concept clearer let us observe the following experiment:

Suppose we have two identical cubes, A and B, as the figure illustrates, both full of air at the same temperature.



It is easy to understand that if each contains the same quantity of air, and being equal in size (volume), the number of particles (molecules) which form the air in both will be equal and the distance separating the particles (pressure or compression) will also be equal.

If we now reduce the cube B, conserving inside of it the same number of air molecules, (at the same temperature), we have to accept that the intermolecular space has been reduced or, in other words, the molecules are closer together and therefore the air pressure (or compression), air is a gas, in cube B will be greater than cube A.



This is known in Physics as the "Boyle and Mariotte Law" (1), which says that: "In a gas, at constant temperature, the pressure is inversely proportional to the volume."

That is to say:

When volume decreases, pressure increases, and,
When volume increases, pressure decreases.

Considering that, in the case of interest to us (our breathing):

GAS = AIR (air quantity contained in the thorax cavity).

VOLUME = Volume of the thorax cavity.

PRESSURE = Degree of air compression in the thorax cavity. Therefore:

1) For a specific air quantity:

- a) An increase of the volume of the thorax cavity will result in reduced air pressure.
- b) A reduction of the volume of the thorax cavity will result in greater air pressure.

2) For any given thorax cavity volume:

- a) An increase in air pressure requires an increase in the quantity of air.
- b) A decrease in the quantity of air reduces the air pressure.

PRESSURE-COMPRESSION AND KINETIC ENERGY

We have seen, through the Boyle-Mariotte Law, two existing relationships:

A) Between air pressure or compression, (terms which we will take as synonyms), and the thorax cavity volume.

B) Between quantity and pressure of air.

Let us analyze another aspect of the question.

If a car weighing one ton is driven at 50 km/h and hits an obstacle the impact will have a strike force "A."

If the same car is driven at 100 km/h and hits the same obstacle, the impact, of course, will be greater and will have a strike force "B."

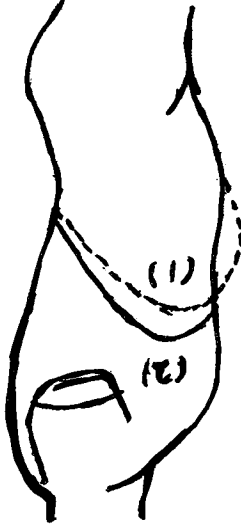
If, instead of that car, the vehicle in question is a truck weighing 10 tons and being driven at 50 km/h the impact force will be greater than "A" and if it is being driven at 100 km/h it will be without doubt greater than "B."

This impact or "striking force" reveals in those vehicles, before the impact, the existence of an energy which in Physics is called "*Kinetic Energy*" and is defined as pertaining to "bodies in movement" and "proportional to the mass (weight) of the body and its speed." Hence, as we have seen, it increases as much in relation to the weight of the body as it does to its speed. It is also said that any body charged by Kinetic Energy "is capable of executing a work."

If instead of a car we think about a water current striking the blades of a water mill we will easily understand that the greater the current and higher its speed, the greater will be its "striking force" or, in other words, "the work" that it will be capable of accomplishing. And if, finally, we think in terms of the windmill, we will see how the air itself, in the form of wind, can constitute a force and accomplish a work.

Likewise, the "current of air" that we blow into the Horn, given movement by the muscles that expel it, is also a "body in movement" and as such has "kinetic energy" and is "capable of accomplishing a work."

- (1) Position of the diaphragm and abdomen after inhaling.
 (2) Position of the diaphragm after compressing the air (before playing).



As one of the greatest difficulties of our work is to obtain and sustain a high air pressure level, which is essential to the high register, and as the thorax cavity is the place where the air is stored until the moment of use, it is evident that, given the relationship between the volume of that cavity and the pressure of the air it contains, it won't be useful for our purposes to increase that volume, as some may advise, by extending the thorax forward and up and elevating the shoulders to "permit the entrance of a larger quantity of air." On the contrary, the more reduced this cavity can be kept, the more compressed, as we have seen, the result will be even better. This is why it is advisable to elevate the diaphragm, contracting the abdominal muscles, immediately after taking the air in, to increase its compression. In this way the air is even more compressed before using it. Working with this air, already partially compressed, it will be easier to take it to the degree of pressure needed.

Let us now see if we can draw some conclusions.

Now if we consider the "pressure" of the air synonymous to "speed," as used indistinctly by Teachers and Scholars, the greater the air pressure (or speed) in the blow, the greater its "kinetic energy" (as we saw in the above examples). Similarly, an increase in the mass or quantity of air contained in the breath also increases its kinetic energy (as did the larger mass of the truck in the example). Thus, the potential work capacity of the air current (or breath) can be increased in relation to its pressure as its quantity of air, producing higher pitch in the first case and greater intensity; or also higher pitch, (depending upon the lips aperture), in the second one.

The problem of the air pressure does not end here because it still has to pass through the throat, the mouth and the lips before gaining its vibrating movement and producing the sound. The use of the throat in the control of the air passage as well as the use of the tongue, elevating it against the palate to decrease the volume of the mouth cavity, used by many for ascending slurs, trills and vibratos; are substitutions of functions that naturally correspond to the diaphragm, which, intelligently exercised, is capable of managing the use and control of the air.

Thus we should ensure that the air does not lose pressure in its passage through the mouth. This is the reason why it is inadvisable to puff the cheeks or to put air behind the upper or lower lips. Similarly, missing teeth should be replaced.

It is through the lips that the air attains its definite pressure. There is where a *perfect equality* should be formed between the tension and opening of the lips, conveniently supported by the pressure of the mouthpiece in front and the teeth behind, and the quantity and pressure of the blowing; which will provoke the vibration of the lips in the exact frequency required by the pitch of the sound we want to obtain. This frequency, transmitted to the air contained in the instrument through an adequate mouthpiece, will divide the air column inside the tube into the parts which correspond to the wanted harmonic series in the desired intensity.

Before continuing with the explanation of our breathing method and exercises we recommend, let us review the general characteristics of "normal" breathing (or common breathing) and "yoga" breathing; not only to establish comparisons that will permit easier comprehension, but also to avoid the misunderstandings which often occur.

NORMAL OR COMMON BREATHING

- It is involuntary, instinctive.
- Not too deep; generally changes only 1/2 liter of the lungs' capacity (1.80 lt. to 3.80 lt. in women and 2.50 lt. to 5 lt. in men).
- Inhaling is the most important part; it is slow and accomplished through the longest route, the nose.
- Exhaling is fast and is done all at once.
- The air is not retained in the lungs more than the time necessary to oxygenate the blood, its only function.
- The air expelled does not carry any other function than to make the renovation possible; it does not have direction, goal or function.
- The function of the diaphragm is limited; contracting and descending a little to allow the entrance of the air; expanding and ascending to expel it.

YOGA BREATHING

- It is voluntary and conscious. Willpower is used to modify the "normal" rhythm.
- Exhaling removes the largest possible amount of spent air with no other purpose than to replace it with purer air.
- Inhaling is slow and deep and it is accompanied by an enlarging of the thorax in all directions so that a larger amount of air gets into the lungs and can oxygenate a larger

quantity of blood cells.
-It elevates the diaphragm so that the air may reach the upper part of the thorax, not to compress it.
-Its purpose is to improve the health through a better oxygenization of the blood.

OUR BREATHING METHOD

-Breathing is voluntary, consciously directed and controlled.
-Although it of course accomplishes the vital goal of renewing the oxygen of the blood in our lungs, it has a determinate function, clear and precise: to enable us to send a current of air through the lips into the Horn, capable of producing sounds at different pitch, intensity and duration. This *specific* function that conditions all its steps, makes it distinctively different from the "normal" breathing and from "yoga" breathing.
-Very often we have little time to "breathe" and this requires that inhaling be accomplished through the shortest route, one which permits us to introduce the largest quantity of air in the least time: *through the mouth*. As this is not the best way of breathing from a hygienic point of view, we must therefore limit it to the cases technically necessary, breathing otherwise through the nose.

To avoid enlarging the thorax and lifting the shoulders while at the same time enabling the entrance of a large quantity of air, we must use the so-called "abdominal" (diaphragmatic) breathing. That is to say, we lower the diaphragm, (which pushes the viscera and the abdomen forward, giving the false impression that one is breathing through the abdomen). The air, therefore, occupies the lower part of the thorax without provoking its expansion.

Immediately after the entrance of the air in the thorax and taking into account the Boyle-Mariotte Law, we must *lift the diaphragm* (compressing the abdomen) energetically, thus provoking the *compression of the air inside the thorax*. The more air we inhale, the more compression we obtain.

Now, with the *compressed* air in our thorax, we will be in condition to begin the specific and most important part of our breathing: *The expelling or blowing in the Horn* to produce sounds. This "expelling" represents the typical function which characterizes and conditions all our breathing, because "how we play" fundamentally depends on "how we blow."

The air is not simply exhaled (as in the other two types of breathing mentioned): its exit will have to be regulated and adjusted TO THE NEEDS OF OUR PLAYING, learning to obtain from it the maximum performance. It is "directed" with a determinate "purpose;" "speed" or "pressure" is given to it (which is adjusted in its passage through the lips) in keeping with the pitch of the sound to be produced. Its volume (quantity of air) will increase or decrease in response to the intensity needed, including "accents," "crescendos," "diminuendos," etc., and its use will be controlled by regulating its exit depending upon the length of the note or phrase to be played until the reserve of air can be replenished with a new breath.

In contrast to "common" breathing, which does not retain the air, and "yoga" breathing, which retains it until the slow inhalation is completed, our method stores the

air as the *raw material* of which our work as Horn Players depends.

A last suggestion we feel appropriate to formulate: Although it is true that the inhaling of a large quantity of air favors its compression, when this air is not removed in a reasonable time and remains in the lungs until losing all or most all its oxygen, we will experience a feeling of asphyxia, as if we would be lacking air. In this situation the only alternative is to immediately expel the stale air and renew it. A related problem, the hygienic one of inhaling through the mouth, is mitigated in part by the fact that in long phrases or passages which draw from us almost all the available air, we have the opportunity to renew that residue which in normal breathing remains always in the lungs.

Deep, medium and shallow breathing

1) The accumulation of a large quantity of air, in as much as it permits us a *greater compression* before using it, is useful especially:

a) In long high passages (Baroque Music; Ravel's Concerto in G (for piano and orch-estra); Siegfried's Call, etc.)

b) In the passages *f* or *ff* which require a large quantity of air (Strauss's Don Juan; Tchaikovsky's Fourth; some Brahms passages, Mahler, etc.).

c) In the passages *f* or *ff* of the low register which require a large amount of air. (The compressed air increases in volume when it is decompressed.)

2) When we must play in the medium or low registers (*no f* or *ff*) and the phrases are not too long and where great air pressure is not necessary, we can inhale a medium quantity of air, a little above normal, depending upon the length of the passage, remembering that at equal intensity the low sounds require more air than the medium ones; given the fact that the opening of the lips must be larger.

3) Shallow breathing can be used to separate phrases as required by the phraseology or expression.

PRACTICAL BREATHING EXERCISES

1) Lie on your back (on the bed or on a sofa in a comfortable way so that the body is relaxed), loosen clothing and belts which may restrict the abdomen.

2) Open the mouth half way, close the eyes and relax completely, trying to breath as when one is sleeping. (Only the abdomen should be lifted; *not the thorax*.) Persist until successful.

3) Once this "abdominal" breathing is controlled, increase gradually the quantity of air to be inhaled; without lifting the thorax open the mouth more to obtain the largest amount of air in the least amount of time (half to one second).

4) Compress the abdomen sharply (elevating the diaphragm) after the air enters; in the beginning as two successive movements, then gradually putting them together until doing them almost simultaneously (without expelling the air until repeating the exercise).

5) Complete these steps, closing the mouth, putting the lips in the position of playing and blow (without using the tongue) slow and regularly as if you were playing, until the air is exhausted.

6) Repeat these exercises, after you can control them, in the position you normally adopt to play (seated or standing) and now use the compressed air to play; remembering that the tongue, in its function as a valve, must obstruct the passage of the air before the attack to allow its compression behind it, once more.

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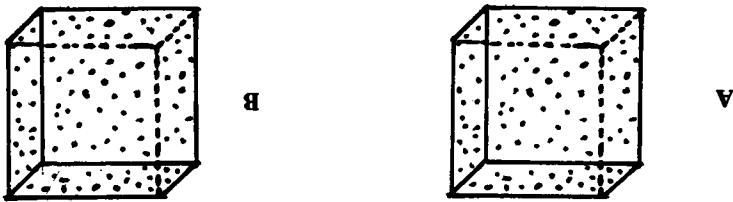
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Hemos visto en Acústica que el tono de los sonidos que forman las series de armónicos, guarda íntima y directa relación con la presión del aire que soplamos en la Trompa. A mayor presión de aire, mayor frecuencia de vibración en los labios; mayor frecuencia vibratoria comunicada al aire interior de la Trompa; mayor número de divisiones de la columna de aire y mayor altura del sonido. En consecuencia, lo que nos interesa altura principalmente de la Respiración es saber *cual es la mejor manera de obtener mayor o menos presión en el soplo cuando tocamos.*

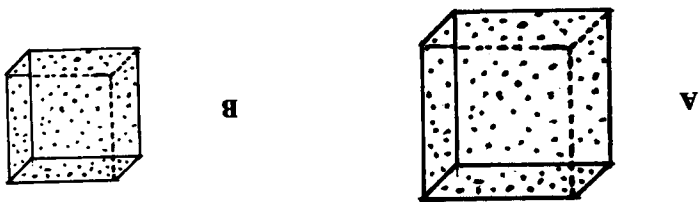
A fin de hacer mas comprensible nuestro concepto sobre lo que acabamos de afirmar, observemos el siguiente experimento:

Supongamos que tenemos dos cubos - A y B - de *igual tamaño*, como muestra la figura, ambos llenos de aire a la misma temperatura.



Es fácil comprender que, conteniendo cada uno la *misma cantidad de aire* - y siendo igual en tamaño (*Volumen*) - la cantidad de partículas (moléculas) que componen el aire en cada una, será *igual* y que la distancia que separa dichas partículas unas de otras (Presión o Compresión) será también *igual*.

Si, ahora, reducimos el tamaño del cubo B, conservando dentro de él la misma cantidad de moléculas de aire (a la misma temperatura) debemos aceptar que el espacio intermolecular se ha reducido o, lo que es lo mismo, que las moléculas están mas próximas unas de otras y por consiguiente la Presión (o Compresión) del aire, - que es un gas - en el cubo B será mayor que en el cubo A



Este hecho se conoce en Física como la "Ley de Boyle y Mariotte" (1) que dice: "En un gas, a temperatura constante, la Presión es inversamente proporcional al Volumen", es decir que:

- a medida que *disminuye el Volumen*, aumentara la Presión; y que
- A medida que *aumenta el Volumen*, disminuirá la Presión.

Siendo, en el caso que nos interesa (Nuestra Respiración):

- *GAS* = AIRE (Cantidad de aire contenido en la Caja Torácica)
- *VOLUMEN* = Volumen de la Caja Torácica
- *PRESION* = Grado de compresión del aire en la Caja Torácica, se deduce que:

1) Para una *determinada cantidad* de aire,

- a) El *aumento* del Volumen de la Cavidad Torácica determinará una *menor Compresión* del Aire.
- b) La *reducción* del Volumen de la Cavidad Torácica determinará una *mayor -Compresión* del Aire.

2) Para un *determinado Volumen* de la Cavidad Torácica,

- a) Si necesitamos aumentar la Compresión (o Presión) del aire debemos aumentar su cantidad.
- b) Si disminuimos su cantidad provocaremos una disminución de su Compresión (o Presión)

PRESION-COMPRESION y ENERGIA CINETICA

Hemos visto, a través de la Ley de Boyle-Mariotte, la relación que existe entre la Presión o Compresión (términos que tomaremos como sinónimos) del aire y el Volumen de la Cavidad Torácica, por una lado y de esa presión con la cantidad de aire contenido en ella, por otro.

Analicemos ahora otro aspecto de la cuestión.

- Si un automóvil que pesa una tonelada y va a 50 Km x h choca contra un obstáculo, el impacto tendrá una fuerza de choque "A".
- Si ese mismo automóvil va a 100 Km x h y choca con el mismo obstáculo el impacto, evidentemente mayor, tendrá una fuerza "B".
- Si en cambio de ese automóvil, el vehículo que choca es un camión que pesa 10 toneladas y va a 50 Km x h, el impacto será, por supuesto mayor que "A"; y si va a 100 Km x h será sin duda mayor que "B"

Vamos ahora si podemos extraer ya algunas conclusiones. Si una de las mayores dificultades de nuestra labor reside en obtener y conservar una gran presión en el aire, en tanto de eso depende el registro mas difícil -el agudo- y siendo la cavidad torácica el lugar donde el aire se almacena hasta el momento de ser utilizado, es evidente que, dada la relación entre el volumen de esa cavidad y la presión del aire que contiene, no resulte útil a nuestro proposito agrandar ese volumen, como algunos aconsejan, extendiendo el torax hacia adelante y arriba y levantando los hombros para dar entrada a mayor cantidad de aire". Al contrario cuanto mas reducida pueda conservarse esa cavidad, mas comprimido -como hemos visto- estara el aire, si es posible comprimirlo mas, mas reducido el volumen del torax. De este modo se comprime aun mas el aire antes de entrar al aire, en modo de aumentar su presión favorecida ya en principio, por la reducción del volumen del torax. Ya parcialmente comprimido, costara menos esfuerzo llevarlo al grado de presión necesario, si es mayor. (Descomprimirlo sera siempre mas fácil, si es menor). Pero no termina aqui el problema de la presión del aire, pues aun debe pasar por la garganta, por la boca y por los labios antes de adquirir movimiento vibratorio y producir el sonido. El uso de la garganta en el control del paso

Ahora bien, siendo la "presión" del aire en forma de soplo, sinónimo de "velocidad", de acuerdo al uso de una o otra expresión con el mismo sentido hecha por todos los tratadistas y maestros, resulta que la mayor presión del aire (o velocidad) en el soplo, *aumenta su energía cinética* (como la aumenta la velocidad del móvil en los ejemplos que hemos citado), y como, por otra parte, el caudal o cantidad de aire contenida en, el soplo tambien aumenta su energía cinética (como la aumenta la mayor masa del cuerpo en el ejemplo citado), resulta en consecuencia que la capacidad potencial de trabajo de la corriente de aire o soplo puede ser aumentada tanto en función de la presión como de la cantidad de aire, traduciéndose en mayor altura del sonido en el primer caso y en mayor intensidad -o mayor altura tambien, (dependiendo de la abertura de los labios), en el segundo caso. (Ver Capitulo siguiente).

Así la "corriente de aire" que soplamos dentro de la Trompa dotada de movimiento por los msculos elásticos que la impulsan, es tambien un "cuerpo en movimiento" y como tal "cargado de energía cinética" y "capaz de realizar un trabajo".

Si en cambio de un automóvil pensamos en una corriente de agua impulsando las paletas de un molino comprendemos sin esfuerzo que cuanto mas caudalosa sea la corriente y mas rápido sea su desplazamiento, mayor sera la fuerza de choque o, dicho en otras palabras "el trabajo" que sera capaz de producir. Y si, finalmente, pasamos en un molino de viento, veremos como el aire mismo -en forma de viento- puede constituir una fuerza y realizar un trabajo.

Este impacto o fuerza de choque "revela en esos vehículos, antes del choque, la existencia de una energía que en Física se denomina "*Energía Cinética*" y se define como propia de los "cuerpos en movimiento" y "proporcional a la masa (peso) del cuerpo y a su velocidad", es decir, como hemos visto- que aumenta tanto en relación al peso del cuerpo como a la velocidad del mismo. Se dice ademas que todo cuerpo cargado de energía cinética "es capaz de realizar un trabajo".

RESPIRACION "YOGA"

- La función del diafragma se limita a contraerse, descendiendo levemente para provocar la entrada del aire y se dilata, elevándose para expulsarlo.
- El aire, al salir al exterior no lleva otra finalidad que hacer posible su renovación. No tiene dirección, intención, ni función.
- El aire no se retiene en los pulmones más que el tiempo necesario para oxigenar la sangre, su única función.
- La expiración es rápida y se efectúa de una sola vez.
- La inhalación es la parte más importante; es lenta y se efectúa por el camino más largo, la nariz.
- Poco profunda: cambia generalmente solo $\frac{1}{2}$ litro de aire de los que contiene la capacidad pulmonar (1,80 lt a 3,80 lt en las mujeres y 2,50 lt a 3 lt en los hombres)
- Es involuntaria, instintiva.

RESPIRACION NORMAL O COMUN

Antes de continuar con la explicación de nuestro método respiratorio y los ejercicios previos que aconsejamos, recordemos la características generales de la respiración "normal" o "común" y la llamada respiración "Yoga", no solo para establecer comparaciones que permitan una más fácil comprensión, sino para evitar confusiones que a menudo se producen.

del aire, como asimismo el uso de la lengua -elevándola contra el paladar para disminuir el volumen de la cavidad bucal- usada por muchos para las ligaduras ascendentes y trinos son (como ais también algunos recursos para lograr el vibrato) substituciones de funciones que naturalmente corresponden al diafragma, el cual, inteligentemente ejercitado, es capaz de realizar todas las funciones inherentes al manejo y control del aire. Lo que en cambio debe cuidarse es de que el aire no pierda presión a su paso por la boca, razón por la cual se aconseja no hinchar los carrillos, ni poner aire detrás de los labios superior e inferior y reponer siempre las piezas dentales que se pierdan por cualquier motivo. Es, sin embargo, al pasar a través de los labios que el aire adquiere su definitiva presión. Allí es donde debe formarse la perfecta *ecuación* entre la tensión y apertura de los labios -convenientemente sostenidos por la presión de la boquilla por el frente y los dientes por detrás- y la cantidad y presión del soplo o corriente de aire que provocará la vibración de los lavios en la exacta frecuencia requerida por la altura del sonido que se quiere obtener, la cual, al ser transmitida al aire contenido en el instrumento a través de una boquilla adecuada, dividirá la columna de aire dentro del tubo en la cantidad de partes que corresponda al armónico y serie de que se trate, en la intensidad deseada, (tema este que escapa al propósito de este artículo y pertenece a otro Capítulo).

- (2) Posición del diafragma después de comprimir el aire (antes de tocar).
- (1) Posición del diafragma y del abdomen después de la inhalación.



- La brevedad del tiempo de que disponemos muy a menudo para "respirar", determina que la inhalación debe efectuarse por el camino más corto, y el que, a la vez, permite introducir mayor cantidad de aire en el menor tiempo: *a través de la boca*. Sin embargo no siendo este modo de respirar el mejor desde el punto de vista higiénico, debemos tratar de limitarlo a los casos técnicamente necesarios, respirando en los demás, por la nariz.
- Aunque, por supuesto, cumple con la finalidad vital de renovar el oxígeno de la sangre en nuestros pulmones, tiene una función determinada, clara y precisa: *Habilitarnos para enviar una corriente de aire dentro de la Trompa, a través de los labios, capaz de producir sonidos de distinta altura, intensidad y duración. Esta función específica que condiciona todos sus pasos, la diferencia netamente tanto de la respiración normal como de la "yoga"*.
- La respiración es voluntaria, conscientemente dirigida y controlada.

NUESTRO METODO RESPIRATORIO

- Su finalidad es mejorar la salud por una mayor y mejor oxigenación de la sangre.
- Eleva el diafragma para que el aire alcance la parte superior del tórax; no para comprimirlo.
- La inhalación es lenta y profunda y es acompañada por un ensanchamiento del tórax en todas las direcciones posibles en modo que una mayor cantidad de aire entre a los pulmones y oxigene en mayor proporción una mayor cantidad de células sanguíneas.
- La exhalación tiende a desalojar la mayor cantidad posible de aire viciado sin otro propósito que el de reemplazarlo por aire más puro.
- Es voluntaria, consciente. La voluntad interviene para modificar el ritmo "normal".

Con el fin de evitar el ensanchamiento del tórax y elevación de los hombros, pero posibilitando a la vez la entrada de gran cantidad de aire, debemos usar la llamada respiración "abdominal" (Diafragmática), es decir descender el diafragma (que empujará las vísceras y el abdomen hacia afuera, dando la falsa impresión de que se respira con el abdomen). El aire podrá disponer así de la parte inferior del tórax sin necesidad de provocar su expansión.

Inmediatamente después que el aire haya entrado en el tórax y siguiendo el principio mencionado en la Ley de Boyle-Marriott, debemos elevar el diafragma (contrayendo el abdomen) energéticamente, lo que provocará la compresión del aire dentro del tórax. Por ello, cuanto más aire aspiremos, mayor compresión obtendremos.

Ahora, con el aire comprimido en nuestro Tórax, estaremos en condiciones de comenzar la parte específica y más importante de nuestra respiración: *La expiración, soplando dentro de la Trompa* para producir sonidos. Esta "expiración" represente la función típica que caracteriza y condiciona toda nuestra respiración, ya que, del "como soplemos" dependerá fundamentalmente el "como tocaremos". El aire no es expelido simplemente (como en los otros tipos de respiración mencionados): su salida deberá regularse y ajustarse A LAS NECESIDADES DE NUESTRAS EJECUCIONES, aprendiendo a obtener de él, el máximo rendimiento. Se "dirige" con una "Intención" determinada; se le imprime una "velocidad" o "presión" (que se ajustará definitivamente al pasar por los labios) acorde con la altura del sonido que se desee producir; se aumentará o disminuirá su volumen (cantidad de aire) de acuerdo a la intensidad de que se trate, incluidos acentos, "crescendos", "diminuendos", etc y se administrará su uso, regulando su salida según la duración de la nota o frase que se deba tocar, hasta que pueda reabastecerse la reserva de aire con una nueva inspiración.

- A diferencia de la respiración común, que no hace reserva de aire y la respiración "Yoga", que lo retiene hasta completar la lenta inspiración, en nuestro caso el almacénamiento del aire es como el de la *materva prima* de la que depende toda nuestra labor como ejecutantes del instrumento.

- Una última sugerencia juzgamos oportuno formular: Si bien es cierto que la inspiración de una gran cantidad de aire favorece su compresión, cuando ese aire no es utilizado en un tiempo prudencial y permanece en los pulmones hasta perder todo o la mayor parte del oxígeno que contiene, experimentaremos una sensación como de asfixia, como si nos faltara el aire. Ante tal situación no cabe otra alternativa que expulsar inmediatamente ese aire viciado de los pulmones y proceder a su renovación. Por otra parte, el inconveniente que, desde el punto de vista higiénico, representa el representar el respirar por la boca queda compensado en parte por el hecho de que las largas frases o pasajes que nos obligan a utilizar casi todo el aire disponible, indirectamente nos dan la oportunidad de renovar ese residuo que en la respiración normal queda siempre en los pulmones.

Respiración profunda, mediana y pequeña

1) La acumulación de gran cantidad de aire, en tanto nos permite una mayor compresión antes de usarlo, es útil especialmente:



COMPROMISO SU AIRE ANTES DE TOCAR Y TODO LE SERA MAS FACIL

- 6) Repetir estos ejercicios -una vez dominados- en la posición que se adopte normalmente para tocar (sentado o parado) y usar ahora ese aire que se ha comprimido en el torax para tocar, recordando que la lengua, en su función de válvula, debe obstruir el paso del aire antes del ataque para permitir su compresión (la del aire) una vez más, detrás de ella.
- 5) Completar estos pasos cerrando la boca, poniendo los labios en posición de tocar y soplar (sin usar la lengua) lenta y regularmente hasta que se termine el aire (como si se estuviera tocando).
- 4) Contrar enérgicamente el abdomen (elevando el diafragma) después de la entrada del aire; al principio como dos movimientos sucesivos, pero aproximando los luego, hasta hacerlos casi simultáneos (sin expulsar el aire hasta repetir el ejercicio).
- 3) Una vez controlada en principio esta respiración "abdominal", aumentar gradualmente la cantidad de aire inhalado, cuidando siempre de no levantar el torax y abriendo más la boca para que la mayor cantidad de aire entre en el menor tiempo posible 1 ó 1/2 segundo).
- 2) Entreabrir la boca, cerrar los ojos y relajarse completamente, tratando de respirar como cuando se duerme. (Se debe levantar solo el abdomen y no el torax). Insistir hasta lograrlo.
- 1) Acostarse boca arriba (en la cama o en un sofá) suficientemente cómodo para que el cuerpo esté relajado) y alinear las prendas y cinturones que optiman el abdomen.

EJERCICIOS PRACTICOS DE RESPIRACION

- 3) La respiración pequeña se usa para separar frases por exigencia del fraseo o mayor expresión.
- 2) Cuando debemos tocar en el registro medio o grave (no f o ff) y frases no muy largas, donde no es necesaria una gran presión en el aire podemos inhalar una cantidad mediana de aire, poco superior a la normal, de acuerdo a la extensión del pasaje, recordando que, a igual intensidad, los sonidos graves exigen más aire que los del registro medio (dado el hecho de que la apertura de los labios debe ser mayor).
- c) En pasajes f ó ff del registro grave que exigen gran cantidad de aire. (El aire comprimido aumenta volumen cuando se descomprime)
- b) En los pasajes f ó ff que requieren gran cantidad de aire (D. Juan de Strauss; Ravel (para piano y org.); Toque del Sigrído, etc)
- a) En los pasajes agudos de cierta duración (Música Barroca; Concierto en Sol de

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THE YOGI COMPLETE BREATH A Practical Application For The Brass Player

by Kenneth E. Moulton

Recently I had the fortunate opportunity to sit down over lunch with Bobby Shew, the well known jazz trumpet artist, and talk "shop." During the course of lunch, we traded ideas on tonguing (mine) and breath control (Bobby's). Anyone who has heard Bobby play, either live or on record, knows that he is a marvelously proficient player, with great range, a brilliant sound and a very wide dynamic control, not to mention facility. In addition, Bobby is the perfect "shop-talker;" that is, he is more than willing to explain how and why he does certain technical things which produce the characteristics which identify his playing. However, the thrust of this article is to expand on an idea which Bobby gave me and which, thanks to some source material that he was so kind as to send me, I was able to incorporate into the teaching in my studio with generally dramatic results.

This idea concerns writings on the Hindu-Yogi Science of Breath. I was referred to a small booklet entitled simply, *The Hindu-Yogi Science of Breath*, by Yogi Ramacharaka.(1) Unlike most other Hindu writings on the topic of breathing, the author is very accurate and most specific in discussing the physiological details of the respiratory system and, although the intended use of the Yogi Complete Breath is for health purposes, its application to brass performance has proven to be a logical extension of the widely used "deep breath" concept. The Yogi also advocates the practice of nose breathing as opposed to mouth breathing and this will be incorporated into the technique of Complete Breath as I explain it. The following five paragraphs are a paraphrase.

There are four methods of respiration. High, or clavicular breathing, is typified by the shallowness of breath associated with an elevation of the ribs, collarbone (clavicle) and shoulders while, at the same time, pulling in the abdomen and pushing the diaphragm up against the lungs. Of course, this allows only the upper part of the chest and lungs (smallest portion) to be used in respiration, which is wholly undesirable. A second method of respiration is known as Mid-Breathing, or Intercostal Breathing, wherein the diaphragm is pushed up and abdomen drawn in, partially expanding the chest and somewhat *raising* the ribs. The added intake of air is hardly greater than in clavicular breathing. Our third method of respiration, and the one most often discussed in familiar writings, is referred to as "abdominal breathing," "deep breathing," "diaphragmatic breathing," etc. This method involves an expansion of the abdominal muscles, allowing the lungs to fill with more air. However, only the middle and lower portions of the lungs are used in low breathing, using none of the upper portion (right lobe, etc.).

Among all of the above mentioned breathing methods, you will note that in no instance are the lungs completely filled with air. There are many who will actively debate the advocacy of ever filling the lungs completely when playing and certainly there are times when a planned breath need not be dramatically large to extend through a short phrase, but this does not pertain to the purpose of my writing. The intent of the

Yogi Complete Breath (fourth method), as it will next be explained, is to enhance the efficiency of air usage by the brass player through compression of the air in the lungs. The individual performer/teacher may judge for himself how the techniques application may best serve the individual.

Now, to explain the Complete Breath, it must be known that it includes all the best aspects of the other Breaths, bringing into play the entire respiratory apparatus. Importantly, the muscles controlling the ribs are more actively used, allowing for greater expansion. The lower ribs, controlled by the diaphragm, are drawn slightly downward while other muscles hold them in place and the intercostal muscles force them outward which increases the mid-chest cavity to its maximum. The upper ribs are lifted and forced outward by the intercostals, increasing to maximum the capacity of the upper chest.

The following exercise will demonstrate the Complete Breath: 1) Standing or sitting erect, inhale steadily through the nose, filling the lower lungs (abdominal breath with its attendant expansion at the waist caused by a downward push of the diaphragm against the abdominal organs), then filling the middle lungs, pushing out the lower ribs, breast bone and chest; 2) fill the top of the lungs as best as possible, pushing out and lifting the upper chest including the upper six or seven ribs; finally, 3) the lower abdomen is slightly drawn in, feeling an upward push against the diaphragm which compresses the air in the lungs and forces it into the highest regions of the lungs. This last step is extremely important (the added compression of the air in this step assures the performer of a marvelously smooth flow of air) and the front abdominal muscles (stomach) must not collapse inward; a flat surface, perhaps, but not concave! In most cases, allowing the abdominal muscles to collapse inward to a concave position will cause a dramatic loss of strength, thus a loss of compression.

This may seem like a series of three distinct movements, but actually the player should practice a continuous inhalation and exhalation, the expansion being a uniform movement. This is a concept which some Western brass players have seemed to misunderstand in dealing with other Hindu writings on the Science of Breathing. They have felt that a quick breath was not possible; this is not true and devoted practice will soon prove that to be a false assumption.

In exhaling, the upward push of the diaphragm is sustained, thus the abdomen will not be relaxed until the exhalation is finished; same for the chest.

Practice in front of a mirror so that you may see the muscular movements described. Also, an exercise consisting of bending over the back of a chair with hands placed flat down on the seat, arms locked, to totally support the weight of the upper body, will allow you to fully relax the upper body, allowing the largest possible expansion. While in this position, a hand placed slightly to either side of the spinal column at the waist (location of kidneys) should detect noticeable expansion (think of a filling doughnut around your waist) if you are totally relaxed during inhalation.

Now you are ready to use this breath with your instrument. Upon inhaling, the smooth continuous action of the muscles should coordinate the upward thrust of the

diaphragm with the initial attack of a single note or phrase. (The nostril breathing should be used as much as possible, only using the mouth-breath where comfort absolutely dictates.) You will be surprised, perhaps, at the added security of attacks and warmth (or resonance), power and projection of sound from the instrument. With diligent practice, you may enhance your performance in these areas to varying degrees. I should add that the aforementioned nostril-breath avoids embouchure movement which can be very treacherous in certain spots where a short, quick breath is needed, followed immediately by an attack.

Because of the extra compression of air in the lungs with the Complete Breath, this highly energized air-flow aids in sustaining the vibration of the lips over wide leaps (legato) and in the extremes of the range. Often, the student allows the compression of his air to drop below the level necessary to maintain the vibration of the lips while descending to the lowest range of the trumpet, particularly at soft dynamic levels. This is usually in an effort to allow for a slower air-speed with the *reduction* of volume of air (volume of sound), the combined effort being overdone and resulting in poor tone and lack of security of attacks and pitch centering. I would refer the reader to Philip Farkas' *Art of Brass Playing*. (2) Mr. Farkas states the necessity of *maintaining* the vibration of the lips in slurring any passage. The glissando effect of the "lip buzz" must be sustained by a smooth intense air flow. Mr. Farkas also explains the change in air pressure over intervals as being primarily the result of a vowel change (arching or lowering the tongue, changing the air capacity of the oral cavity). This negates any necessarily dramatic movement in the muscles involved in the respiratory system, thus allowing them to continue the compression of the air without interruption.

I would add that when a player changes register, over a wide slur, two things happen. The glissando effect achieved by buzzing on a mouthpiece is transformed into a clean slur (when rapidly executed) by the acoustical properties of the instrument (harmonic overtone series), and, secondly, it should be noted that, due to the natural contraction and relaxation of the lips, the direction of the air-stream in the cup of the mouth piece alters accordingly. In slurring up, the air-stream is deflected downward, toward the bottom of the cup and vice versa (there are exceptions for the so-called "up-stream" player, but we will deal with more common practice). This should happen naturally, but sometimes it is necessary to bring it to a student's attention. Mr. Farkas also states in his chapter on articulation that an instrument will produce a very passable attack, regardless of the attack syllables ("doo," "goo," "loo" or "zoo") "as long as the pitch of the lip vibration agrees with the pitch of the desired note on the instrument." (3) This is achieved through the correct combination of lip tension and *air speed*. Enough

Since we are concerned with the functioning of the musculature of the respiratory system, it would be good to "warm" this mechanism up before playing. After all, we "warm up" the embouchure because we do not expect it to function immediately. Neither should we expect any different of the breathing mechanism. A simple exercise of inhaling the complete breath and expelling the air (under the greatest compression you can muster) through the instrument, while depressing all the valves will accomplish your goal. However, you must do this with the leadpipe (no mouthpiece) inserted directly into the mouth and keep the air circulating as quickly as possible in and out of

your lungs and through the instrument. This is a fairly taxing exercise, but well worth the effort.

Of course, a distinct warm up routine and exercise to develop the maximum benefits of your Complete Breath should be used daily. These will vary from player to player depending on individual needs, but the use of legato routines (études, Schlossberg Studies and similar material) is of absolute prime importance.

Now it is up to you. Use your imagination and there is no limit to your potential.

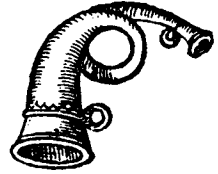
Some suggested practice materials for mastering the employment of the Yogi Complete Breath are:

- Schlossberg, Max (Baro) *Daily Drills and Technical Studies.*
- Bordogni-Clark (Sout) *20 Solo Studies.*
- Concone-Shoemaker (Dean; *Legato Studies.*
- Colin (Col) *Advanced Lip Flexibilities.*
- Bush (WIM) *Advanced Range, Technique and Interval Studies.*
- Little (Pro A) *Embouchure Builder.*

Take from and add to the above list as you wish, as it is only an example of the types of materials which make for good sources.

FOOTNOTES

1. Yogi Ramacharak, *Science of Breath*. L. N. Fowler & Co. Ltd., 1960. pp. 23-35.
2. Farkas, Philip, *The Art of Brass Playing*. Philip Farkas, 1962. pp. 45-52.
3. Ibid.



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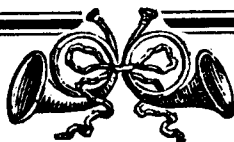
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RESPONSE TO JOHNSON'S ARTICLE CONCERNING THE STRAUSS CONCERTI

by Gary A. Greene

I read with great interest the article by Bruce Johnson in the October 1981 *Horn Call*. I reached the same conclusion as he ("this study is overdue"), in 1978 when looking for a Master's Thesis topic. I'd like to make some observations on his article based on the fruits of my research.

P. 58: I find no evidence the solo part was ever actually written in Eb. I have a copy of the piano reduction he mentions in his bibliography, and it shows the solo part in F. The engraved score of the orchestra setting also shows the solo part in F. The location of the manuscript of the orchestra version is unknown, so one can only speculate that it is unlikely he would have transposed the part there or that the publisher would have changed his original.

P. 59: The orchestration is interesting in that the solo part is in F while the orchestral horns are in Eb, the opposite arrangement prevailing in the 2nd Concerto. My feeling is that in the 1st Concerto he recognized that a tradition-bound horn section may have been more comfortable using hand technique—it may have been for the same reason that Brahms wrote his orchestral horns in the keys of his symphonies) while the soloist may have been assumed to have the progressive valve instrument. In the 2nd, I think the orchestral horns again get the part they can handle easiest, and the soloist gets the Eb, perhaps to psychologically recall Mozart.

P. 62: What about the discrepancies between the various versions of mm. 279-282 of the 3rd movement? The Schirmer edition and the autograph of the piano reduction both show the following:



The Kalmus score (reproduced from the original UE score) shows:



Both of these versions are in recording (the Schirmer by Mason Jones and the Kalmus by Barry Tuckwell).

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 —Melody Maker



I hope my comments have helped amplify Mr. Johnson's essay, and I hope there will be more discussion on these works, especially from the performer's perspective. Indeed, there are interesting theoretical aspects to these concerti as well.

There are a number of mysteries connected to these two concerti. My research turned up some different information than did Mr. Johnson's, and surely there is more information lurking out there among the IHS membership. Finding the manuscript of the orchestral 1st Concerto would be a big help. The exciting thing about musicology is that one can only rarely say with absolute and unqualified fervor, "This is the way it was!" In the case of these two concerti, I doubt anyone is ready to make that pronouncement yet.

P. 63: The piece was performed in Boston and New York in 1948 and 1949 as well as in Great Britain. A recording of the Freiburg performance is extant.

P. 62: In reference to why Strauss wrote a 2nd Concerto: the same year he wrote it, he conducted Mozart at the Salzburg Festival. In January 1944, he completed the 2nd Sonata, dedicated "to the divine Mozart at the end of a life filled with gratitude." Clearly, in the midst of the war-time and old-age crises of the time, he felt drawn back to the earlier Master, and I think this concerto represents a musical second childhood or possibly an escape mechanism to an earlier, happier, more peaceful period of his life.

Incidentally, Kling evidently produced a heavily edited version of the 1st Concerto which I believe is the basis for the Schirmer edition. Schirmer has never responded to my inquiries. Furthermore, the breath marks in the Schirmer version appear in the piano reduction but not in the orchestral version. Franz Strauss was known to have had problems with the long phrases; could these represent his thoughts in some private rehearsal/performance of the concerto? If so, they certainly provide insight into performance practice in the late 19th Century.

PORTRAIT OF INGBERT MICHELSEN

by Svend Kragelund Jensen
 trans. by Anna Brakstad

Ingbert Michelsen, the great Danish Hornplayer, now professor at the Royal Conservatory of Music in Copenhagen, was elected an Honorary Member of the International Horn Society some time ago. I would like my colleagues in other countries to have an impression of what he has meant to my generation of Hornplayers in Scandinavia. I have been studying with him for about five years, and he has been the teacher of hundreds of Hornplayers and other brass instrumentalists now at work in different orchestras in Denmark, Norway and Sweden.

Ingbert Michelsen was born in Skanderborg on October 25, 1917. His father was a carpenter and a lover of music who, after his working hours, participated in all kinds of local musical activities. Even before Michelsen entered school he was given an old tenor horn, and started to practise. At age ten, his parents wanted to enroll him at the newly opened Conservatory of Music in Aarhus. By this time, he had changed from tenor horn to trumpet, and after an audition which included singing, he was admitted; however, he never had a single trumpet lesson. His teacher, Staff Hornplayer Ejnar Knudsen from the Jutlandian Dragoons, came to Ingbert's first lesson directly from his regiment. He wore his uniform with spurs and sabre, carrying his Horn in a sack. He unpacked it and asked Ingbert to try it. Ingbert had never seen a French Horn before, but due to his teacher's imposing appearance, he did not dare to refuse! And so the Horn became his instrument. His first horn, manufactured by Gottfried, was an F-horn dating from the 1880s. Some years ago he found this old horn in a second-hand shop, and bought it back.

After four busy years at the Conservatory, Michelsen completed his final exam with a performance of the Weber Concertino. Besides the lessons and schoolwork, he played in all kinds of ensembles for dances, weddings and the like. At age twelve he played third Horn in the Aarhus Symphony Orchestra. When word of his playing spread to the nearest large town, Aalborg, he played there under conductor Georg Hoeborg. This was something he enjoyed as he had performed both as a singer and as an instrumentalist from his early boyhood. Nevertheless, playing an instrument was considered an unsafe way to make a living, so after finishing the Conservatory, he started training to become a builder. He paid for his education with money earned by playing wherever and whenever he could. At this time he got his first double F-Bb horn which made it easier to play, "although easy it will never be," as he used to say.

The next step in his career was an audition for the Royal Opera Orchestra in Copenhagen. He heard about it the same week it took place, and he wondered whether he should try it with such short notice. He finally decided to go, and for the twenty players who came to the audition, he played last. He had not had time to prepare a program, so he brought his repertoire and the jury chose a program from it. He got the job, but three weeks later was offered Solo-horn in the Aarhus Symphony conducted by Thomas Jensen, and took it.

This same year, 1942, saw many changes in his life. He auditioned for the Danish Radio Symphony, and after having played the Strauss *First Concerto* and Nielsen's *Canto Serioso*, he was offered the position he would hold, in the most brilliant way for twenty-seven years. Besides his job as Solo-horn in the orchestra, he found time to teach at the Royal Conservatory of Music as an associate professor starting in 1956.

During this time he was an often-heard soloist, and played the first performance in Denmark of several pieces among which were the Britten *Serenade*, the Hindemith *Sonata and Concerto*, and Haydn's *First Concerto*. In addition to these, he premiered two works dedicated to him: Niels Viggo Bentzon's *Sonata for Horn and Piano*, and Launy Grøndahl's *Concerto for Horn and Orchestra*. He had all of the Mozart *Concertos* in his repertoire, of course, and has played them several times with his orchestra. As well, he has been a soloist in Holland, France, Austria, England and throughout Scandinavia.

Ingbert Michelsen's fabulous technique and outstanding flexibility over the whole range of his instrument, combined with his brilliant musicianship, made him one of the most loved chamber musicians of the country. There are not many chamber music pieces which include Horn that he has not played. For instance, he has played the Beethoven *Septet* 163 times in Concert. I especially remember the marvellous little Trio by Haydn for Violin, Cello and Horn which his old friend Robbins Landon made known to him through The Haydn Society. I have heard him play it, and I don't think anyone could do it better; it sounded as if three stringed instruments were playing.

Because the recording companies in Denmark have never been especially interested in classical music — unless you could pay all the costs yourself, not much has been recorded which includes Michelsen's playing. Nevertheless, he has made a few recordings, one of which is Bach's *Cantata No. 105* with the Danish Radio Chamber Choir conducted by Mogens Wøldike.

In 1949, Ingbert Michelsen received a scholarship which enabled him to study for four months with Gottfried von Freiberg in Vienna.

At Michelsen's request, the Alexander Factory in Germany constructed a D-horn, primarily for use in the high register. This, however, is something about which our colleague David Sternbach, who studied with Michelsen for three years, knows more than I.

In the orchestra Ingbert Michelsen also had great triumphs. He was Eugene Ormandy's favourite Hornplayer in Europe, and also played with such conductors as Fritz Busch, Nikolai Malko, Georg Hoeberg, Rafael Kubelik, and Poul Klecki.

In 1969 he became a professor of the Royal Conservatory of Music, and left the orchestra after having been Solo-horn there for twenty-seven years. He now concentrates on teaching new talents, all starting with the same exercises, Bach's Cello Suites, to secure a flexible embouchure. He still plays the Horn every day, which proves how flexible his embouchure is.



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by Douglas Hill

Not since 1955 have Chinese horn players had extended contact with a horn teacher from outside of their country. The number of recordings of horn soloists found in the major conservatories of Beijing (Peking) and Shanghai are very few and the literature for horn is small; mostly Romantic period and often hand copies. Much of the etude literature is original, by the professor (often quite good). Their experience with chamber music is limited at best.

Despite this, I heard some wonderful young players with advanced technical facility. This should not have surprised me, except that if we read or know nothing of a country's horn players we might naturally assume there is nothing there. And vice versa, in Beijing most of the hornists had not heard of Barry Tuckwell or Philip Farkas. (They have now.)

It was my great honor to be invited to the People's Republic of China (PRC) as part of a delegation of nine artist teachers. We spent two weeks each at the major conservatories of music in Beijing and Shanghai teaching and performing with and for the students, professors and professionals of these areas. We were supported by the China Ministry of Culture, the China Institute in America and through donations acquired by the Manhattan School of Music. Diane Flagello, of the Manhattan School, was our coordinator and "madame group leader" for the duration. The other members of the delegation were Eugene List, Piano; Carol Glenn, Violin; John Graham, Viola; Michael Rudlakov, cello, David Walter, bass; Robert Nagel, trumpet; David Glazer, clarinet; Gabor Carelli, opera coach; and Robert and Ellie Mok were our principal organizers.

We were invited as the first such delegation since the "Cultural Revolution" for many reasons, some of which we may never know. The obvious reason was for us to share our knowledge and experiences in "Western Music" with those who have had such little recent exposure. We were to introduce literature, teaching techniques, playing styles, etc. to the many groups of enthusiastically interested musicians. The result was a great deal of sharing. Though most of them acted as if what we were demonstrating was all new to them, (often being modest to a fault, a part of their social up-bringing), the level of performance abilities among many and the quickness to understand and respond to directives showed a great depth.

As anyone might be with a transplanted language, they were often shy. It was not certain to them how excited they could be, how emotional they should become, or how many liberties they could take from what appeared on the page. They learned quickly, in most cases, and re-created what was requested or demonstrated. (The next step is for them to feel it spontaneously within themselves as they so consistently do with their traditional Chinese music and instruments.)

I was driven early to teaching through emulation/imitation; largely because of the problems with language. Some of our translators had no knowledge of music and one

never knew how much of what was said was understood. It was also obvious that imitation was a traditional means of learning for these students.

The two professors with whom I worked are marvelous men. *He Zong*, a very enthusiastic man in his early to mid forties, teaches at the Peking Central Conservatory of Music. He was, (no pun intended), third horn in the Peking Central Philharmonic before being assigned to his professorial position. In the PRC I was told that you can hold only one job, your "assigned unit." We discussed, through a translator, some of the PRC's history of horn playing one afternoon. A man named *Wong Yi Chun*, who is now a conductor of the Shanghai Symphony Orchestra, was the first hornist of note before the "Liberation" in 1949. During that period there were only two orchestras, I was told; one each in Peking and Shanghai. The horn sections were then full of foreigners except for Mr. Wong. After Mao Ze Dong's take-over this foreign element was, of course, removed and only the Chinese were left for the orchestras. It was six years later (1955) that Fritz Hoffman, from East Germany, was invited to teach a select group of hornists for one year. *He Zong* was among this class of approximately ten students. These ten are now some of the leading professors and performers in the PRC. Since this time there has been no outside teaching input for the students of horn.

The general style for the students, teachers and professionals was often rather loud and aggressive, with limited articulation variety. They also would frequently use a subtle and often quite tasteful vibrato. (This was especially true of Professor He, who



Wang Yu Chuan, Student; He Zong, Professor, Beijing, [white shirt above stand]; Douglas Hill and Beijing Students.

This dearth of materials was largely a result of the so-called "Great Cultural Revolution" which began around 1966 and lasted more than a decade. All aspects of life which

evenly distributed to those with whom I worked. Publications for their generous contributions of music, books and records which were Nest, Crest Records, Ed Harris and GIA Publications, and Tom Johns and Studio P/R somehow by the members of the IHS. I must also thank Lowell Shaw and the Hornists' Society for them and hope that their great enthusiasm for this gesture can be felt generously was so dramatically appreciated by all concerned that I can only thank the conservatories. Funds were granted along with two full sets of journals. Such reach of funds for the purchase of a basic repertoire to be given to each of the two approached the Executive Council of the International Horn Society for a possible out- Having been told of the limited libraries in the PRC before leaving on the trip, I

Concerto No. 3 and a *Concerto* by Gable. Strauss Op. 11, F. Strauss *Theme and Variations* and, new works for me: *Matys' Second Concerto* of R. Strauss, for example. The other works heard were the R. These were also very quick and talented students. There were two performances of the did, except for Professor Han's oldest son, *Han Xiao Guang*, a talented young player. middle. There are many who must find this approach appealing. Most all of the students the "wa-wa" effect; the inclination to sneak in and out of a note which is swelled in the general style heard here was more lyrical in its approach, to the consistent extreme of the Paxman horns. The Bb horn was still the prominent voice, (lots of "Parrots"). The They had recently purchased a few Alexander 103's through Hong Kong and knew of in Shanghai seemed a bit more aware of the performers and literature of the "west." Professor Han and a few others present for the classes and lecture demonstrations

Philharmonic, perhaps the country's finest orchestra. believe. Now his two sons are the principal horns with the Peking Central Switzerland, and won a Silver Medal at a Solo Competition in Geneva in the 1950's, I colleagues, the PRC's finest horn soloist. He was educated in Russia and briefly in the "Cultural Revolution" (i.e. 1966-76) he was thought to be, by many of his The professor in Shanghai, *Han Xiao Guang*, is also a most amazing man. Before

PRC") the Hindemith *Sonata* (1939) while in Beijing. the Weber *Concertino*, Schumann's *Adagio* and *Allegro*, and ("for the first time in the etudes, as well as their own. During the master classes there were also performances of Saint-Saens' *Morceau de Concert*, Brahms Op. 40, and Kopprasch, Gailay and Mueller concertos of Mozart and Haydn, R. Strauss Op. 11, F. Strauss Op. 8, Beethoven *Sonata*, I was told that the literature which they know and regularly use are simply the

Contact Shen Lin. The cost is 560 yuan, or approximately \$300.) purchased quite inexpensively through direct contact with the factory in Tianjin. receive one of these horns as a gift and find it to respond quite well. (They can be model horns seem to me to be similar to the Moenig 5-valved Bb horns. I was honored to musicians travelling through the country with an ensemble recently.) Their "Parrot" from Tianjin Wind Instrument Factory. (A very few had acquired Conn 8D's from some regardless of the instrument being played. Most performed with a single Bb "Parrot" performed some Chinese compositions quite beautifully.) The Bb horn was the rule

were not of Chinese origin, such as western classical music, were considered decadent and not to be part of the activities of the Chinese people. Purity of the race was of the greatest concern. Such an attitude was apparently thought to be true and good by most everyone when it was originally presented as a mandate by Chairman *Mao*, but it soon developed into a great deal of destruction and personal grief for many musicians whom we met. Complete libraries were destroyed and the buildings were turned into prisons during this time. Many of the musicians were sent to farms, caused to live in cramped and miserable surroundings, many found their fingers smashed and most developed a strong sense of fear and anger; all presumably because of their love for Mozart and Bach. This is now in the physical past. They are glad!

So it has been only five/six years since western classical music has again been considered acceptable and now desirable for the young to learn and the audiences to hear. Consequently the younger students, i.e. 12-16 years old, who have a few older peers, i.e. 17-21, to look up to and work with seem to have the greatest potential for realizing their talents.

There is now a strong desire within at least a certain faction of the present government to build audiences for this western classical music. The symphony concerts which we attended were filled with young people. Many seemed only mildly interested in the performances and totally unaware of what we take for granted as the standard concert etiquette. (They talked and moved about as if at a rock concert.) These seats were filled through the free distribution of tickets purchased by the government, we were told. But then, how else to build new audiences?

Most of the members of our American delegation performed concertos with either the Peking Ballet Orchestra or the Shanghai Philharmonia. The repertoire ranged from Haydn and Mozart through Rachmaninoff to the Bartok Viola Concerto, which was quite a new experience for all but the violinist. To the Chinese even Sibelius sounds wildly contemporary. I was fortunate to perform Mozart's Concerto No. 4 twice with the Shanghai Philharmonia, which was one of the eight or nine orchestras in this city of 10 million people.

The character of the concert performances included a neatly dressed, excessively made-up young woman walking out to the front of the stage before each work to give a highly inflected set of program notes and introductions, an expected encore from each of us, flowers in a beautiful arrangement for the soloists and the conductor, and the performers applaud the audience in grateful appreciation. Much of this, I believe, came from Russian traditions originally.

The professional orchestras which we heard are strong on technique, especially from within the string sections, comfortable with the basic Romantic Period repertoire, and often obviously weak within the winds and brass sections. The horns which we heard, however, were among the most advanced winds. Taking into account that these orchestras are only five to six years old at the most, they sounded quite good. I believe that the wind and brass problems arise from the fact that there seems to be very little band and wind ensemble activity in the PRC. The Shanghai Conservatory has no such ensemble and Peking had only just begun its wind ensemble. Since the most talented

instrumentalists can begin their formal music training at the "primary school" level, ages 9 or 10, and continue all through University Training at one conservatory where there is no wind ensemble program, one can readily understand what problems might arise at the level of these professional orchestras.

The emphasis has been and still is on the development of string players, vocalists, and pianists. The general plan is, it seems, to "catch up with the world" through the winning of International Solo Competitions. This is why so many foreign performers and master classes have been supported in recent years in the fields of violin, cello, voice and piano. Even the horn professors requested information regarding such competitions. The pressure is on to be noticed.

However, to most of the students and teachers, the important questions involved knowing what's going on outside of the PRC, what's available in music, equipment, recordings, what do the great players sound like, who are they, and what are the "schools of horn playing" around the world and how do they differ. But the most pressing question seemed to be; how can one best attain his highest possible performance level? (Try and answer that one in two weeks through a translator!)

When one considers what these people have been through and how well they are doing with what little they have had to work with regarding materials and experiences, one is reminded that desire and determination are the fundamental properties of our craft. They love the horn so they play it well.

The more music they can acquire to learn, and the more recordings they can hear of great playing, the easier it will be for them to share their generous, compassionate personalities through their playing, and the more confident they will become to share their musicality with the world.



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CZECHOSLOVAKIA'S THREE HUNDREDTH ANNIVERSARY HORN SYMPOSIUM

by Paul Mansur

An Account of the editor's week-long visit and tour of Czechoslovakia.

This journey to Czechoslovakia was a grand event in my life. I was delighted and quite honored, indeed, to receive the official invitation from Professor Frantisek Solc, Rector of Janakovy Akademie Muzickych Umeni, (Janacek Academy of Musical Arts; hereafter referred to as JAMU), in Brno.

Following the advice of European friends, I flew to Vienna and drove to Brno in a rented automobile. This worked out quite well. Although I do not speak Czech, a Czech phrase book and my very poor German permitted me to communicate adequately for all needs as virtually all Czechs *sprechen das Deutsch*.

I arrived in Brno at 17:30 on Thurs. 24 September. A secretary of the JAMU named Mary, who spoke English, met me at the Continental Hotel, assisted me with check-in and provided me with a schedule. Dinner was set for 20:00 in a hotel dining room. There I met Prof. Solc (pronounced: Sholtz) for the first time. Also present were Edmond Leloir of Geneva, Michael Hoeftzel of Dortmund and Frank (Frantisek) Slapansky, a retired clarinetist of Brno. Frank served as interpreter for the evening and as my guide and translator on the 26th and 27th.

This first meal acquainted me with a popular national dish known as "Pork Sparrow." It consisted of two portions of roast pork in the shape and size of a small bird breast. It was served on a bed of caraway-seasoned sauerkraut with potato dumplings. A similar fare was served on three other occasions during the week. The food was quite good and I thoroughly enjoyed my taste adventures; except for a coffee shop version of "sunny side up" and black on the bottom. I like mine basted or "over easy." I stayed with European breakfasts of cheese, wursts and breads thereafter.) Later in the week I was given some home-made confections prepared by Dr. Milian Vach's wife. They included *Buchtla*, a sort of cross between a Prune Danish and coffee cake, and small round nut cookies reminiscent of Pecan Sandies. Delicious!

The symposium began the next morning with an impressive convocation ceremony. (I could not help wondering if I should not have also brought cap, gown and hood to wear.) A number of brief speeches and introductions were made with presentations of certificates, silver medallions and miniature Waldhorns to lecturers, soloists and invited officials. It was my privilege to deliver greetings and Resolutions of Commendation from the State of Oklahoma Senate and Legislature, the Advisory Council of I.H.S., the National Association of Schools of Music and from the National Endowment for the Arts. (See photos and reproductions below.)

Scholars and researchers will be pleased to note that all events were recorded and videotaped for future historical reference. Texts of papers will ultimately be available in Czech, German and English.

I was privileged to have PhD. Eva Horova, professor of English and German at JAMU, assigned to me as an interpreter for the day. A slim, handsome lady, Dr. Horova provided instant translation for my remarks to the first convocation. She proved to be a most pleasant companion through the day's activities and provided a wealth of information about JAMU, the city of Brno and the nation.

This symposium can not be compared to a workshop. First, it was historical in context with lectures and papers emphasizing the 300 year history of the Waldhorn in Czechoslovakia. Secondly, it emphasized Czech music and composers in performances; and third, performances were all by guest artists and resident ensembles. There was a splendid air of camaraderie, but no occasions for impromptu quartets, participant choirs, or such like.

Opening ceremonies of the 300th Anniversary Waldhorn Symposium in the Recital Hall of the Janacek Academy, Brno. Pictured, left to right, are: Dr. Pecman, member of the Festival Secretariat; Dr. Sehnal, director of the Janacek Museum; Paul Mansur; Ar. Parsch, secretary of the Festival Committee; Dr. Tesar, secretary of the Czech Music Society in Praha; Prorector Docent J. Keferova; Rector Frantisek Solc; Dr. Cibul, docent of the Agricultural University; Prof. Michael Hoeltzel; and Prof. Ferenc Tarjani of Budapest. In the background are the hornists who played the Festive Fanfare composed for the 300th Anniversary celebration by Ar. Rektorys.



The three days of the Horn Symposium were scheduled in conjunction with the Sixteenth annual Brno International Music Festival, an impressive array of many guest artists for a formidable ten days of grand performances. Thus, Friday's late night recital was set at 22:00 to allow everyone an opportunity to attend a concert at 19:30 by the Prague Symphony Orchestra. The program included *Festival Overture* by Josef Cermuga, who was in the audience, *Concerto* for Violoncello and orchestra by Bohuslav Martinu, Angelica May, soloist, and Mahler's *Das Lied von der Brde*. It was a pleasure to meet the horn section during intermission, visit with them for a few minutes and give each of them one of the IHS lapel pins. Proportionately, I believe there are now more hornists wearing the IHS pin in Czechoslovakia than in the United States!

The 22:00 recital began a bit late. Soloists were Milos Petr of Prague and Ferenc Tardani of Budapest. Also featured were the Budapest and Brno orchestra horn sections in quartet performances. As the theme of the Brno Festival was "Music Of Our Time," all the works were contemporary. (Programs are being reproduced here in photographic reduction so that readers may see what was performed.)

It was near 01:00 before the concert ended and I could walk the two blocks back to the hotel and collapse into bed. My first full day in Czechoslovakia had been a long one! It was to be a short night. The next program was set at Castle Mltoice for 10:00 requiring an 08:30 departure from JAMU. The ride, somewhat over an hour, was in a chauffeur-driven Russian Bortia sedan accompanied by Prof. Leloir, Rector Solc, and Frank Slapanaky, interpreter. It was rather foggy so that I could not see the Moravian countryside very well. Later, the skies cleared and the view was excellent for the return trip.

We arrived at the castle early enough to view the imposing gardens and grounds. Television and radios crews set up their equipment. A reporter interviewed me at some length concerning my impressions of the country and of the festival. I was also asked to speak of the International Horn Society. The interview, with translations, was broadcast later on radio and television.

The ceremony of the hunt began. Six horn students from JAMU had donned forestier uniforms and were equipped with hunting horns. They were stationed in three posts: each end and the center of the garden. They played through a series of traditional hunt calls as though a hunt were taking place, the quarry found, the hunters and horns called to assemble, and the honors assigned. When all six Waldhorns were come together they played several natural horn ensembles. The audience then adjourned to a lovely ballroom for the formal recital by Jindrich Petras, Michael Hoeltzel, and the Brno Symphony quartet.

A reception followed in an adjoining salon with local Moravian wines and beer from Pilzn. Then the entourage of some fifty or so of us from Brno walked several blocks to a small restaurant in the village for lunch. The meal began with a nice, clear noodle soup. This was followed by roast pork and sauerkraut, again, but served with a steamed potato bread which I preferred to the potato dumplings. As this was the new wine season in Moravia, a cloudy, milky-looking new wine was served with the meal. The taste was quite acceptable but the appearance was as dirty dishwater.

Professor Solc had made arrangements for us to visit some private wine cellars following lunch. Frank informed me that nearly all of the villagers who worked on the collective farms also had a bit of private ground whereon they could grow grapes to produce and sell wine independently. This little wine village seemed to be living evidence of a prosperous free enterprise system at work. The cellars were immaculate; freshly painted in clean, pristine white. There was evidence of new home construction and some restoration of older houses. All seemed very solidly built with fine craftsmanship. The practice of plaster and stucco ornamentation is near universal with designs, pastoral and hunting scenes, and even a staff with notation of a folk song on one house. This type of detailed decoration is known as "grafitti" and can be found adorning the smallest village homes to huge Renaissance castles. I came away much impressed with the solid earthy, industrious stability of the Czech people.

The final symposium event for the day, upon our return to JAMU, was a group of lectures on the use of the horn in art song and folk music. The previous topics had been "The Horn in European and Czech Music," on Friday morning and "Didactics and Pedagogy of Hornplaying" on Friday afternoon. This session was late due to our late return from Castle Milotice. The evening was left free for another concert by the Prague Symphony Orchestra. I passed, however and retired early in order to overcome the last of the jet lag and the short night preceding.

The next morning at 10:00 the final recital was presented by Hans Pizka and Ferenc Tarjani. The Budapest and Brno quartets also performed. Herr Pizka played three instruments; a natural horn, a Vienna horn and a modern double horn. All recitals were excellent, but I considered this one outstanding. It was particularly enjoyable because of its diversity of literature ranging from the Gallay Prelude Op. 27, No. 32 played on natural horn to the spectacular Hidas Concerto played by Tarjani. (If you are looking for a challenging, delightful new work of large proportions — look no further. The concerto is published and available from *Editio Musica Budapest*, Vörösmarty tér 1., 1051 Budapest, Hungary.)

Following a relaxed and pleasant lunch in a Hungarian style restaurant, a favorite of Dr. Solc, we all boarded a bus for the final event, an excursion to Castle Kuks in North Bohemia near Kralove. This is the castle built by Count Sporck, the nobleman who began the Bohemian horn tradition when he sent the two foresters, Vaclav Sveda and Petr Rohlig to Paris to learn to play the instruments he had recently heard in the French court opera orchestra.

Castle Kuks is an imposing edifice set on a hill above the valley of the river Elbe and the village of Kuks. It was begun as a spa but later was used as a hospital. The castle is being restored as a museum to commemorate this humanitarian period of its use. The gallery of Virtues and Vices, an array of romantic statues by Braun, is perhaps the largest collection of his works extant in one location.

This time there was no formal recital. The JAMU students, again arrayed in forester uniforms, played Waldhorn calls and ensembles at the front entrance, under the Great Warrior statue in the rear garden, in the chapel and again at the entrance as we completed our tour of the castle and museum section that is now open. The chapel, incidentally, is absolutely beautiful. It surely must be one of the most ornate and finely

detailed examples of late Baroque art and architecture in all of Europe. The only problem of the day was that night fell too soon. This was the first day of return to Standard Time and our body clocks were still set on Daylight Saving Time.

Monday morning, the 28th of Sept., I prepared to leave Brno for a whirlwind tour to Prague, Pilzn and points between. I walked to JAMU and said my "farewells" to Mary, Frank and Prof. Solc. The Rector noticed my large brass horn belt buckle for the first time. As he admired it I snapped it off and gave it to him. In turn, he insisted that I accept a small cow horn with metal work at each end with attached chain; "not for blowing but suitable for wine."

With MVDR, Milan Vach, veterinarian and Waldhorn enthusiast of Pilzn as my guide, we set out for Prague. For the sake of brevity, I shall omit much accounting of our travel and relate only a few significant happenings. Our first stop was in Litomysl, birthplace of Bedrich Smetana (and also of Dr. Vach). Smetana was born in a brewery, just a few meters from Castle Litomysl, a fantastically beautiful building. Built of white stone, it had the most unique "graffiti" I was privileged to see. Every stone had a design engraved with no two stones the same among thousands. The inner courtyard was most impressive with huge frescoes occupying the multi-story north wall. Litomysl boasted the finest private theater for opera performance one can imagine. The orchestra pit might accommodate eight or ten musicians. The hall could seat, perhaps, thirty persons. The stage was a wonder, complete with prompter's box and marvelously detailed sets that provided an illusion of awesome grandeur. (Don't miss Litomysl if you ever tour Czechoslovakia!)

We drove to the village of Zehusice where I saw the brass plaque adorning the house where Jan Stich (Giovanni Punto) was born. Milan pointed out many sights and facts of interest as we drove, arriving in Prague in late afternoon.

Dr. Vach and I set out at 07:30 Tuesday for our tour of Prague. We rode the subway, reminiscent of the Paris Metro; rode what must surely be the longest and steepest escalator in existence; visited the Congress Centre, a new modern convention facility; toured St. Vitus Cathedral; Prague Castle; visited the Conservatory; the Prague Library; St. George's; St. Somebody or other; the Music Instrument Museum; and much, much more! (I've not walked so far in a single day since doing 25-mile hikes for Uncle Sam in World War III)

After a snack, (I was too tired to eat a meal), I sneaked a little rest in my room. At 19:00 we were off again, accompanied by Milan's niece, Hanna, to Anezsky Cloister. This is a restored monastery now used as an arts center for exhibitions and concerts. The program was the *Cornu Di Praga*, a horn quartet that is now in its fourteenth season of concerts and tours as a chamber ensemble. The four hornists, Zdenek Pok, Frantisek Langweil, Karel Kucera and Vladimir Michalec represent three Prague orchestras: The Czech Philharmonic, the Opera orchestra and a Radio orchestra.

Much to my surprise, one of the players rose to speak before the concert began. He announced my presence as a visitor from America representing the International Horn Society and introduced me to the audience. The quartet dedicated the opening group of

fantases to me. During the intermission I met several young students and Prof. Vachal Forster, a noted retired hornist of Prague, who presented me with copies of Puntó's cadenzas to Mozart concerti and three cadenzas to Puntó's own concerto No. 5 and several other manuscripts.

Following the concert, performed to a packed hall, I met the quartet members. They invited us (Dr. Vach, his niece Hanna, the young students, a student's girl friend, and parents of two students) to join them for a bite to eat and something to drink at a restaurant. In short, it was exactly as any post-concert session of hornists and friends in any city of the world: camaraderie, horn-talk, and scathing indictments of conductors! No matter our differences of lands and tongues; we are all the same!

Questions were put to me several times about the "tradition" of horn playing in America. It quickly became clear to me that concepts of tradition to the Czechs are different from ours in America. For example, we virtually have no history of using the horn in the hunt. How, they wonder, can we have any grasp of the proper style necessary for playing the horn? After all, the state in which I live is celebrating only its 75th anniversary this year. The oldest orchestra in this state had its beginning less than fifty years ago.

The answer, I tried to explain, is that America is rooted in the traditions of many peoples. We are a polyglot nation and have had many horn teachers and performers from all the countries of Europe. Therefore, their traditions are also our traditions. Just as the Czech tradition of the Waldhorn began in France with Count Sporck; so did ours. Our tradition here is Czech, French, German, Austrian, English, Hungarian and so on, *ad infinitum*.

It seems necessary to observe that traditions in America are rather shallow-rooted in comparison to theirs in Europe. Rather than being a true melting pot of nationalities we still display characteristics of being a salad of peoples; and not well-tossed and mixed enough, yet!

To illustrate a point: public support of orchestras is actually rather shallow in America; many orchestras struggle to remain solvent. Prague, a city of one million persons, has five professional orchestras: The Czech Philharmonic, the Prague Symphony, the Opera Orchestra and two Radio-TV orchestras. Each has eight hornists — forty horn players on playing contracts! What city in America can begin to match that record? Where in America can a horn quartet fill a recital hall in a regular series of concerts for fourteen consecutive years?

Yes, there are differences between their traditions and ours in America. I think I am beginning to understand theirs rather better than I did before; and I am somewhat envious of their deep, extensive support for their musical traditions.

Wednesday, the 30th of September, was my last day in Bohemia. We drove from Prague to Píln where we had a luncheon engagement with Prof. Jiri Zurek, horn professor of the Píln Conservatory. After lunch we drove to Castle Kozel accompanied by Martin Skouda, hornist in the Píln Opera orchestra. There, to my great surprise, I

was honored with a private horn quartet concert by Prof. Zurek and some of his students. At the conclusion of the concert, Prof. Zurek presented several gifts to me, including a manuscript score of Fanfares for horn ensemble ranging from two to six parts.

At 15:00 we said our "Goodbyes." I thanked Dr. Vach and Prof. Zurek for their generous hospitality and began my drive back to the Austrian border. By 21:00 I had taken a room at the Hotel Posthorn in Horn, Austria. I could not possibly pass such an opportunity to spend the night in HORN!

The drive to Vienna on Thursday, 1 October, was easy and relaxed. There I met Prof. Siegfried Schwarzl of the Wiener Waldhorn Verein for a discussion of the coming centennial celebration of the WWV in 1983. Margot Totzauer joined us for lunch in the original Wienerwald restaurant of Grinzing. During the course of the meal Dr. Schwarzl decided that he can understand "English" but he has trouble with "American!" While flying back to the States on the Royal Jordanian 747, I jotted down many notes of my impressions and observations. (Despite the length of this article, I assure the reader that only a small portion of them is included here.) Czechoslovakia is a lovely place to visit. One third of the country is forested and all I saw was scenic. The Czechs are an industrious, generous, gracious, cultured and friendly people. They are somewhat behind the West in public works, such as highways; but their heritage is so extensive and their pride in that heritage so great that their emphasis seems properly placed in restoring the deteriorated castles, palaces, cathedrals and other magnificent structures. They honor the arts and artists whose work will, ultimately, outlast the prosaic works of functional engineering.

As in the United States, perhaps in other countries also, there seems to be inadequate maintenance. There are difficulties with deterioration, weathered paint, falling stones and stucco, untended grounds and flower beds in older neighborhoods and sections of cities in contrast with new construction and sparkling restorations. Please forgive my personal speculation, but I am rapidly coming to the conclusion that all nations should emphasize "preventive maintenance" a little more to preserve our heritages and environments and slow the thrust toward sweeping, bold changes of our dreams. The adage of "Moderation In All Things" seems eminently appropriate.

At the risk of seeming completely immodest, I am reproducing my remarks made in greetings to the Horn Symposium in an appendix to this report. The reason is simple: this visit strengthened my convictions that we share a common spirit; that we can affirm with Schiller's theme in the Ninth Symphony that "All men are brothers." My conversations with hornists and administrators of Switzerland, Poland, East Germany, West Germany, Hungary and Czechoslovakia made it clear that we all share through music a universal humanitarian interest in the spiritual welfare of all humankind. I am pleased and gratified that Dr. Tylislar termed my speech the most important of the entire symposium. But I am more gratified to learn of a European proverb from Dr. Werner Danneberg of East Berlin: "Those who make music, make sense."

APPENDIX

Ladies and gentlemen; honored hornists and members of the Czech Music Society; *distinguished* guests; and our gracious host, Professor Solc:

There is a reason for this assembly. That reason, in my opinion, is rooted in the fraternal spirit of mankind. We are gathered here from many nations; not because of our physical and national differences, but because of our unity of mind and spirit in devotion to the horn and to music.

Those who are too concerned with physical qualities often ask, "Does man have a soul?" I would suggest a little different view. Rather than to think of man as a body that has a soul; is it not a clearer view to understand that man is a soul and *has* a body?

This viewpoint helps us to understand the camaraderie of soul and spirit that has drawn this group here for this occasion. It is a viewpoint that supports basic belief in the brotherhood of mankind. It helps us to understand why music, a language of the heart and spirit, transcends all physical and national differences. Surely the Horn is the most noble and expressive instrument with which we express this language of our hearts.

It is a distinct honor and privilege for me to be here for this occasion and to bring greetings from the United States of America and from my colleagues of the International Horn Society. With both pride and humility I am very pleased to present these documents from the people of the United States and from the hornists of the world to the hornists of Czechoslovakia and to the Czech Music Society.

PÁTEK 25. ZÁŘÍ 1981 — 19.30 HODIN — JANAČKOVO DIVADLO

SYMFONICKÝ ORCHESTR HLAVNÍHO MĚSTA PRAHY FOK

ANGELICA MAY (NSR) — violoncello
UTE TREKEL-BURKHARDT (NDR) — mezzosoprán
VILEM PRIBYL — tenor

Dirigent: JIRÍ BĚLOHLÁVEK

NA PORADU:

Josef Cermuga (1930)
Sievostni předehra (1977)

Bohuslav Martinů (1890–1959)
Koncert pro violoncello a orchestr č. 1 (1930)

- I. Allegro moderato
- II. Andante poco moderato
- III. Allegro con brio

Přestávka

Gustav Mahler (1860–1911)
Das Lied von der Erde — Flöte o zemi

Symfonie pro tenor, alt a orchestr na texty ze sbírky Čínská říšina (1908)

1. Das Trinklied vom Jammer der Erde — Přátelé o strastech této země (tenor)
2. Der Einsame im Herbst — Osamělý v jeseni (alt)
3. Von der Jugend — O mládí (tenor)
4. Von der Schwermut — O hrůze (alt)
5. Der Trunkene im Frühling — Opilý v máji (tenor)
6. Abschied — Rozloučení (alt)

Poděká MHF, FKO Brno

PÁTEK 25. ZÁŘÍ 1981 — 22 HODIN — KONCERTNÍ SÁL JAMU

MINULOST A PŘÍTOMNOST LESNÍHO ROHU

MILOŠ PETR — lesní roh

FERENC TAJANI (MLR) — lesní roh

BOŽENA KALÁBOVÁ — klavír
FRANTIŠEK VLK — bicí

PETER FÜZES (MLR) — lesní roh
JENO KEVEHÁZI (MLR) — lesní roh
LÁSZLÓ KISS (MLR) — lesní roh
TERÉZ SZABÓ (MLR) — klavír

BRNĚNŠTÍ HORNISTÉ — Vladimír Krejčířík, Bohuš Zoubek, František Psota,
Otto Kopecký

NA PORADU:

Gustav Křivinka (1928)

Tre composizioni per Corno solo (1978)

Oldřich Flosman (1925)

Adagio — volná věta z Koncertu pro lesní roh a orchestr (1970)

JIP! Duořádek (1928)

Duo per due (Due rudi per corno e piano) (1970)

Bohuslav Rehoř (1938)

Aerofonie pro čtyři lesní rohy (1981)*

- I. Allegro
- II. Lento
- III. Vivace
- IV. Lento

Zolt Dürkó

Symboly

Frigyes Hidas

Komorní hudba pro čtyři lesní rohy

Poděká MHF, FKO Brno

*) První provedení

SOBOTA 26. ZÁŘÍ 1981 — 10 HODIN — STÁTNÍ ZÁMEK MILOTICE

MINULOST A PŘÍTOMNOST LESNÍHO ROHU

JINDŘICH PETRÁŠ — lesní roh
MICHAEL HOELTZEL (NSR) — lesní roh

BOŽENA KALÁBOVÁ — klavír

DANA KRISTKOVÁ — klavír

BRNĚNŠTÍ HORNISTÉ — Bohuš Zoubek, Vladimír Krejčířík, František Psota,
Otto Kopecký

Posluchači: Janáčkovy akademie múzických umění v Brně

NA PORADU:

Svolávací lovecké signály

Alois Simandl Píňas (1925)

Lovecké scéný pro čtyři lesní rohy [1978]
Prolog: Fanfáry — příchod lovců
Lovecký pochod
Lovecká hudba
Lesní zátiší
Honba
Epilog: Fanfáry — odchod lovců

Zdeněk Blažek (1905)

Píseň a scherzino pro čtyři lesní rohy

Jan Václav Stich-Punto (1746–1803)

Koncert pro lesní roh F dur, č. 5

Ferdinand Ries (1784–1838)

Introduktion und Allegro
Introdukce a allegro

Olivier Messiaen (1908)

Les corps glorieux

Friedrich Zehm

Ballade für Horn und Klavier
Ballade pro lesní roh a klavír

NEDELE 27. ZÁŘÍ 1981 — 10 HODIN — KONCERTNÍ SÁL JAMU

MINULOST A PRITOMNOST LESNÍHO ROHU

HANS PIZKA (NSR) — lesní roh

PÉTER FÜZES (MLR) — lesní roh

FERENC TARIJANI (MLR) — lesní roh

JENŐ KEVEHÁZI (MLR) — lesní roh

DANA KRISTKOVÁ — klavír

LÁSZLÓ KISS (MLR) — lesní roh

TERÉZ SZABÓ (MLR) — klavír

BRNĚNŠTÍ HORNISTÉ — Bohuš Zoubek, Vladimír Krejčířik, František Psota, Otto Kopecký

NA PORADU:

Franz Strauss (1822–1905)

Originalfantasie Op. 6 für Horn und Klavier
Fantazie pro lesní roh a klavír, op. 6

Jacques-François Gallay (1795–1864)

40 Preludes mesures et non mesures op. 27, No. 32

Jean-Hippolyte-Oscar Louel (1914)

Invention pour cor solo cor double en Fa — Si^b [1973]
Invence pro sólový lesní roh a dvojlésní F — B [1973]

Richard Strauss (1864–1949)

Andante für Horn und Klavier
Andante pro lesní roh a klavír

Milan Štírnáček (1936)

Divertimento pro čtyři lesní rohy [1981]*
I. Allegretto
II. Lento
III. Poco allegro

Anton Richter

Šest skladeb pro čtyři lesní rohy

Frigyes Hidas

Koncert pro lesní roh

Poděká MHF, PKO Brno

*) První provedení

PROGRAM

PROGRAMMFOLGE

Pátek 25. září 1981, 9.00 hod., Aula Janáčkovy akademie múzických umění

Freitag, den 25. September 1981, 9 Uhr, Aula der Janáček-Akademie der musischen Künste

PRACOVNÍ ZASEDÁNÍ KONFERENCE

ARBEITSTAGUNG DER KONFERENZ

I. LESNÍ ROH V EVROPSKÉ A ČESKÉ HUDBĚ

DAS WALDHORN IN EUROPÄISCHER UND TSSCHECHISCHER MUSIK

Předseda / Vorsitzender: **Jiří Sehnal**, Brno

Edmond Leloir, Genf

Hra na lesní roh ve Francii v 18. století

Das Hornspiel in Frankreich im 18. Jahrhundert

Julius Hälek, Praha

František Antonín Sporck a počátky lesního rohu v Čechách

František Antonín Sporck und Anfänge des Waldhorns in Böhmen

Tomislav Volek, Praha

Mansfeldští a thunovští kornisté

Mansfeldsche und Thunsche Cornisten

Katrin Bauer, Dresden

Čeští hráči na lesní roh v Drážďanech v 18. století

Böhmische Hornisten in Dresden im 18. Jahrhundert

Rudolf Pečman, Brno

Lesní roh v benátské a neapolské škole

Das Waldhorn in der Venezianischen und Neapolitanischen Schule

Jiří Majer, Brno

Lesní roh v komorní hudbě

Das Waldhorn in der Kammermusik

Jiří Fukač, Brno

Lesní roh — zvukový ideál 18. století

Das Waldhorn — ein Klangideal des 18. Jahrhunderts

Zdeňka Pilková, Praha

Lesní roh v inventářích a jiných pramenech českých zemí 18. století

Das Waldhorn in Inventaren und anderen Quellen der böhmischen Länder im 18. Jahrhundert

Pátek 25. září 1981, 14.00 hodin

Freitag, den 25. September 1981, 14 Uhr

II. DIDAKTIKA A PEDAGOGIKA HRY NA LESNÍ ROH

DIDAKTIK UND PÄDAGOGIK DES WALDHORNSPIELS

Předseda / Vorsitzender: **František Solc**, Brno

František Solc, Brno

Vliv pedagogiky na vývoj hry na lesní roh

Einfluss der Pädagogik auf die Entwicklung des Waldhornspiels

Ferenc Táriáni, Budapest

Metodika výuky na lesní roh v Maďarsku

Unterrichtsmethodik des Waldhornspiels in Ungarn

Vitalij Bujanovskij, Leningrad

Počátky hry na lesní roh v Rusku

Anfänge des Waldhornspiels in Russland

Bohuš Zoubek, Brno

Tréninkový proces před soutěžími

Der Trainingsprozess vor Wettbewerben

Václav Čuček, Praha

Výuka hry na lesní roh na pražské konzervatoři

Der Waldhornunterricht am Prager Konservatorium

Otto Kopecký — *František Psota*, Brno

Hra na lesní roh na brněnské konzervatoři

Das Waldhornspiel am Brünner Konservatorium

Sobota 26. září 1981, 16.00 hodin

Sonnabend, den 26. September 1981, 16 Uhr

III. LESNÍ ROH V UMELECKÉ A LIDOVÉ TVORBĚ

DAS WALDHORN IM KUNST- UND VOLKSSCHAFFEN

Předseda / Vorsitzender: **Jaroslav Markl**, Praha

Jaroslav Markl, Praha

Nátrubkové nástroje v hudebním folklóru Čech

Mundstückinstrumente in der Musikfolklore Böhmens

Miloš Štědroň, Brno

K pojmu lesního rohu a jeho některým terminologickým modifikacím

Zum Begriff des Waldhorns und dessen terminologischen Modifikationen

Ludvík Kunz, Brno

Lesní roh v lidové hudební tradici

Das Waldhorn in der musikalischen Volkstradition

Jindřich Keller, Praha

Počátky výroby lesního rohu v Čechách

Anfänge des Waldhornbaues in Böhmen

Miroslav Kalouda, Kraslice

Současný stav výroby lesního rohu v ČSSR

Der gegenwärtige Zustand des Waldhornbaues in der ČSSR

Milan Vach, Plzeň

Hra na borličku v Čechách

Das Jagdhornspiel in Böhmen

Hans Pizka, München

Hra na pumpový lesní roh v Rakousku

Das Pumpenhornspiel in Österreich

ANEŽSKÝ KLÁŠTER — Národní galerie

Úterý 29. září 1981 v 19.30 hodin

Corni di Praga

soubor Symfonického orchestru hl. m. Prahy FOK

Zdeněk Pok, František Langweil, Karel Kučera, Vladimír Michalec —
lesní rohy

Čeští romantikové

LEOPOLD EVŽEN MECHURA 4 lovecké fanfáry
1803—1870

BEDŘICH DIVIŠ WEBER
1771—1842

2. kvartet Es dur
La Caccia
Marcia con fuoco

ANTONÍN REJCHA
1770—1836

BEDŘICH DIVIŠ WEBER
1771—1842

LEOPOLD EVŽEN MECHURA
1803—1870

Adagio sostenuto
Allegro di Caccia

Čtyři tria
Lento
Lento sostenuto. Allegro spiritoso
Minuetto grazioso
Finale. Allegro scherzando

Přestávka

3. kvartet Es dur
Marcia di Caccia
Adagio espressivo
La Caccia

Kvartet F dur
Andantino
Mazur
Andante con moto
Allegro



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FORUM

Answer: (Concerning preferences for large or small, brass or silver horns; see Horn Call, April 1981, p. 68)

Response to this question came in two forms; technical and, for want of a better word, practical. The technical aspect was considered quite thoroughly by Christopher Leuba who wrote:

"When persons refer to 'bore', they are often confusing bore with the size of the throat of the bell flare. I find it difficult to understand why an 8D is a 'large bore' horn and my Geyer a 'small bore' given the fact that the bore size of both horns is .468in./11.88mm. Alexanders, probably some Paxmans, most Yamahas, my own Milraphone deskan, and a Lewis I own have a common bore size of .473in./12.0mm. These might be called 'larger bore' instruments, whereas some Holtons and certainly the Wiener Pumpenhorn might be characterized as 'smaller bore' instruments.

A good resource for sorting out these factors is a brochure recently published by Walter Lawson."

Mr. Lawson corroborates Mr. Leuba's findings, and agrees that many players confuse the size of the bell with the bore size.

The practical aspect of this question can be represented best by portions of a letter from Rick Wood:

"I worry whenever I see anyone searching for the one ultimate answer. Rather, I prefer to see an openminded, flexible approach to the question. I imagine we would all agree that a student should learn to play with sound consistency, full range, adequate technique, and style on one horn. Now, let the choice of that one horn be dependent upon a number of variables, not the least of which may be to produce the desired horn sound. The matching of an instrument to the physique and stamina of the student should be also considered.

Assuming the student has chosen an appropriate horn and has mastered the basics, then instead of searching for *das Wunderhorn* as an answer for all, why not let the demands of the job determine the choice of horn; avoid a categorical allegiance to one horn and be flexible. The busy professional must take into account his ensemble, the repertoire, the endurance required, the section sound, and, at times, the wishes of the conductor. No doubt we all have a preference for this horn or that, but perhaps the demands of the task should determine the choice of equipment.

In summation, the student should learn to play all styles on one horn — no excuses, no hang-ups, and once this independence from the machine-called-horn is

established, let the player choose freely from the broad array of horns available, and the best music-making may begin!"

Many excellent professional Horn players were playing successfully before the present "broad array" of horns were available. They played beautifully on whatever horns they were lucky enough to have and they would, no doubt, agree with Mr. Leuba that they could play quite comfortably on any one of several different horns.

The consensus seems to indicate that the instrument should suit the player, allowing him/her as much freedom from technical worry as possible so that the "music-making may begin."

Question: Is it *judicial analysis*, *criticism*, or just *negativism*?

This question was prompted by remarks made during, and after performances at several Horn Workshops. Remarks such as the following concerned some of the most highly esteemed hornists in the world:

"I don't like his sound."

"His vibrato gets on my nerves — he sounds like a saxophone."

"Did you hear how he destroyed the second movement!"

"He played so sharp I couldn't stand it."

We all have thoughts about a given performance, and a given performer, but how and whether we voice those thoughts reveals far more about our own personality and performance than it does about others. There will always be some who are insecure to the point that they must degrade others to bring attention to themselves, but these persons usually represent a small percentage of a given population. Why then, are these remarks made? Perhaps we should consider the terms used to describe these remarks as defined in a standard dictionary:

judicial analysis: judgements; discrimination; criticism.

criticism: a) fault-finding or severe judgements
b) careful, precise judgements; analysis

analysis: a) the separation of a whole into its elements
b) a method of determining or describing the nature of a thing through examination of its parts

negative: a) Marked by absence of positive or affirmative qualities
b) the side of a question that denies or contradicts what the other side affirms as in a debate.

Several interesting questions arise from these definitions:

- 1) What is the credibility of the "judge?"
- 2) Are the remarks simply a matter of fault-finding?
- 3) Are the remarks truly analytical; i.e., examining the elements to determine the nature of the performance?
- 4) Could it be that for some, the audience response, usually positive, constitutes the affirmative side of a debate to which we assume the negative?

And the final, and perhaps most important question: which of these attitudes is the most productive for us as individuals; players, teachers, students, persons?

This question concerns all of us. As soloists, how do we view these remarks; as teachers, how do we develop the self-confidence of our students while also developing their technical and analytical skills; as students, how do we differentiate our 'self' to the point where we can accept and learn from the performances of those who play with a style, sound, and technique different from (or better than) our own?

Please take a few minutes to send your thoughts on this question. I always enjoy hearing from you, and promise to include at least the essence of your thoughts in the next Forum answer.

Write: FORUM

E. Braun
456 Rippleton Rd.
London, Ontario
Canada N6G 1M5



Educational, live recordings from the International Horn Workshops of 1980 and 1981 are still available on cassette and open reel tapes, as well as the 1981 Highlights double LP, now in stock at \$20 postpaid.

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Through the gracious cooperation of the artists performing on these live recordings, you can have a valuable and unique tool for the study of your instrument. Audio Village plans to record the 14th International Horn Workshop in Avignon, so the 1982 recordings will allow you to participate even if you cannot attend the European event. Please send a self-addressed envelope for the current listings.

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"Dr. Schmoll has shown great skill and imagination. The etudes are beautiful, very beneficial technically, and very important, they are fun to play," from the foreword to Book IV by Philip Farkas, formerly of the Chicago Symphony Orchestra.

"The etudes are interestingly written and a challenge to a developing student," Wayne Barrington, formerly of the Chicago Symphony Orchestra.

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RECORDINGS

Christopher Leuba
Contributing Editor

realistically recorded, and one senses the enjoyment these two fine artists experienced in the preparation of these Duets.

"Eloquences," Concerto for Horn and Orchestra, opus 39 by Frederick van Rossum is given an outstanding performance by Francis Orval, in a recording vividly capturing Orval's brilliant tonal quality and superb articulation in a most realistic and effective manner. This five movement work is mainly chromatic in style, utilizing most of the advanced techniques required of today's Hornists, and emphasizes the declamatory nature of the Horn in five contrasting movements. The recorded horn quality is true and pleasing, and the well prepared accompaniment by the Belgian National Orchestra with Brian Priestman conducting provides a suitable dialogue with the Horn. Also, on this record is a worthwhile composition, Requistore, for Brass and Percussion, also by van Rossum. I recommend this record highly: it may indeed be difficult to order, being a joint release of the Belgian Ministere de la Communaute Francaise and the German firm, Polydor/Deutsche Grammophon.

Albert Linder is heard on WISA LP 587, playing a Sonata by Sixten Sylvan. Clearly recorded and neatly played, this is a fine introduction to an extended work in the larger Sonata form, which should be of interest to Hornists interested in programming works demanding the full spectrum of our traditional performance concepts. Also, Linder plays the Nielsen Canto Serioso.

Finally, Linder and Ib Lanzky-Otto play a set of six extended Duets by Peter Rasmussen; as their title, "Instructive Duets" indicates, these would be excellent for teaching purposes, combining charm reminiscent sometimes of Skandinavian folk elements with considerable technical and stylistic demands. Both players' well matched tones and crisp articulation are most

Manfred Fensterer, of Flensburg, West Germany has submitted his recording, "Jesu, meine Freude" comprising arrangements and original compositions for Horn and Organ. We are gratified at this well recorded introduction to new compositions which may have possible use in church services: the Choralpartita, Jesu Meine Freude, by Gunther Marks is a grandiose work of large scale and intent; Gebet (Prayer) by Bernhard Muller is the least demanding work, perhaps suitable for younger players; Meditazione (*sic*) by Bernhard Reichel is perhaps the most idiomatic composition for the pair of instruments, reminiscent of French organ compositional style. In the Bach and Homilius transcriptions, I was somewhat disappointed in Fensterer's abstract, non-vocal approach to the Chorale themes, horn seeming to be merely one more discreet stop of the organ, a stop characterized by a distinctly cornet quality. Fensterer's playing is flawlessly in tune with the organ. A most worthwhile recording.

A new recording of the Complete Water Music of Händel played by the Los Angeles Chamber Orchestra directed by Gerard Schwarz has been released by Delos (number 3010). As with previous Delos digital releases, the care taken with sonic detail, recording, pressing and packaging, is extraordinary. Schwarz has undertaken to provide ornamentation for the wind players, and I doubt if I will ever again be satisfied with an unornamented performance; nevertheless, some of the ornamentation as performed here by the brass, although impressive, is also distracting by a certain heaviness which I feel is inappropriate to the materials. The oboists, on the other hand, seem fluent and natural in their embellishments.

It is part of our growth, as Hornists, to regain a lost tradition of ornamentation in Baroque music: the present recording shows us a great step forward in this quest. I certainly doubt that it is likely that players will easily play ornamentation provided by others; it is probably best to work out our own elaborations, as best we are able.

The performance is generally bright in tempo, and it feels to me that in an effort to "keep things moving," the bass line occasionally pushes uneasily. It is a pity that, in otherwise comprehensive jacket documentation, neither the Second Hornist nor the Second Trumpet player are identified. The Principal Hornist is Robin Graham: her playing is outstanding, with superb integration with the Second Hornist, who I have been told, is Richard Todd. This is certainly a recording with which all Hornists should be familiar.

Meir Rimón is heard on CRYSTAL S 506 ("Old Wine in New Vessels") playing more compositions of the genre of the *Nigunim* previously recorded on RCA Israel JRL1-0001, the present recording with an orchestra comprising members of the Israel Philharmonic, providing a well played accompaniment directed by the American, David Amos. The Variations on a Theme by Haydn, by Ytzhak Graziani heard at a previous IHS Workshop is now available on record, as well as several effective adaptations of traditional Jewish music to our Horn.

Vladimira Klanska-Bouchalova of Czechoslovakia is heard on a Pantón recording (8111 0046) in a recital of major works of our repertoire, all excellently played and recorded. Her tone is full and even, the phrase always well considered and in the Brahms, the difficult recording balance between Horn and Violin has been well resolved by players and recordist. Here we have a performance of the Brahms in which the Coda of the first movement really takes off . . . the well chosen tempo relationships

serve Brahms well. There are nice touches elsewhere, as well: the elegant handling of the 3rd bar before B (*Ereitkopf* Edition) in the 1st movement of the Beethoven; the opening bar of the *rasch und feurig* section of the Schumann. Some details might be overstated for recording purposes, such as the final *sforzandos* in the slow movement of the Brahms. And, I feel a tendency to overemphasize the resolutions of cadences and the notes immediately before breaths. Also, I regret the lack of a contemporary work, preferably of a Czech composer on this otherwise excellent recording.

The Wiener Waldhornverein celebrates its hundredth anniversary with a superb album, 100 Jahre Wiener Waldhornverein, presenting works of sixteen composers active in the development of the classic Viennese horn-style. Hunting Horns, the traditional Wiener Pumpenhorn and its modern descendant, the Viennese Double Horn are all represented. Album notes give us concise documentation concerning the Composers, but although the four Principal Horns are listed, it is unfortunate that the other players of the ensemble are not listed. An historically important photograph of the members of the "Erster Wiener Hornistenclub" of 1883 shows us Josef Schantl and Johannes Brahms. Excellently played, recorded and produced, this album should be in every Hornist's collection.

The greater part of the next column will be devoted to a JAZZ DISCOGRAPHY compiled by Curtiss Blake of Anchorage, Alaska. The first part will be a listing by *player*. A future issue will provide a listing by *record title and number*.

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Rudolf Huber, Idylle und Jägerlust im
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Karl Pilss, Jagtlied
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Horns

Johann Sklenka, Hunting Music for 4
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J.S. Bach (Baller), Jesus bleibet meine Freude; Choral aus der Kantate BWY 17

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Gunther Marks, Choralpartita für Horn u. Orgel

Bernhard Eduard Müller, Gebet Op. 65a für Horn und Orgel Adagio Religioso

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BRASS MUSIC REVIEWS

By Randall E. Faust

Do you want your students to sound like the Philip Jones Brass Ensemble, the Chicago Chamber Brass, or the Alaska Brass Quintet? One small step could be to use the compositions and arrangements associated with those groups.

Wayne S. Baxley is both the director of the Alaska Brass Quintet and the publisher of ANCORA MUSIC. All of his submitted works are technically challenging. His transcription of the third movement of the *Brandenburg Concerto No. II* requires both a Bb piccolo trumpet and an Eb trumpet. The horn part also requires playing in the upper register, but it does not require a descant horn. *Enchainement* is a twelve-tone square dance—complete with dissonant, imitative counterpoint. It presents aural challenges. *The Chromatic Connection* is a light, humorous work. Although the horn part is easy, the trumpet parts are both high and busy.

Except for a few missing tempo markings in *Enchainement* and *The Chromatic Connection* and a few alignment problems, the manuscript is quite clear. The parts are printed on a sturdy heavyweight paper.

Johann Sebastian Bach — BRANDENBURG
CONCERTO NO. 2 (3. Allegro Assai)
arranged by Wayne S. Baxley
Brass Quintet
ANCORA MUSIC, CMB—001, \$17.50
Grade VI

Wayne S. Baxley—ENCHAINEMENT
Brass Quintet with Optional Handclapper
ANCORA MUSIC, CMB—022, \$7.50
Grade V

Wayne S. Baxley—THE CHROMATIC
CONNECTION
Brass Quintet
ANCORA MUSIC, CMB—007, \$7.50
Grade V

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2538 Porter Place
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A recording by the Chicago Chamber Brass was reviewed by Christopher Leuba in the October, 1981 issue of THE HORN CALL. Several of the works on that album are published by the Chamber Brass Library, P.O. Box 546, Morton Grove, Illinois 60053, U.S.A.

The Chamber Brass Library publications are attractively published in standard size—complete with program notes by Arrand Parsons. Although most of these publications are arrangements, rather than original compositions, they will probably become popular additions to the brass quintet repertoire. Generally, they do not make excessive physical demands. For example, the horn parts are confined to the middle range of the instrument. Mental agility rather than physical ability, is required for the performance of these works.

Only a few comments are necessary about this collection. Agile finger and embouchure technique are required for realization of the fanfare figurations and melismatic passages in *The Earle of Oxford's Marche*. Similar technique and style challenges are found in the arrangement of Faure's *Mi-A-Ou*. The arrangement of *Bess, You Is My Woman Now* has several wide-interval slurs in the horn and trombone parts as well as a stylistically demanding solo trumpet part. *The Stars and Stripes Forever* requires both trumpet players to use piccolo trumpets.

The *Fanfare* by Leon Stein should be useful for festive occasions. Within its short duration, the composer intersperses unison writing with streams of traditional chords to produce an effective (even if somewhat dated), study in brass sonority.

William Byrd - *The Earle of Oxford's Marche*
arranged by Steven W. Gamble
Brass Quintet
Chamber Brass Library, \$5.00
Grade IV+

Gabriel Faure - *MI-A-OU*

arranged by Steven W. Gamble
Brass Quintet
Chamber Brass Library, \$5.00
Grade V

George Gershwin - *Bess, You Is My Woman Now*

arranged by Al Lube
Brass Quintet
Chamber Brass Library, \$5.00
Grade IV+

John Philip Sousa - *The Stars and Stripes Forever*

arranged by Richard Frazier
Brass Quintet
Chamber Brass Library, \$5.25
Grade VI

Leon Stein - *Fanfare for Brass Quintet*

Brass Quintet
Chamber Brass Library, \$5.00
Grade IV

Chester Music of London has published many of the arrangements and compositions recorded by the Philip Jones Brass Ensemble under a "Just Brass" series directed by Philip Jones and Elgar Howarth. In addition, they have published a very attractive group of works for student ensembles: "Junior Just Brass."

The quality of the publication is excellent: the graphic artistry is distinctive; the inclusion of alternative parts is helpful; and the direction and development of each composition is well designed and executed for the given musical and pedagogical purpose.

For example, Elgar Howarth's *Suite* is a good study in rhythm. Marches using both 2/4 and 6/8 form the outer movements. By contrast, the middle movement, "Cantilena," uses unmetred sections (quasi plainsong).

All of the pieces in *Three Little Suites* by Peter Lawrence are short and performable by the youngest students. Although very easy, these works show a sense of

humor which should engage the interest of the students. Even the titles send a message: "Count Like Mad," "Brass Bells," "Dance after Dinner."

Do you need some Christmas Carols? You can find eight carols in the "Junior Just Brass" series in rich multi-verse harmonizations by Rory Boyle. *Four Carols* includes "O Little Town of Bethlehem," "Silent Night," "Quem Pastores Laudavere," and "Patapan." *More Carols* includes "While Shepherds Watched," "In Dulci Jubilo," "It Came Upon A Midnight Clear," and "Sussex Carol."

One should take note of the melodies used for Boyle's settings! "O Little Town of Bethlehem" does not use the melody, often heard, by Lewis Redner; it uses an English melody found in *The Hymnal* in an arrangement by R. Vaughan Williams. Also, Boyle uses an English melody adapted by Arthur Sullivan, not the Richard Willis melody, for "It Came Upon a Midnight Clear." "While Shepherds Watched" employs a melody by Christopher Tye (1592), not the one by G.F. Handel.

Seven Moods and Dances is a good work for teaching a variety of techniques ("Fourths in Harmony") and styles ("Danse Provencale"). The percussion part (though optional), will enhance the sound of this work.

Elgar Howarth - *Suite for Brass Ensemble*

Brass Quartet
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Grade II

Peter Lawrence - *Three Little Suites*

Brass Quintet
No. 2JJB, Junior Just Brass, Chester
Music, \$14.75
Grade I

Rory Boyle (arr.) - *Four Carols*

Brass Quintet + optional Percussion
No. 3JJB, Junior Just Brass, Chester
Music, 11.50
Grade III

Rory Boyle (arr.) - *More Carols*

Brass Quintet + optional Percussion

No. 4JJB, Junior Just Brass, Chester

Music, \$11.50

Grade III

Stefan De Haan - *Seven Moods and Dances*

Brass Quartet + optional Percussion

No 5JJB, Junior Just Brass, Chester

Music, \$11.50

Grade III

HORN STUDIES

THE FRENCH HORN - A Modern Elementary Method

by Irving Rosenthal \$6.00

J. Albert and Son, Sydney, Australia

available via Western International Music

Irving Rosenthal's volume bridges the gap between the most elementary methods and the first book of Maxime-Alphonse. He gives a balanced presentation of basic exercises (lip slurs, articulations, and scales), short etudes, and duets packaged into thirteen progressive lessons. The range never goes higher than a g" and some bass clef is employed. The rhythmic scope of the book includes 5/8, and 3/16 meters. In the foreword, the author "stresses that this method be used under the guidance of an experienced instructor." A good idea! (An experienced instructor would be able to clarify some of his potentially confusing statements in the ever-controversial areas of embouchure, articulation, and vowel syllables.) Nevertheless, the book should be recommended as one which fills the need for a good intermediate method.

INTONATION EXERCISES FOR TWO HORNS - Verne Reynolds

Wimbledon Music, 1980. 20 pp. \$8.50

Intonation Exercises for Two Horns is a systematic set of harmonic interval exercises progressing from perfect unisons and octaves to major sevenths and tritones. Furthermore, this volume includes studies on horn fifths and compound intervals. Because a limited amount of text is given, a

supplemental analytical source (such as Leuba) could be used in conjunction with these studies. Fortunately, the exercises are intended to be played at a very slow tempo; the miniature printing is difficult to read without a good telescope. Nevertheless, these exercises should stimulate more *action* (instead of *talk*), on intonation.

BASIC TECHNICAL STUDIES FOR FRENCH HORN - Harold Meek

Southern Music, San Antonio, Texas

Rev. 1975 \$6.00

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HORN MUSIC

PASTORALE for Horn and Organ - Staffan Lundberg

LIBITUM MUSIC Skölvägen 6, S-370 24 Nättraby, SWEDEN

Grade IV \$4.50

The advertising release describes this piece as "a peaceful flowing melody to change the pace in your repertoire." A very accurate description! Traditional harmonies, predictable phrase lengths and a legato style throughout make this work very accessible for average audiences. Except for the fact that the range ascends to a b", this would be a very usable piece for the young student hornist.

QUARTETTE fur WALDHORN

compiled and edited by Heinz Liebert

Friedrich Hofmeister, Leipzig, available in the USA from

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MUSIC REVIEWS

William Scharnberg

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

Horn Passages in Symphonies of Franz Joseph Haydn

Compiled by Thomas C. Hauton, edited by Gunther Schuller

Margun Music Inc., 1980 (\$15.00)

This is quite a timely, albeit expensive, set of orchestral excerpts with the renewed interest in seldom performed works of the Classical period, and with the 250th anniversary of Haydn's birth in 1982.

The collection of exposed horn passages in all of Haydn's Symphonies (including Sinfoniae "A" and "B") is thorough and takes into account recent scholarship that suggests Haydn's "C" and "Bb" horn parts were often *alto* rather than *basso*, especially when trumpets are absent from the score. The engraving is very clear and consistently free of errors.

Vitaly Buyanovsky
Pieces for Horn Solo

Four Improvisations (from travelling impressions)

Scandinavia (performing time: ca. 3.5 minutes)

Italy (performing time: ca. 6.5 minutes)

España (performing time: ca. 4 minutes)

Japan (performing time: ca. 1.5 minutes)

Russian Song (performing time: ca. 1.5 minutes)

McCoy's Horn Library (\$5.00)

Total Performing time: ca. 21 minutes Grade 5-6+

In this writer's opinion, Buyanovsky's *Pieces* may be the finest collection of solo horn works to date, taken either individually or as a set.

No attempt will be made here to

describe the movements other than to say each features melodic, rhythmic and harmonic elements connected with the topic country, and that the hornist must have a command of a wide range, multiple tonguing, stopped horn, a large dynamic range, and considerable facility.

The works are strongly imaginative, with wonderfully contrasting lyrical and dramatic sections. Helpful "hints for the hornist" are offered by Froydis Ree Wekre.

All of these pieces deserve numerous performances; "España," especially, should be a real favorite on recitals in the next few years.

The only problem with the otherwise almost flawless edition is unavoidable page turns, which will require duplication for performance.

Oscar Franz

Lied ohne Worte (Song Without Words) for Horn and Piano, Op. 2

McCoy's Horn Library (\$5.00)

Performing time: ca. 5 minutes Grade 4

Here is a very nice lyrical work for horn and piano from the middle of the nineteenth century, composed by a man who ultimately knew the capacity of the instrument. The edition seems to be error-free, a trademark of this publisher of horn music.

As stated in the preface by Peter Damm, who brought this work back to the performance world, "much can be said, without words, about this 'Song Without Words'."

Friedrich Kuhlau

Andante e Pollaca fur Horn und Klavier, edited by Hans Steinbeck

Edition Eulenburg (\$4.75)

Performing time: ca. 4.5 minutes Grade 4+

Written around the turn of the nineteenth century by a composer that we often associate with flute works, one might expect a highly virtuosic composition. Such is not the case; the two relatively brief movements

are written in a conservative style with a modest range (written C to g' with one scale to c") and a moderately difficult piano part. This composition would make a fine high school contest work or "program filler" for a college recital.

Froydis Ree Wekre, collector and arranger
Froydis' Favorite Prunes, Volumes I-III
McCoy's Horn Library (1979-1981) (\$9 each)
Grades 3-5

In case you have been off the planet the last few years, here are three volumes (twenty-two works total) of relatively brief transcriptions and original works for horn and piano which are immediately appealing to most listeners. As the famous Froydis points out in her "notes," a good portion of these "prunes" tend to come from the nineteenth century.

In this writer's opinion, every teacher and performer should have a copy of these for student and personal study and performance. Let us give the public (and ourselves) something enjoyably unpretentious!

Richard Strauss
Alphorn Op. 15, No. 2 for Soprano, Horn and Piano
Boosey & Hawkes (Collected Strauss Songs)
Performing time: ca. 4 minutes Grade 4
(Horn in Eb)

Written by the twelve-year-old Richard Strauss on a poem by Justinus Kerner and dedicated to "seinem lieben Papa," this lovely ternary song seems to have gone unnoticed by many hornists. The work is found in score form in the collected volumes of Strauss songs and is listed in most Strauss biographies.

The voice part is relatively low for soprano (Bb-eb') and is just as well suited for tenor voice. With a little research in a good music library the hornist has a beautiful work to perform.

Hector Berlioz
Le jeune Pâtre breton (Fleurs des Landes,
Op. 13, No. 4)

Editions Costallat (\$2.75)

Performing time: ca. 4 minutes Grade 4
(Horn in Eb)

This simple and exquisite work was written in 1834 for soprano or tenor, horn ('cello or viola) and piano. It may be found as Op. 13, No. 4 in the collected songs of Berlioz, from his cycle, "Fleurs des Landes."

The published version of this strophic song includes the original French, a German translation by Felix Weingartner, and an English translation by Percy Pinkerton. The voice range and technique is modest except for the fourth and final verse which requires a *sotto voce* from both the voice and horn. Like the Strauss song listed above, this work deserves regular performance.

Leopold Kohl
Quatours I-III, Op. 3 from Six Quatuors pour
Cor, Violon, Alto et Basse
Edition Foetisch, Lausanne 8654a (1980)
Performing time: ca. 12-18 minutes each
Grade 5-6

Newly released in the "Flores Musicae" series from Edition Foetisch of Lausanne, Switzerland, we have three, and presumably several more, fine quartets by Leopold Kohl (b. 1753), a hornist and later musical director in Bohemia. Apparently around 1802 Kohl published three sets of six quartets each (Op. 1-3); these are now preserved in the Rowe Music Library at King's College, Cambridge, England.

The quartets are written in a conservative style and form for the period, with horn writing very comparable to the concerti of Rosetti (Rössler). Each is a three-movement work with an *alla breve* Allegro moderato or maestoso, a duple-meter Romance or Adagio, and a Rondo-Allegretto in 6/8 meter. Certainly for the combination of horn with a small group of strings these are a worthy addition to the literature. The printing quality is very fine with only a few inconsistencies in articulation.

Johann Beer
Concerto a 4 pour Cor de postillon, cor de

chasse, 2 violons et basso continuo,
edited by Kurt Janetzky
Editions Hug & Foetisch (1978)
Performing time: ca. 9.5 minutes Grade 5-

This curious Baroque "Concerto" by the Austrian-born Johann Beer (1655-1700) is written in a six-movement suite form (Concerto, Aria, Menuett, Siciliano, Bourée, and Giga). The combination of post horn in Bb, which plays only two pitches throughout (written c' and c"), cor de chasse or jagdhorn in F, two violins, and basso continuo makes for a very unusual composition. The work has been recorded on Deutsche Grammophongesellschaft, Archiv-Produktion No. 198473. Kurt Janetzky has offered an uncomplicated realization of the continuo.

In all the work seems relatively easy to bring together and this horn part lends itself well to performance on a natural instrument; when combined with a post horn rather than trumpet the work would be a delightful addition to a program aimed at "authentic" performances or curiosities. Just having the opportunity to print a synopsis of Johann Beer's life in program notes would be an interesting enough reason to perform the Concerto.

BOOK REVIEWS

Keith Johnson
The Art of Trumpet Playing (\$14.95)
Ames, Iowa: The Iowa State University
Press, 1981

What is a review of a trumpet text doing in a periodical for horn players? Well, this new book is quite frankly "inspirational." Perhaps the most important portion of the work for all musicians is the thoroughly researched and sensitively discussed section on the teaching/learning process.

Professor Johnson's approach is one that emphasizes sound and artistry rather than mechanics, although many helpful suggestions are made for the variety of technical skills demanded by the art.

This book is highly recommended to all students and teachers as a publication that should refuel the quest for the highest artistic standards.

Kato Havas
Stage Fright: Its Causes and Cures
London: Bosworth & Co. (Alexander
Broude, Selling Agent), 1973

Although this publication is almost into its tenth year, it still seems to come the closest to fulfilling the promise of its title of any book on the subject.

Kato Havas, once a child-prodigy violinist, has since become an extraordinary teacher who devotes most of her energy toward helping performers of all ages and abilities achieve a "sense of physical well-being" and "an active artist-audience 'give' and 'receive' musical communication." In this book she offers insights from her years of master classes and summer sessions; both physical and mental aspects of "stage fright" are systematically examined and concrete solutions are presented for each factor that might be contributing to the problem.

Although the author makes special reference to violin playing throughout, this is a most excellent book for any performer who hopes to conquer the ravages of stage fright.

Emilie Mende
Pictorial Family Tree of Brass Instruments
in Europe (\$17.00)
Moudon, Switzerland: Editions BIM (available through R. King), 1978

This text is one that should be held in every research library as a clear and concise foundation for the historical study of brass instruments in Europe since the early Middle Ages.

Mrs. Emilie Mende, presently curator of the overwhelming brass instrument collection of The Rev. Dr. h. c. Wilhelm Bernoulli, has spent a great deal of time organizing the main-line history of European brass instruments. Valuable features of this book include carefully selected photographs of instru-

ments, a three-language text (french, german, english), and removable fold-out illustrations for each of the four brass instrument families.

Again, this book is a very important research tool that should be owned by every individual and institution interested in the history of instruments.



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

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[Reviewed in the Fall 1980 HORN CALL]

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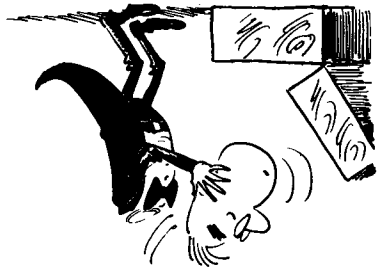
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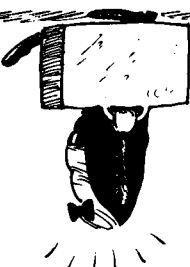
Reconstructions by Jim Collorafi

Mozart: the Fragments

This cartoon was furnished by Edmund House, artwork by Oboist Joseo Johnson on an idea supplied by Shari House. The articulation in Box 1 is Brazilianian.



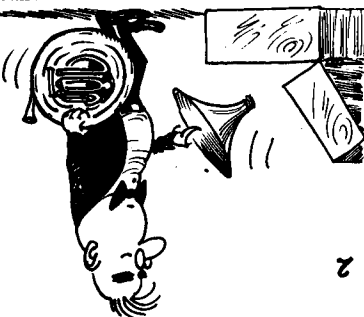
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ORCHESTRAS IN THE UNITED STATES AND CANADA

Compiled by
E. Leslie Gaska

A note regarding this survey:

I enjoyed compiling this data — it was fun to discover where acquaintances and old school chums are now playing, and that they are indeed STILL playing. The horn is hard to put down!

I mailed out a total of 132 letters, 102 to Metropolitan orchestras, 27 to Regional orchestras, and 3 to Major orchestras. I received replies from all but 35 Metropolitan, 10 Regional and 1 Major. There are a total of 132 orchestras included in this compilation.

I wish to thank all those orchestra managers, personnel managers, and in some cases, hornists, for responding to the letter. And I especially wish to thank Mr. Henry Shaw, Editor of Senza Sordino and member of ICSOM [International Conference of Symphony & Opera Musicians]. He very graciously allowed me to use ICSOM's 1981-82 Directory which was published late last fall. Without this permission, the number of letters to mail out and lists to later arrange in alphabetical order, would have nearly doubled. Without the cooperation of all of you, this task would have been impossible.

I hope the readership enjoys the publication of this survey. Do let us know your thoughts.

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I am very pleased to receive my first copy of *THE HORN CALL*. I thank you and the officers of IHS very much. I had no idea that our horn-family is so large. We need have no anxiety for the coming generation of hornists!

The following information may be of interest to readers. The Leipzig Symphony Orchestra horn quartet was founded in 1951. The original members were: 1. Günter Schaffrath (to 1959); 2. Johannes Stiehm (to 1954); 3. Johannes Prinz (to 1960); 4. Kurt Janetzky (to 1966). This quartet played the first post-war performance of the Schumann Concertstück for four horns in October 1951.

On 1 March 1981 we played a *Festkonzert* commemorating the thirtieth anniversary of our founding. Included were two world premieres of works composed for our quartet, "Kleine Festmusik" by Graham Whetlam of England and "Quartettino" by Friedrich Schenker of Leipzig. On 22 March 1981 we played the "Concerto for Four Horns and Orchestra" by Heinrich Hübner with the Leipzig Radio Symphony Orchestra.

On the 18th of March 1981 we held a Workshop-Symposium in the workshop of Friedbert Syhre, famed master instrument maker of Leipzig. The shop was filled with visitors from England, Italy, France and others with brass players of the Radio Orchestras and the Gewandhaus Orchestra (Leipzig). The topic was upon the improvement of cooperation and teamwork between musicians and instrument makers. The quartet played hunting and folk songs.

We have issued a new record, Eterna 8 27 450 with compositions by Telemann. (Note: *Reviewed in the October, 1981 HORN CALL*.) During the next year we hope to make a new record to include the "Sonata for Four Horns" by Hindemith, "Vier-Hörner-Musik" by J.P. Thilman (GDR), Schumann's "Konzertstück," and the "Concerto for four Horns and Strings" by Friedbert Gross (GDR).



Horn Quartet of the Radio Symphony Orchestra of Leipzig in 1968. From left to right: Waldemar Markus [2], Günther Opitz [1], Kurt Janetzky [4], and Siegfried Gitzky [3].

Festival Concert for the 30th anniversary of the Radio Symphony Orchestra Leipzig Horn Quartet. From left to right: Dieter Reinhardt [2], Günther Opitz [1], Waldemar Markus [4], Siegfried Gizzyk [3].



Recording session of the Schumann Konzertstück [1977] for Radio DDR.



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AFTERBEATS

THE CRAVEN

by Leanna Goodwater

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore —
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
“’Tis the conductor,” then I muttered, “saying intermission’s o’er —
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December,
And each smug orchestra member wrought his shadow on the floor.
Eagerly I wished the morrow; vainly I had sought to borrow
From my books surcease of sorrow (and a copy of the music score,
Of that rare and radiant treasure, a look at my concerto’s score —
Forgotten, now, for evermore).

And the silken sad uncertain rustling of the stage’s curtain
Thrilled me — filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating,
“All this doubt is self-defeating; surely I won’t need the score.
‘Tis no sweat! I’ve memorized it all and will not need the score.
So, let’s get this ordeal o’er.”

Presently my soul grew stronger; hesitating then no longer,
Picking up my horn, I bravely walked out on the stage’s floor.
Then — my God — I started shaking, and my knees began a-quaking,
Panic now was in the making, as I looked the audience o’er.
Never had I played before so many in my life before!
“This is it, I’m done for sure!”

Deep into the darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only words there spoken were the whispered, “Wait some more.”
This I whispered; but the maestro muttered back, “We’ll wait no more!”
So, we launched into the score.

Loud the music started playing; silently I started praying,
Praying I’d remember all the music I had known before.
Softly played the strings staccato — in the brasses came, marcato —
Now the flutes played voce sotto, while I stared down at the floor.
Nervously I tipped my horn and dumped the water on the floor.
This I did, but nothing more.

Now my stomach started churning, all my soul within me burning,
 And I started making wild and desperate guesses by the score;
 Jumping in, I played a few notes — and at first they were the true notes —
 Then I started hitting blue notes (Mozart would have rolled right o'er
 In his grave if he had heard, then, what I did unto his score —
 Butchered, ah, for evermore).

Memory had failed completely; faking was I (indiscreetly),
 Improvising madly, based on melodies I'd heard before:
 "Happy Birthday" — "Roller Disco" — "I Left My Heart in San Francisco".
 How much longer now can this go on (I thought), before it's o'er?
 Soon the audience will arise and march en masse right out the door,
 Returning never — nevermore.

Thus, I stood engaged in guessing, but no syllable expressing
 To the maestro, whose fiery eyes now burned into my bosom's core.
 Not the least concession made he; not a minute stopped or stayed he,
 But straight through the music played he, sternly plowing through the score.
 What a grim, ungainly, ghastly, gaunt, and ominous look he bore,
 Once the music was all o'er!

I could tell he longed to pick me up and out the stage door kick me,
 By the grave and stern decorum of the countenance he wore;
 And his eyes had all the seeming of a demon's that is dreaming,
 And the spotlight o'er him streaming threw his shadow on the floor.
 Think you that I waited then to hear the audience shout, "Encore"?
 Nay, I hoofed it out the door.

That's the end of my confession. Now I have a new profession:
 It's easier far to go out selling vacuum cleaners door to door.
 No more musical maneuvers! Now I only play on Hoovers,
 Sturdy, upright dirt removers, as I sweep them o'er the floor.
 Will I e'er in future play concertos on a concert tour?
 Quothe the Craven, "Nevermore!"



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Illustrations by Esther Butz



AQUARIUS (21 January - 19 February)

Hornists born under this sign have a fluid, liquid tone quality. Particularly adept and superb choices for performances of "The Water Music" and "La Mer."

This is an auspicious time to retrofit horns with water keys. Two are normally sufficient, but Aquarians should have at least eight to avoid gurgles in extended solos.

PISCES (20 February - 20 March)

Gifted with exceptionally even scales. Perform quite well with Keyboard accompaniment. Good choice for the depths of Bass line in quartets and for the fishy parts of the Mahler Fourth.

String along with the Viola section to net an advantage for you. Your motto should be the immortal phrase of Toscanini: "Tuna dat Horn!"



ARIES (21 March - 20 April)

Very secure in high places such as the First Brandenburg. Outstanding ability to ram entrances; for example: Tschaikovsky 4th, first movement.

An appropriate occasion to pull the wool over a conductor's eyes will soon be presented to you. You have the possibility of becoming a great Shofar player.



TAURUS (21 April - 21 May)

Very stubborn and single-minded. Most successful of all at playing the Vienna Horn. There should never be two Taurians in the same section.

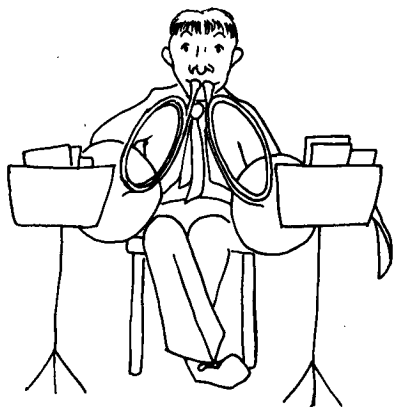
Your proclivity to shoot the bull suggests you may aspire to be a conductor or a music critic. An opportunity for a side line will appear soon in the fertilizer business.



GEMINI (22 May - 21 June)

Double horn specialist. Tends to become neurotic when faced with a triple horn. Superb choice for classical two-horn literature, assistant positions, and for doubling on Tuben.

Your tendency toward a dual personality must be overcome. You should cease attempting to follow the advice of Ann Landers, Dear Abby, Jeanne Dixon and Dr. Brothers. Switch your allegiance to Erma Bombeck and her *only*.



CANCER (22 June - 23 July)

Premier choice for moonlit midnight howlings, "Fireworks" and such. Often grouchy during early rehearsals and school concerts. Ambidextrous qualities enable them to utilize varied types of equipment. May appear often to be a Fiddler but is loyal and dependable as a Canon.

You tend to have a crabbed, pinched tone above high C. Your playing will improve with more practice time secured by abandoning your self-delusions about being God's gift to the opposite sex.





LEO (24 July - 23 August)

Most royal, imperial mien of all hornists. Characterized by easy laughter, arrogance, extroverted personality, fear of mice and carelessness about bad breath. Often out of which before the end of long phrases. Exceptionally agile at sneaky, cat-like entrances. "Oberon" specialist.

Have your associate play the long solo in the Rachmaninov Piano Concerto. You will soon have an opportunity to obtain a 14 Karat gold-plated horn more appropriate to your personality. Your best bell option is the Tiffany stained glass model, of course.

VIRGO (24 August - 23 September)

Ideal candidate for salon orchestra and innocuous Muzak background recordings. Visual effect is sparkling with pristine nickel-silver horns and virginally pure tone. Specializes in first performances and increases in milk and egg production.

Your conception that green slime grows overnight and plugs your tubing is in error. Try bathing the instrument in disinfectant only twice weekly rather than daily. Your tubing will remain open and unstopped.



LIBRA (24 September - 23 October)

Very equitable and fair-minded persons. Possessed of astounding ability to balance other players with consistent, even-tempered scales. Best possible choice for utility player.

Don't follow others so blindly. Make certain you weigh the consequences of remaining under another's thumb for the rest of your career.

SCORPIO (24 October - 22 November)

Usually somewhat withdrawn, hangs back out of the limelight. More comfortable in the back of the section. Can be deadly venomous when provoked. Gifted with a marvelous *sforzando* and is especially effective with "Festive Overture," "Colas Breugnon," and military march stingers.

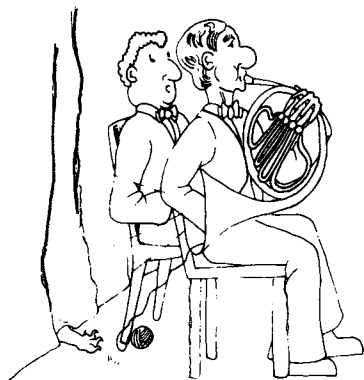
Stop needling the third trombone. Wear sun shades at all times and you will soon tolerate bright light. Romantic interests will be found in the second violins.



SAGITTARIUS (23 November - 21 December)

Always has plenty of string to keep the section supplied. Chief fault is to aim too high; thus goes over pitch rather than under. Strongly independent, will bow to pressure but snaps back quickly. Perfect for *William Tell*.

Now is the time to cut all strings with your past. Never attempt to play an instrument with mechanical action. Your orchestral soul-mate will be found playing the harp.



CAPRICORN (22 December - 20 January)

(Note: It is not clear that this word is spelled correctly. Recent research indicates the proper spelling may be CAPRICORNO or CAPRIHORN.)

Excellent prospects for a tour orchestra as they can eat *anything* and never be ill. Males often wear a goatee. Given to high-spirited pranks which may get the conductor's goat. Can milk phrases for uncommon pathos with a bleating vibrato. Ideal for *Alpine Symphonie*.

Be extremely careful to not butt in at the wrong time. Do not bother to read *Tropic of Cancer*; wait for the sequel concerning the other *Tropic* to be released.



**INTERNATIONAL HORN SOCIETY
FINANCIAL STATEMENT
OF OPERATIONS FOR THE PERIOD
JULY 1, 1980 - JUNE 30, 1981**

**STATEMENT OF FINANCIAL
CONDITION JUNE 30, 1981
(With Comparative Totals for
July 1, 1980)**

SUPPORT & REVENUE	AMOUNT
Composition Commission Fund	\$ 26
Computer Print-out Labels	112
Dues	17,440
East/West Project	64
Fund Raising	536
Horn Call Ads	3,053
Investment Income	3,391
Library Dues & Back Issue Sales	3,827
Scholarship Fund	<u>965</u>
Total Support & Revenue:	\$29,414

EXPENSES

Program Services	
Composition Commission Contest	\$ 3,124
Performance Scholarship Committee	109
Publications	9,661
Workshop	<u>586</u>
Total Program Services:	\$13,480
Supporting Services	
Management & Support	14,363
Fund Raising & Promotion	<u>1,285</u>
Total Supporting Services:	\$15,648
Total Expenses:	\$29,128
Excess of Support & Revenue Over Expenses	\$ 285
Fund Balances Beginning:	33,659
Transfer of Investment Income to Checking	<u>638</u>
Fund Balances Ending:	\$34,582

ASSETS	1981	1980
Cash and short-term investments:		
Cash Checking	\$ 2,503	\$ 1,268
Operating Fund	7,287	10,378
Investments	24,511	21,445
Inventory	<u>281</u>	<u>568</u>
	\$34,582	\$33,659

FUND BALANCES

Unrestricted	\$10,071	\$12,214
Restricted	24,511	21,445

Accompanying Notes to Financial Statements:

EXPENSES

Publications		
Horn Call, Newsletters,		
Directory	\$ 9,081	
Copyright	30	
Ad Agent Expenses	61	
Labor	<u>489</u>	\$ 9,661
Management & Support		
Administrative	\$ 4,200	
Editor Honorarium	1,200	
Communications Network	84	
Certified Public		
Accountant	500	
Computer Processing	751	
Postage	5,731	
Printing	1,043	
Supplies	40	
Membership Development		
Committee	54	
Nominating Committee	90	
Telephone	<u>309</u>	
Miscellaneous:		
Bank fees &		
Collection fees	\$ 95	
Refunds	113	
Returned checks	148	
State Tax Filing fee	<u>5</u>	<u>361</u>
		14,363
Fund Raising & Promotion		
Fund Raising	\$770	
Promotion	<u>515</u>	1,285

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Mercredi après midi : visite du Palais des Papes
Jeudi soir : Banquet provençal
Conférences : D. Hill : les tendances contemporaines dans le style.
F. Orval : la logopédie instrumentale
L. Thevet : le cor dans l'art lyrique, l'enseignement et la psychologie de l'enfant
H. Pizka : la transition du cor à main au cor à pistons
A. Linder : le cor dans la musique scandinave
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Nombreuses liaisons directes des principales villes d'Europe. Le Palais des Papes est à 800 m
environ de la gare.

PAR AVION :

Aéroport international de Marseille-Margiane (80 Km d'Avignon) Nombreuses liaisons pour
Avignon par train ou bus. Un bus spécial pourra être mis en place pour les participants.
Les principales villes d'Europe ont des vols directs vers Marseille.

HOW TO GET TO AVIGNON :

By car : Highways A7 and A9

By train : Special reduced price convention tickets will be available for participants
(they should ask for them when sending in their application form) Direct train routes from
the main European cities. The Palace of Papes is about 800 meters from the train station.

BY PLANE :

The Marnagnac International airport at Marseille (50 miles from Avignon). Ample train and
bus service to Avignon. A special bus will probably be chartered for the convention participants.
For those coming from the United States : The cheapest air fare is the laker Skytrain. Direct
flights to London from N.Y. Los Angeles and Miami and then direct flights from London to
Marseille.

For those coming from Scandinavia : Direct flights from Copenhagen and Stockholm to Nice and then direct train ride
to Avignon.

The major cities of Europe have direct flights to Marseille.



14^{ème} COLLOQUE INTERNATIONAL DES CORNISTES 14th INTERNATIONAL HORN WORKSHOP AVIGNON 15 - 20 Aout 1982

Bulletin d'inscription / Registration Form
à retourner avant le 15 mai 1982 / Please return before May 15th

RMG CORNISTES
BP 149
84008 AVIGNON - FRANCE

PARTICIPANT (en lettres Capitales / please print in block letters)

NOM / NAME : PRENOM / FIRST NAME :
ADRESSE / FULL ADDRESS :

Personne(s) accompagnante(s) / Accompanying person (s)

NOM / NAME : PRENOM / FIRST NAME :
NOM / NAME : PRENOM / FIRST NAME :
NOM / NAME : PRENOM / FIRST NAME :

MOYEN DE TRANSPORT / MEANS OF TRANSPORTATION

Train / By Train : Route / By car Avion / By air

ARRIVEE / ARRIVAL

13 aout / August 13
14 aout / August 14
15 aout / August 15

DEPART / DEPARTURE

20 aout / August 20
21 aout / August 21
22 aout / August 22

RESERVATION HOTELIERE / HOTEL ACCOMMODATION

Prix par jour (petit déjeuner non compris / cost per day Breakfast not included)

Catégorie Category	Nombre de chambres Numbers of room	Chambre double Double room	Chambre simple Single room	Grand lit One bed	2 lits 2 beds	Douche Shower	Bains Bath
+++		200 - 270	180 - 220				
++		120 - 160	110 - 140				
+		80 - 130	70 - 110				

Les tarifs indiqués ci-dessus sont des prix moyens et peuvent être modifiés.
The prices quoted above are subjects to change.

Un acompte de 150 FF est demandé pour chaque chambre réservée. Cette somme sera déduite de la
facture de l'Hotel.

Hotel deposit (French francs 150 per room reserved) is deductible from hotel bill.

DROITS D'INSCRIPTION / REGISTRATION FEES

Congressiste :	Prix /Rate		Nombre/Number		Total
jusqu'au 15 Mai / <i>Delegate until may 15:</i>	820 FF	X		=	
après le 15 mai/ <i>after may 15</i>	880 FF	X		=	
Arrhes Hotel par chambre réservée : <i>Hotel deposit by room reserved :</i>	150 FF	X		=	

Annulation : Une fois le versement des arrhes effectué, cette somme reste acquise à l'hôtelier..

Cancellation : *In case of hotel cancellation, deposit remains to the Inn Keeper*

<u>REPAS DE MIDI / LUNCH</u> : 16 aout /August 16	49 FF	X		=	
17 aout /august 17	49 FF	X		=	
18 aout/august 18	49 FF	X		=	
19 aout/august 19	49 FF	X		=	
20 aout/august 20	49 FF	X		=	

Les repas du soir ne sont pas pris en charge par l'organisation. Nous vous conseillons la cafetaria Flunch boulevard Raspail. Les prix sont très abordables.

The Workshop will not organize evening meals. We recommend lower price meals at cafeteria Flunch boulevard Raspail.

<u>BANQUET</u> :					
Jeudi 19 aout / Thursday august 19	100 FF	X		=	

EXCURSIONS /TOURS RESERVATION :

Lundi 16 aout : journée entière, déjeuner compris / *Monday august 16: one day tour lunch included:*

Roussillon, Fontaine de Vaucluse, Senanque.	160 FF	X		=	
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Mardi 17 aout journée entière, déjeuner compris / *Tuesday august 17 : one day tour lunch included*

Saint-Remi de Provence, les Baux, Arles.	160 FF	X		=	
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Mercredi 18 aout après midi / *Wednesday august 18 Afternoon*

Palais des Papes, Avignon.	20 FF	X		=	
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Jeudi 19 aout : journée entière déjeuner compris / *Thursday august 19 : one day tour lunch included*

Villeneuve les Avignon, Pont du Gard, Nimes.	170 FF			=	
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Si le nombre d'inscriptions aux excursions est insuffisant, nous nous réservons le droit de les annuler.

If the number of registration for tours is not reached we reserve the right to cancel them.

TOTAL GENERAL /TOTAL DUE

MODE DE REGLEMENT / PAYMENT :

Chèque ou virement bancaire libellé à l'ordre de RMG/CORNISTES.

Cheque or bank transfer to order to RMG/CORNISTES.

Banque Populaire Provençale et Corse N° de compte/Account N° 55 19 014567

2 rue Viala 84000 Avignon FRANCE

Le bulletin d'inscription doit être obligatoirement accompagné du paiement et seulement en FRANCS FRANÇAIS.

The payment is required with registration form and only in FRENCH FRANCS.

ANNULATION / CANCELLATION :

En cas d'annulation du congrès, le montant de l'inscription sera remboursé, déduction faite d'une somme de 200 Francs pour frais de dossier.

In the event of registration cancellation RMG/CORNISTES will return fees except 200 FF per registration.

DATE

SIGNATURE

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.**

