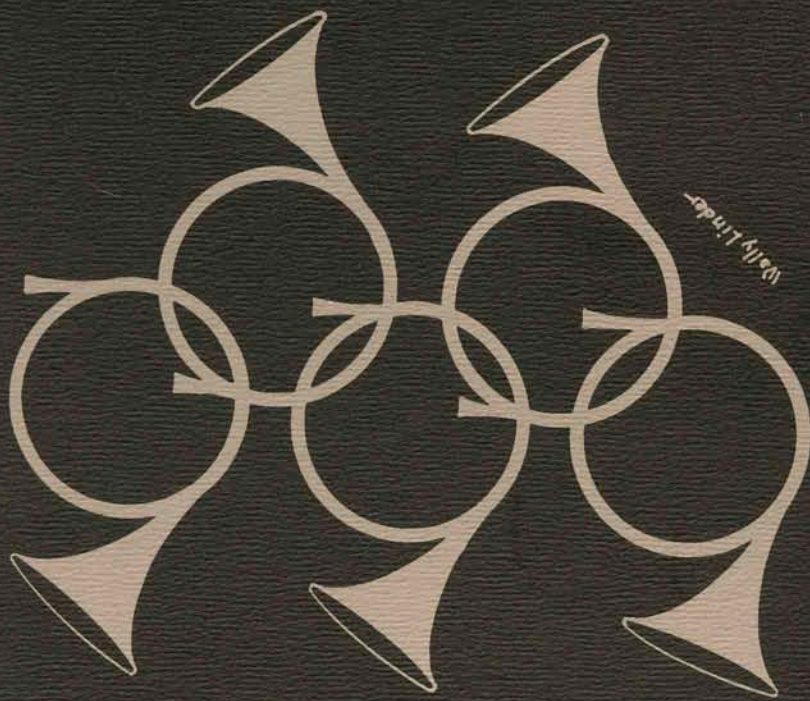


The Horn Call



Wally Lind

journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

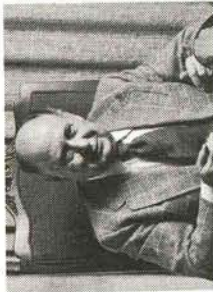
April, 1983

The Horn Call

April, 1983

Year beginning July 1, 1982 — Ending June 30, 1983
Volume XIII, Number 2

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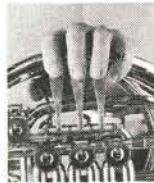


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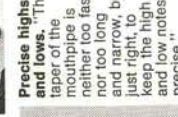
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The Society recommends that *Horn* be recognized as the correct name for our instrument in the English Language. [From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.:

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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. Payment must be by U.S. check with magnetic encoding or by international money order in U.S. funds. Forward with permanent address to:

Ruth Hokanson
I.H.S. Executive Secretary
1213 Sweet Briar Rd.
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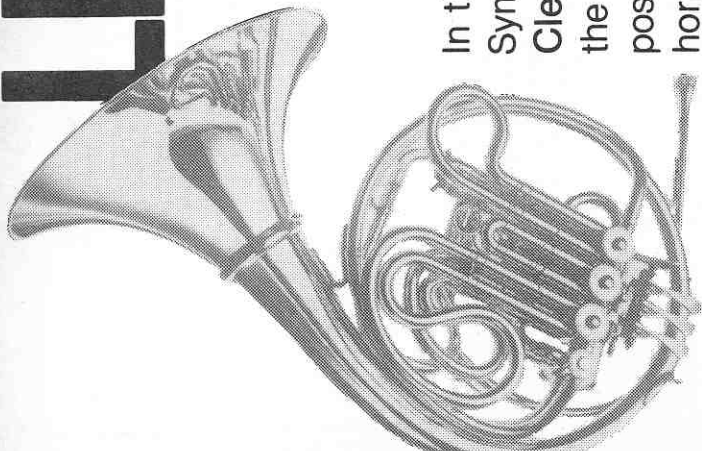
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Editor's note: The editorial board of the society encourages members to express their opinions concerning any subject of interest through this **Letters to the Editor** column. Preferably, letters should be no more than 300 words in length and we necessarily 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 fuer unserer aufgabe entsprechende Fotos. Auch der Name des Photographen wird gedruckt. Auf Wunsch erhaelt man eingesandte Fotos zurueck.

CARTAS AL EDITOR

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

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

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

LETTRES AU REDACTEUR

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

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

Toute lettre devra comporter les nom prenom usuel et adresse de l'auteur.

Les Photographies des sujets appropriés sont également susceptibles d'être publiées. Le nom au photographie 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 sono anche d'interesse. Credito sarà dato al fotografo e la fotografia sarà restituita al mittente a richiesta.

LETTERS TO THE EDITOR

Greetings from the Annapolis Brass Quintet! The fourth annual International Brass Quintet Festival will be held June 13 - July 9 at the village of Cross Keys in Baltimore, Maryland. The Annapolis Brass Quintet will host this event with residencies by guest ensembles. This year the American Brass Quintet and the Berlin Brass Quintet will be presented. All three groups will be heard in public concerts as well as take part in workshops and coaching sessions with participant quintets, who will be ten in number. Repertoire will be vast, encompassing some four hundred years culminating in music of our time "hot off the press." Composers in residence will be featured from Europe and the United States.

Formed quintets are invited to apply; or parts of formed brass groups; and individuals who would like to make music with brass players you've never met before. More information and application forms may be obtained by writing to: Festival Coordinator, IBQF/ Village of Cross Keys/ 5100 Falls Road/ Baltimore, MD 21210.

Kindest regards,

Marc J. Guy
345 Dubois Road
Annapolis, MD 21012

During my visit to Bonn, Germany, in September of 1982, where I played in the Festival, I also visited the city music library. It is located in the house where Robert Schumann lived out his last days. It is now a memorial house and museum, also, with many interesting documents. One of great interest to us as horn players

many wonderful customers for helping to make my business the small success it has turned out to be.

Cordially,

Gary D. Gardner
3329 S. Lowe Ave.
Chicago, IL 60616

The following letter, considerably edited, may be of value to young hornists launching their careers. Reasonable caution and prudence should be exercised in similar situations. "Don't count your chickens before they hatch;" neither should you count your salary before signing on the dotted line. The editor.

I should like to caution IHS members to be wary of accepting positions with the _____ Symphony. (*An unnamed Oriental orchestra. Editor*) I was offered the position of principal horn. I informed the conductor I would not accept and go without my fiancé who plays Oboe and English Horn, for which there was an opening. The conductor called back a few hours later offering both positions, which we accepted. Ten days later I called the orchestra business office as contracts had not yet been received. Their reply was, "The jobs are no longer available." The conductor refused to speak to me. Later, my fiancé reached him by telephone. All he would say was: (1) "It would put him in an awkward position with his board of directors." (2) "The appointments were not in accordance with company rules." (3) "He felt that no one has the right to dictate that someone plays better than another." (4) "He sent a cable a week earlier." The cable, received several days later, was dated Dec. 13, the day after the phone call.

Because of this shady dealing I missed the Birmingham audition, refused a chance to play in IU's concerto competition, quit my job, and sold everything but my clothes. We spent about \$1000.00 in an attempt to accept the positions and leave the country in a brief space of time. Yet, we do not know the real reason why we never received the contracts!

The outcome of this is that I got married (happily) early, was re-instated as an IU orchestra manager, and am working at that great American eatery, McDonald's! I just wanted to warn others who may be teased by a seemingly easy-to-come-by contract from the _____ Symphony. Refuse them! I don't know who took the job; but I hope s/he can't transpose!

Deborah Parker Bachesta
W. University Apts. 315
Bloomington, IN 47401

PS One of the things I got rid of in the moving sale was a cassette player; made in _____!

D.P.B.

We met recently at Avignon during the 14th annual Horn Workshop. Now I am writing for your help. The Budapest Brass Quintet has been invited to play at the International Trumpet Guild convention in May, 1985. In order to make that appearance possible, I should like to raise sufficient interest on the part of universities in the United States to engage the quintet around that period of time. Would you possibly put some such notice in *The Horn Call* about the availability of the quintet?

They are winners of the first International Maurice Andre Competition in Paris. As a result, they are regularly touring Western Europe and are on a permanent recording contract with the French record company, ERATO, and also with BELLAPHONE of West Germany. They are truly an outstanding ensemble.

Yours sincerely,

Balint Andras Varga
Editio Musica Budapest
Vorosmarty ter 1
H-1370 Budapest, POB 322
Hungary

Editor's note: This seems to be a golden opportunity for any of us who help in the selection of artists for your Musical Arts Series, or any similar concert series. Keep

tually.

To set the record straight, I left the Detroit Symphony in 1982 and moved to Munich, West Germany, to join *das Symphonie Orchester des Bayerischen Rundfunks* (known in English as the Bavarian State Radio Orchestra).

Upon my arrival here, this member of the International Horn Society met with more international confusion. The Orchestra's management and German Immigration didn't know how to classify this Scottish-born, Canadian-trained and naturalized citizen and former member of a U.S. orchestra. They settled for my birthplace and now I am known as a Scottish hornist; but one who has never played a professional note in Scotland! I suppose, too, that I play in the German style ...

"The World is my oyster" — or is that "Clam?"

Sincerely,

Fergus McWilliam
Frauenalplweg 1
8000 Muenchen 82
West Germany

For the past several years, through the courtesy of the *Horn Call's* Classified Ad section with free ads to members of IHS, my custom-made hand guard business has enjoyed a relative success. I have dealt with at least three different IHS advertising agents and all have handled the volunteer position quite professionally and efficiently. My ad has always appeared exactly as I wrote it and there have never been any errors. As I have never had the same address in two consecutive issues, due to my moves from principal horn of the Savannah Symphony, to the Jackson State Univ. and back to Chicago, it is all the more impressive that the IHS ad agents have done such a commendable job. I'd like for them to know how much I've appreciated their efforts.

My current move to principal horn of the Singapore Symphony means that I must suspend my hand guard business; at least temporarily. In closing, I would like to take this opportunity to thank you and the rest of the IHS staff as well as my

ates the following information:
To commemorate the 50th year following Schumann's death, a three-day R. Schumann Festival was held in Bonn on 22-24 May of 1906. (R. Schumann: 1810-1856) There were concerts, lectures, clinics and even a boat trip on the Rhine. The program for the 23rd of May, at 6:00 n. was:

Genoveva Overture
Piano Concerto, Op. 54
Requiem for "Mignon" Op. 98b
Symphony No. 1

Konzertstuecke for four horns.

The soloists were "Die Pariser Blaser," the Paris Wind Players, J. Penable, E. Leillermoz, J. Copteville and A. Delechange. This work was followed by the unframed Overture, Op. 115. The orchestra was the Berlin Philharmonic conducted by Prof. Dr. Joseph Joachim.

Can you possibly imagine that in 1906 at four horn soloists from France performed with the Berlin Philharmonic Orchestra! Truly, *Music has no barriers!*

This information was provided to me byigitte Bezenbuch, the librarian of the humann Memorial House.

Meir Rimon
4 Anna Frank St.
Holon 58845 Israel

Over the past few years I have observed perennial complaints about the IHS being too heavily North American in orientation, and have had no constructive input to offer in the face of what is, I think, an unavoidable state of affairs. In fact, I can only applaud the Society's effort to respond sensitively to these complaints.

So it is with amusement that I note that the 1982-83 Membership Directory erroneously lists me as living in Munich, Canada, W.G.! While there are many North American communities bearing European city names (including London, Canada, in whose L.S.O. I once played) I don't believe Munich is one of them. Or have the Europeans decided to respond to this civic plagiarism in kind? Does W.G. stand for West Germany? Whatever the case, a valiant Canadian Post Office has marked my undeliverable IHS mail with: "Try Germany," and met success even-

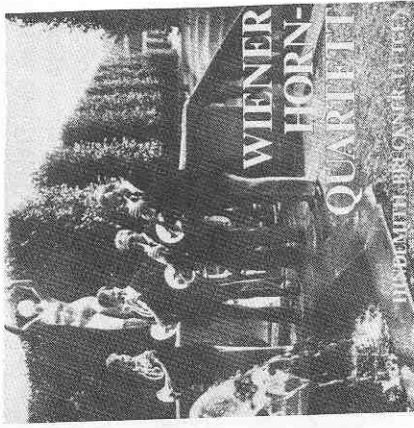
Thank you for publishing my little etch, "Horn-Quartet," in *The Horn Call*, t. 1982, page 13. I published it in 1975 in y Horn-Bibliography, volume 2, page 9. It was first "stolen" by the Wiener hornquartet. By the way, this is a truly tonishing ensemble; two members are ysisians, two are teachers. They re- ntly published another recording con- ining quartets of Hindemith, Bruckner, d Luetgen, using Viennese F horns, of urse. (PAN 120 622 Vienna)

With kindest regards,

Bernhard Bruechle
Ludwig-Thoma-Str. 2B
D-8022 Gruenwald
West Germany

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A-1050 WIEN
Austria

Referring to *The Horn Call* Volume 13, No. 1, and in particular to the Jazz Discography compiled by Curtiss Blake, I find this most interesting reading and it must be the result of much painstaking research.

One record which is not included in the Discography and is most worthy of mention is "Horn Belt Boogie," recorded at the end of the forties or early fifties by a group put together by Mitch Miller with Stan Freeman, Harpsichord; Jim Buffington, John Barrows, Ray Alonge and Gunther Schuller, French Horns; a most illustrious quartet! The tune or riff itself was written by Alec Wilder. The record No. is Columbia IDB.432 and the copy which I have and closely guard was pressed in this country. It is a single 78 rpm with horns again in evidence, presumably the same personnel, on the flip side: "Pretty Little Black Eyed Susie," sung by Guy Mitchell with orchestra and chorus directed by Mitch Miller. Has any other reader a copy of this record? Perhaps my copy is the only one in existence.

A footnote to this story. I introduced Dennis Brain to this record. He was greatly taken with it to the extent of subsequently including it in his choice of Desert Island Discs, a long-running BBC radio series.

Yours, sincerely,

Gerard J. Larchet
15 Grosvenor Rd.
Dublin, 6
Ireland

I retired from Eastern Michigan University in 1980, but I haven't stopped playing the horn nor have I stopped observing. I'd like to share some observations with you.

It seems to me that a great many young (and older) brass players are regarding brass playing as a *macho* thing to do. This means preoccupation with force, power, speed, and high range. I feel strongly that this is particularly unfortunate for horn and trombone players since these two instruments are the most poetic of all brasses. (Is this because they are both tenors, albeit different tenors?)

I'd like to see the horn played from

affection, first of all, for an expression of warmth and smoothness. Yes, the horn has a great range; yes, it has great power, too; but it can express the poetic side of life better than any of the other wind instruments, barring none, not even the trombone.

So there,

Marvin C. Howe
1505 Bush Rd.
Interlochen, MI 49643

Dear Editor,
Time goes so quickly as one gets older! This year with the Avignon Workshop having been in August, there was barely enough time to get the children back to

school before Christmas and the *Horn Call* deadlines. Having survived Christmas and the Air Canada seat sale, I have only now been able to complete the Forum.

Please, dear Editor, forgive the tardiness of said Forum and try to locate it somewhere in the already overflowing pages of our *Horn Call*. If that be an impossibility, then perhaps the readers—especially Mr. Winter—will forgive the omission and wait patiently for the next issue.

Elaine Braun

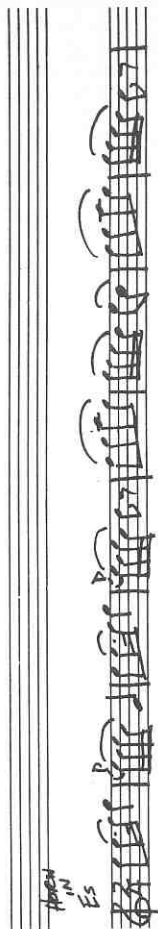
The Forum made it; but just barely! The Editor.



The old smoothie.

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

One of the pleasant prospects of each holiday season is the anticipation of an annual Beethoven's Birthday card from Susan Thompson of Orange, CA. Susan hand crafts her cards each year with thematic excerpts as cover designs. Perhaps the idea could spread. It would be very nice, indeed, for us to have an international holiday for musicians; or at least a commemorative day. The theme for observance each year would be in tribute to the great principle of *The Ode To Joy* in the Ninth Symphony: "All mankind are brothers." It is surely a most noble idea to be earnestly desired. It is my pleasure to share Susan's efforts for 1982 with readers of the *Horn Call*. Happy Beethoven's Birthday!



December 16, 1770

December 16, 1982

Happy Beethoven's Birthday!

S.E. Thompson

Workshop XV is taking shape very rapidly as a splendid week for hornists. The artists and clinicians form a grand array of styles and nationalities. Planned activities

MOSTLY MOZART?? AUTHENTIC MOZART!! HERMANN BAUMANN

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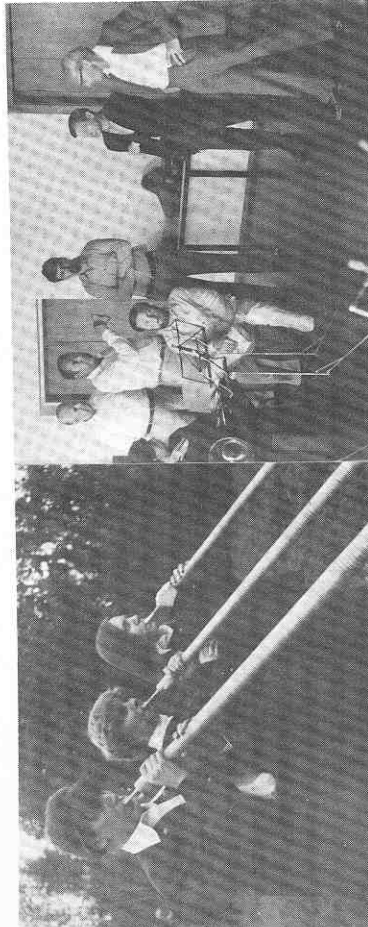
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include something for everyone from the youngest students to professionals to those of us who are simply addicted to the horn. The central location in mid-America ensures equitable travel costs for all in North America. This could possibly be the largest workshop ever in our history.

This seems an appropriate time to remind readers that the second International Brass Congress has been scheduled for the first week of June, 1984, on the campus of Indiana University, Bloomington, Indiana, USA. The annual IHS meeting and workshop will be held in conjunction with this Congress. The other brass societies will also be assembled and taking a coordinate part in the Congress. The first International Brass Congress took place in 1976 at Montreux, Switzerland.

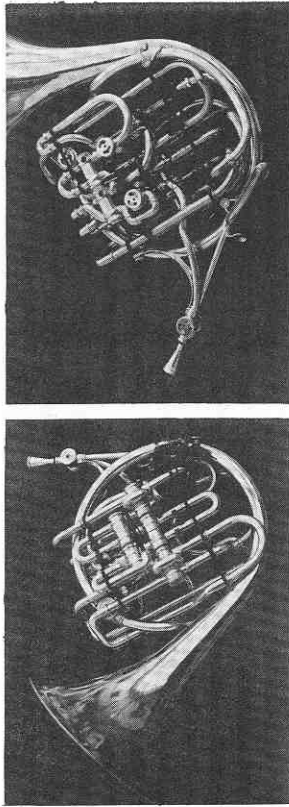
The proposed program for the International Horn Symposium Wien, as summarized in the October 1982 *Horn Call* in this column, has been approved and adopted by the WWV. Registration forms for both the XVth IH Workshop and for the IHSW may be found in the back of this edition of the *Horn Call*. Do it now: the early horn saves money!



Damen Alphorn Trio of the WWV: Susanne Heinz, Iris Schuetz and Margo Totzauer.

The development of new instruments is always of great interest to hornists. The possibility of finding equipment that might play higher, faster, lower, or more easily with more evenness of scale and resistance is intriguing. Most of us are eager to try new mouthpieces, leader pipes, bells, and new valve arrangements. Technicians and tinkers diligently explore all sorts of new possibilities.

One such radically new instrument is that designed by Mark Veneklasen. The bell is from an 8-D. The rest is all new. The tubing is of precision cast aluminum and is not soldered together. All of the branches and the valve assembly simply snap together in a frame with air-tight machined couplings. The valves are permanently lubricated, never need oil, and are self-draining. Water dumping is rarely required except from the lead pipe and first branch. The valves are located strategically at varied points for acoustical reasons and are operated by a network of cables and pulleys manipulated from finger-cup plungers.



Veneklasen Aluminum Horn

Front view

Back view

Mr. Veneklasen's purpose in this design is to add bends and resistance to the open horn while reducing bends and resistance as the valves add additional tubing. This aspect of the design is quite successful as the 1-2-3 valve combination is as free as is the open horn. My impression, upon trying the prototypes, is that resistance is too great on the open notes. Valve combinations such as 2-3 and 1-3 did have a very "open" feel. My initial reaction was that the instrument felt rather stuffy, seemed to be leaking air, and was so drastically different that I would need a solid month of practice before deciding whether I could ever use it in an ensemble. The built-in valve compensation devices did provide for a remarkably evenly tempered scale.

Another inventor's solution to certain horn difficulties is seen in the design shown below. I saw this instrument, built by Professor Milos Kravka of Brno, when I visited

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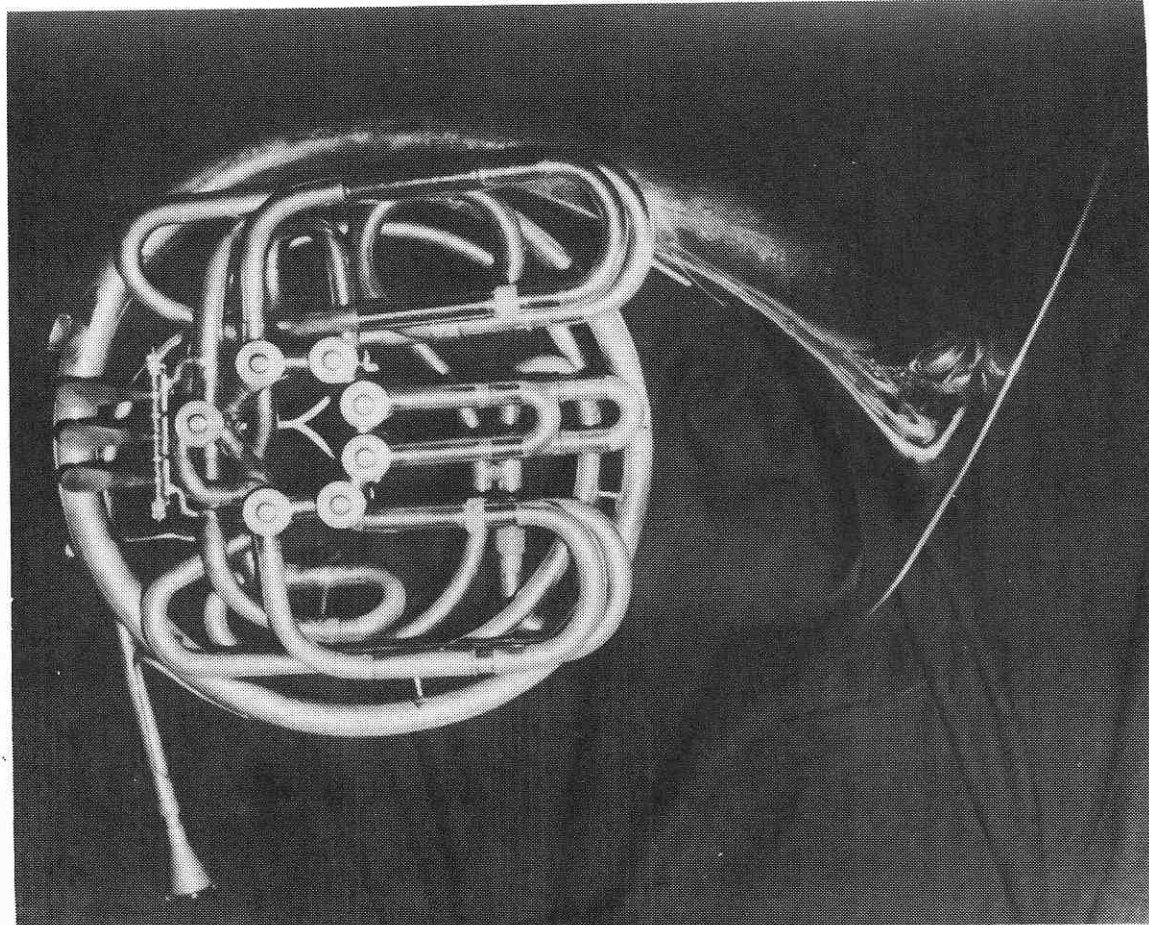
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Czechoslovakia in 1981. This design provides for large, gentle bends in the valving texture by using an inlet valve and an outlet valve for each tubing crook. Each valve apparatus has two arms so that as a lever is depressed it operates two valves simultaneously. Mr. Kravka's description of the instrument follows:

The new system of valves and the arrangement of sound passages make possible an extraordinary improvement in the following criteria for the quality of brass instruments:

1. Tone is restored to the original colour which has been characteristic of brass instruments without valves. Tone comparisons of a valve trombone and a slide trombone may be used to illustrate.



Kravka Experimental Horn with separate inlet and outlet valves.

2. It provides an extraordinary easy response; tone formation or *Ansprache*.
3. A very pure intonation may be obtained.
4. Tone ligatures (legato) by means of valves are remarkably soft and impeccable.
5. The dynamic range in extreme values preserves the unchanged character of tone.
6. The shorter range of touch for the keys makes possible a brilliant playing technique.

All these criteria were met and proved when applied to a double Waldhorn in F - Bb. Similar results can be expected when applied to other brass instruments. Two patent applications are pending. Rights may be assigned with negotiations to be conducted through the Foreign Trade Corporation of POLYTECHNA, Prague.

Milos Kravka, solohorn of State Opera of Brno and professor, Brno Conservatory of Music.

I did not get to play this instrument but I feel that readers will be interested in these comments from Ralph Froelich, Professor of Horn at the University of South Florida, Tampa, Florida, and hornist with the ARS NOVA woodwind quintet.

To Prof. Milos Kravka,

On the occasion of the visit of ARS NOVA to Brno to perform at the International Music Festival, I have tried (tested) the new horn patented by Prof. Milos Kravka.

The horn is responsive in all registers, has a good tone and excellent intonation. There is no noticeable difference between the sounds of the Bb and the F horn. The patented valve arrangement does improve the ease of legato playing and the horn, with all the advantages of the valves, approaches the ease of the natural horn.

If no problems arise in the manufacture of this instrument, I believe it should be welcomed by players at the highest level of performance.

Ralph Froelich

Prof. Michael Hoeltzel of the Hochschule in Detmold, West Germany, had this to say about the new model horn:

The F-Bb Doublehorn Model "Kraffa" seems to me to be an especially valuable new development. Expression, tone, dynamics and blending are exceptional with this horn, and allows the player right from the beginning to feel at home with it.

I personally am very interested in the further development of this new type horn.

Michael Hoeltzel

Prof. Kravka's design reminds me of a late 19th century European horn design with a similar triangular valve placement (rather than in line) to secure a maximum amount of conical bore in a valve horn. The purpose was to secure a natural horn (Waldhorn) sound with a valved horn. A similar instrument with piston valves was the "Conical Bore" Horn in F built by Couturier in LaPorte, Indiana USA some two or three generations ago. I have one of these instruments in my possession. Strangely, it has no valve slides at all. It has only a main tuning slide similar to that of a tuneable hand horn.

Incidentally, I have never seen any printed material concerning this "Conical Bore" horn. If any of our *Horn Call* readers have any advertisements, literature, sales bro-

inures or technical specifications for Couturier horns I would be delighted to hear of them or receive photocopies of the material.

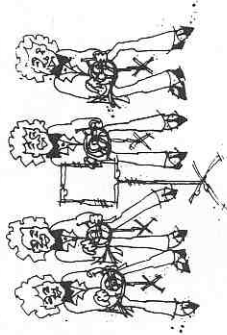
It should be noted that I have heard via word of mouth that George McCracken, former designer with King Musical Instruments, has developed a similar instrument to that of Mr. Kravka with an inlet-outlet valving arrangement, also. New designs have recently been introduced by Walter Lawson in both single Bb and double horns. Gebr. Alexander expects to display a new triple horn at the XVth International Horn Workshop, Charleston, Illinois, USA. This instrument has a unique new single change lever. The key to this plan is a new rotary valve with inlet in the end of the rotor and outlet on the side to the three branches; a clever innovation.

The proverb concerning the building of better mousetraps is as applicable to instruments, to be sure. We can all be grateful that human ingenuity is constantly in quest of a better way. Were it not so we would all be Didjeridu players; I would be writing this column for the *Conch Call* journal; and we'd all be booking passage on a camel train to the XVth annual Ram's Horn Society Workshop somewhere East of Eden. Long live the creators and experimenters!

I am pleased to have received, some five weeks in advance, an announcement of the fourth British Horn Festival. Thanks to John Wates. The festival is set for Easter Saturday, 2nd. April 1983, at the Guildhall School of Music and Drama in the Barbican Centre. The artist roster includes members of the Wiener Waldhorn Verein, Alan Civil, Ifor James, Hans Pizka, Michael Thompson, Fergus McWilliam, Jonathan Williams, Gaenor Rees (Soprano), and Stuart Bower (Piano). Here's hoping for further advanced announcements of British Horn Society events and following reports and articles reviewing British Horn activity.

Another most interesting horn quartet design appears as a letterhead logo for the Bravarian Brass "Almost" Works Horn Ensemble sent to me by L. Brent Christensen, local 104 Ensemble Coordinator of Holladay, Utah. The ensemble was having difficulty finding music. I recommended some catalog resources to them.

Bravarian Brass "Almost" Works Horn Ensemble



The following letter of thanks and appreciation was received by president Paul Anderson from our newest Honorary Member, Domenico Ceccarossi; and surely of general interest to the IHS membership.

Ill. mo President Anderson,

tornando a Roma dalla mia residenza di campagna di Citta S. Angelo, ho avuto

la gradita sorpresa di trovare la Sua lettera unita al documento da cui ho appreso di essere stato nominato Membro d'Onore della Società Internazionale dei Cornisti.

Con la presente Le esprimo la mia gioia e le mia gratitudine insieme ai ringraziamenti a Lei come a tutti i membri della Società dei Cornisti Internazionali, che mi hanno dato l'opportunità di entrare a far parte come Membro Onorario del Vostro gruppo.

Nell'imminenza delle prossime feste mi è gradita l'occasione d'inviare a Lei — che prego di comunicare anche a tutti i membri di codesta Società — gli auguri migliori di buon Natale e felice anno nuovo.

La prego, Mr. President, di gradire i miei saluti più sinceri e riconoscenza,

President Anderson:

Returning from Rome to my residence in the countryside at Citta S. Angelo, I have the great surprise of finding your letter along with the document in which I learn that I have been appointed to the position of Honorary Member in the International Horn Society.

At this time, may I express to you my joy and my gratitude together with my thanks to you and to all the members of the International Horn Society who have given me the opportunity to enter and take part as an honorary member of your group.

Given the closeness of the holidays that are soon to occur, I take this occasion to send to you, and I hope you will also communicate it to the other members of the society, the happiest wishes for Christmas and for a Happy New Year.

I send to you, Mr. President, my most sincere greetings.

Domenico Ceccarossi
Via De Bichi 16
I-00164 Rome, Italy

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Some thirty years ago I began my first full-time teaching position in the little community of Marianna, Arkansas. While there I first met Don Minx, Director of Bands at Arkansas State University. In recent years we were associated again as department head representatives of our institutions to the National Association of Schools of Music. The letter quoted below seems a most suitable acknowledgement of the passing of this fellow hornist.

As horn teacher at Arkansas State University, I enjoy receiving and reading the *Horn Call* and IHS Newsletters. I am particularly pleased with the program section since, as a trumpet player, it is not always possible for me to keep up with new horn literature.

No doubt you know, by now, that Don Minx, our chairman and band director, passed away last March while attending the ABA Convention in Indianapolis. A student of Max Pottag, Don kept up his interest in horn even though I have been teaching most of the horn students for some years. In fact, just last year he had taken over some of the horn work because of my overload in trumpet.

His extensive horn library is here in my office; long ago given to the school. Included in this library are many foreign publications, (many of them Russian), that he brought back from Europe years ago. A number of these are Russian editions of favorite solos, such as St. Saens, etc., while others are quite unfamiliar. I am hoping to catalog all of them soon.

Best regards, sincerely,

Richard Jorgensen
Horn & Trumpet Teacher
Arkansas State University
State University, AR 72467

Some Important Reminders:

1. Repertoire lists for the simulated auditions (High Horn and Low Horn) were published in the December 1982 Newsletter. (No. 2 for 1982-83) See your Workshop Brochure for rules or write to Burton Hardin, Department of Music, Eastern Illinois University, Charleston, IL 61920, USA for a brochure.

2. Carl Schiebler, Personnel Manager of the St. Louis Symphony, will appear during the I.H. Workshop to discuss audition procedures and techniques. Mr. Schiebler is a recent addition to the Workshop program.

bb

THE ACOUSTICAL PROPERTIES OF BRASS INSTRUMENTS

Klaus Wogram

1. Introduction

Brass instruments are the only group of musical instruments where the sound-generating vibrator is not part of the instrument, but of the player. It is his vibrating lips which modulate the air stream passing through and thus generate a sound wave. In accordance with this function the player with all his physiological and physical properties determines the total result of his instrument's playing characteristics. For this reason it is not surprising that instrument makers sometimes doubted their ability when one musician only praised their instrument while another found only fault with it. Only since the beginning of the eighties it has become possible to examine the instruments objectively, i.e. without players. In doing so the influences of instrument and player on the acoustical result can be separated and we can set about improving the generally valid quality. In this contribution I shall report on investigations of brass instruments which I carried out in the Laboratory for Musical Acoustics of the Physikalisch-Technische Bundesanstalt in Braunschweig.

2. Sound generation

When blowing a horn, the player presses his lips together using a force which is necessary to achieve the sound desired. When he now increases the air pressure in his mouth, he intensifies the force which tries to push the lips out of their closed resting position. If this is achieved, part of the compressed air passes from the mouth into the mouthpiece of the horn and the lips can close again. Now the pressure in the oral cavity rises again and a new air impulse can pass from between the lips into the instrument. Depending on the lip pressure, this process is repeated with a velocity that corresponds to the frequency of the fundamental of the instrument sound. In Fig. 1 this process is represented schematically, the lip force K_L counteracts the force K_m by the compressed air until the equilibrium is disturbed and part of the volume escapes at the velocity u . The time function of the

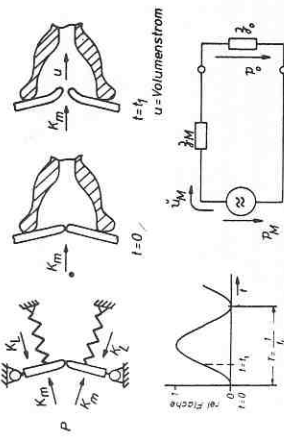


Fig. 1

area of lip opening is also illustrated. It is almost sine-shaped; this is caused by the high internal damping of the lip tissue. Already in 1941 this interrelation was discovered by D.W. Martin in his thesis at Illinois University. He filmed the course of movement of the player's lips through a plexiglass mouthpiece. The time function of the sound pressure which occurs in the mouth or in the mouthpiece when a trombone is blown is shown in Fig. 2 for the tones Bb₂, Bb₃, F₄ and Bb₄. In the case of the fundamental Bb₂ of the instrument we find both in the mouth and in the mouthpiece a strongly distorted curve which is

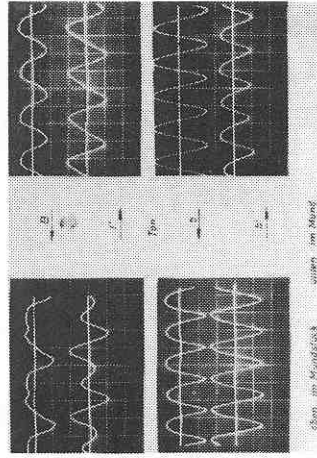


Fig. 2

very unlike a sine. With increasing pitch the curve becomes more and more similar to a sine; this is dealt with in detail later on. According to Fourier every natural sound can be divided into its partials, each representing sine functions. Their frequencies are integral multiples of the fundamental frequency of the sound. The more the time function of the sound signal approaches the form of a sine the higher the share of the fundamental will be, and the lower the higher overtones. An example for the dividing of a complex sound

and thus the higher tones can be developed. If the sound C_3 illustrated here is played on the instrument the individual tones resonating as partials can be well discerned from the total sound. If now a second player plays the note G_3 at the same time with the fundamental frequency of 195 Hz the amplitudes of only those components increase which are present in both sounds, i.e. at 195 Hz, 390 Hz, 585, 780, 975 Hz etc. In this case, naturally the envelope of the spectrum changes, too, which is to be seen as a connecting line of the amplitudes of the individual partials. The partials no. 7, 11, 13 and 14 whose frequencies cannot exactly be fitted into a normal scale prove to be something particular. The 7th partial, as well as the 14th with an interval of an octave to the 7th, is a "natural seventh" which, as is well-known is too low, but fits into the sound without beats. So if a second player begins to play this seventh in order to avoid beats, he will choose the natural seventh with a fundamental frequency of 455 Hz and not the tempered seventh with 463 Hz.

3. Resonance and natural tone
The air stream modulated to a pulse sequence by the lip vibrations represents a sound wave which is overlapped by a direct flow. Let us neglect this share of direct flow and observe the sound signal on its way through the instrument. The air column enclosed in the instrument is the acoustical line which determines the transport of the sound signal from the player to the bell-rim by its qualities of transmission. These depend, apart from the pipe dimensions, on the quality of the pipe walls as well as on the temperature. When the sound signal has reached the bell-rim, it suddenly encounters completely changed propagation conditions, because here the lateral guidance of the pipe abruptly stops. This sudden transition from the inside of the pipe to the open air causes a partial reflexion of the sound wave in the border region. Part of the sound wave is emitted into the open space and the rest is reflected back into the pipe. It passes through the instrument in the opposite direction and arrives back at the vibrating lips of the player. As here, too, a sudden alteration of the propagation occurs, part of the returning wave is re-

flected and interferes with the sound wave newly generated by the lips. If the two sound signals (reflected and newly generated) are in phase, an increase of the sound energy results in front of the lip area. If both partial waves are in counter-phase, they neutralize one another and the vibration ceases. When the phase is the same, the air column in the instrument vibrates with optimum efficiency, and we talk about resonance. Both ends of the instrument are designed very differently as regards their acoustical effect. Whereas the bell allows the sound wave to pass almost with hindrance, i.e. it is compliant for sound, the sound wave encounters a high impedance in the range of the player's lips, i.e. here a rigid termination is present. Due to this unsymmetrical arrangement the brass instrument is to be regarded as a $\lambda/4$ resonator i.e. resonances occur whenever the length of the instrument corresponds to an odd-numbered multiple of the quarter sound wave length, i.e. when $l = \lambda/4, 3\lambda/4, 5\lambda/4$ etc. The sound wave oscillating in the instrument is a standing wave, which has a node (minimum) in the range of the bell and an antinode (maximum) in the range of the player's lips. Fig. 5 shows the standing waves for the three lowest resonance frequencies of a straight horn in a

simplified representation. As, due to the larger diameter, the sound velocity is higher in the range of the bell than in the mouthpiece, a deformation of the standing wave occurs which leads to an extension in the range of the bell. As the cross-sectional dimensions must always be considered in relation to the frequency, we do not find a uniform displacement of the nodes as in the case of the cylindrical pipe whose resonance frequencies follow the sequence 1:3:5:7:9... In the case of brass instruments a mixture between cylindrical and conical pipes occurs so that the resonance sequence is similar to the type 1:3:4.5:6:7.5...

If a sound wave is directed into a brass instrument and a constant particle velocity is adjusted, a curve for the complex input-impedance of the instrument is obtained in the case of a sweeping frequency. As already mentioned, we find the resonances in those places where this input impedance has a maximum value. Fig. 6 shows such a curve for a tenor trombone. Here the resonances are 41 Hz, 118 Hz, 236 Hz, 310 Hz etc., which corresponds to the tendency mentioned. On the whole 16 clear impedance maxima are

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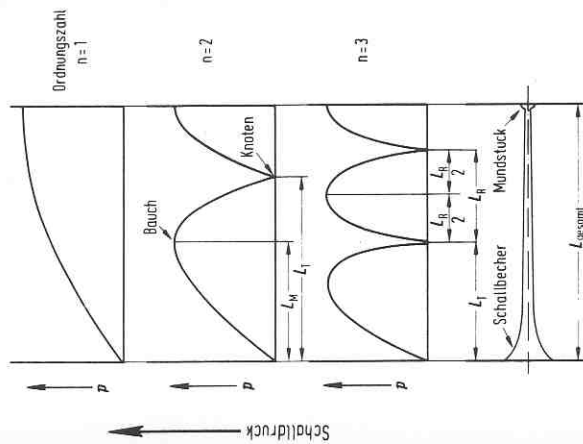


Fig. 5

Fig. 3

trum of the sound is obtained. The bassoon sound C_2 whose spectrum is shown in Fig. 4 is taken as an example. The frequency of the fundamental is 65 Hz, from which the frequencies of the higher partials at 130, 195, 260 Hz... $n \times 64$ Hz can be calculated. A doubling of the fundamental frequency corresponds exactly to one octave so that the 2nd, 4th, 8th and 16th partials in their turn result in a note C_3 (C_4, C_5, C_6). The triple frequency leads to the quint G_3 above the octave,

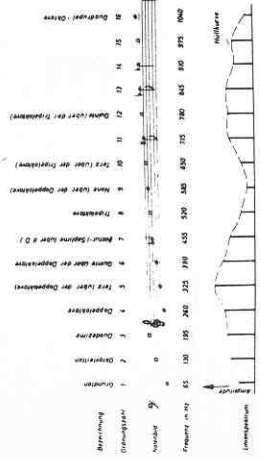


Fig. 4

fers those sounds with which he can achieve a good matching to as many partials as possible. If the sum of the impedances for the frequencies of the partials of a sound is formed, natural tones are obtained whenever the sum reaches a maximum. If the curve in Fig. 6 is analyzed in this way, the cumulative curve of Fig. 7 is obtained which shows clear peaks at natural frequencies. For this reason we distinguish between the resonance frequencies of the instrument

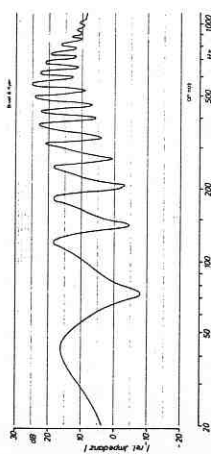


Fig. 6

As shown in Fig. 2, at low frequencies the exciting signal in the mouthpiece has a high percentage of partials which is caused by the large deflection of the lips. This wideband signal distributes its sound energy to the individual partials so that in the case of a connection between player and instrument not only one resonance has to be considered, but the coordination of the respective neighbouring resonances. This is explained in the example of the trombone in Fig. 6. If the trombonist blew a sound with the fundamental frequency of 41 Hz, the higher partials of the sound would have the frequencies of 82 Hz, 123 Hz, 164 Hz, 205 Hz etc. With 41 Hz the fundamental exactly hits the lowest resonance and is thus well matched. The same applies to the third one with 123 Hz which is also in the range of high impedance. However, it is a different matter with the components with 82 Hz, 164 Hz, 205 Hz etc. which are in the range of low impedance and thus are extinguished. They extract too much energy from the player so that the vibration of the lips can be maintained only with difficulty. If, however, the player blows a sound with a fundamental frequency of 59 Hz, the first partial is in fact unfavourably matched, but all the other components are in ranges of high impedance and require little energy. As the oscillation is more stable at this frequency than at 41 Hz, the player prefers the frequency of 59 Hz for the pedal tone. The "sum rule" states that the player does not exclusively orient himself by the position of the resonances, but pre-

ty of investigating brass instruments without the player with regard to their tuning errors. As is shown in Fig. 8, the measuring results vary from player to player and from day to day if musicians are used as test subjects. This procedure which today is still used in many areas is expensive and complicated and is only successful if several test series are carried out successively. We chose another method and developed an artificial blowing device with which objective and reproducible values are obtained. The principle of the blowing device is that of a siren where the air stream is modulated in the same way as by the player. The instrument is coupled to the siren with its mouthpiece via an acoustical adapter. An electronically controlled motor operates the siren at a very constant frequency while an enclosed ventilator provides the pressure air for the blowing device. Fig. 9 shows a view of the siren, which does not contain any oscillatory artificial lips as did

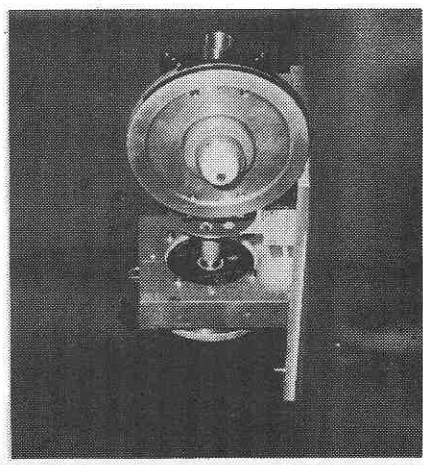


Fig. 9

former devices of other laboratories, but which achieves an oscillation by enforced slit movements. Fig. 10 shows the blowing device during the test of a French horn in the small anechoic chamber of the PTB, and in Fig. 11 the control desk for the blowing device with the tuning indication can be seen. By means of this device measurements can be carried out in the frequency range between 0 Hz and 1400 Hz, i.e. from the lowest tones up to F₅. The sound signal reflected from the instrument is recorded with a microphone and indicated on a measuring instrument. By

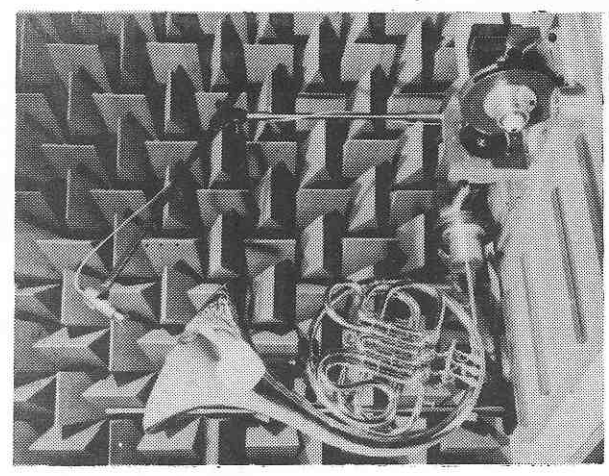


Fig. 10

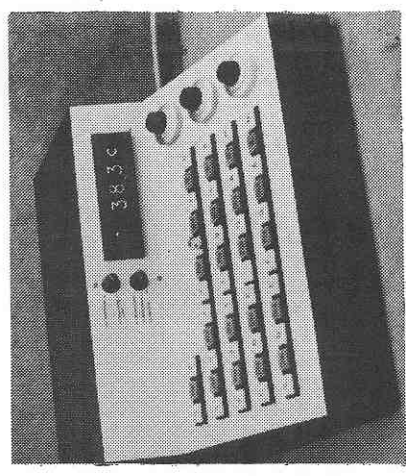


Fig. 11

changing the speed of rotations of the motor, that frequency is sought where the instrument shows the best degree of efficiency, i.e. where the sound radiation reaches a maximum value. The fundamental frequency of this natural tone is measured and its deviation from a tempered scale is indicated. This deviation is given in cents, which is common practice for tuning errors in musical acoustics. A half-step interval has the magnitude of 100 cents on the tempered scale. The certain discrimination of a smallest interval of 1 cent is left to the professional intoners, which shows that with a resolution of 1 cent the specification of tuning errors

Fig. 7

alone and the natural frequencies which are obtained when a player blows the instrument.

4. Measurement of tuning errors

The discrepancy between resonance and natural frequencies shows the difficult-

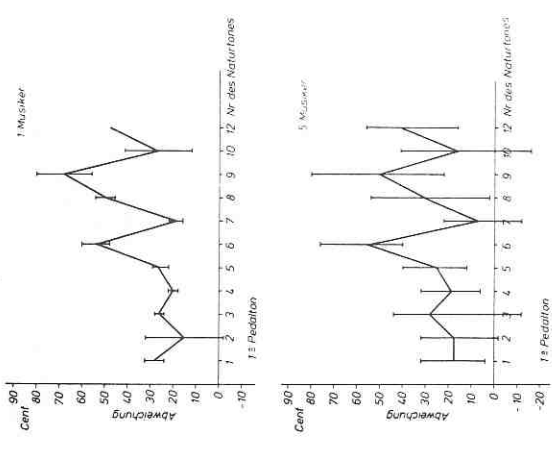


Fig. 8

is precise enough to characterize the properties of an instrument.

The artificial blowing device is so designed that with adequate adjustment, it provides the same tuning curves obtained as a mean value with a number of musicians. Small deviations are of less importance if the strong variations are taken into consideration when the musicians are playing. Fig. 12 shows a comparison between the tuning curves of a test instru-

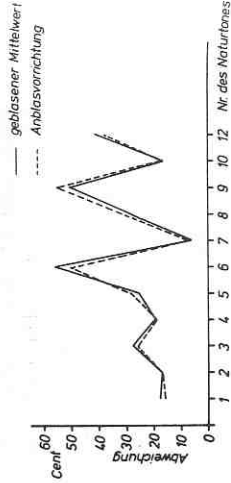


Fig. 12

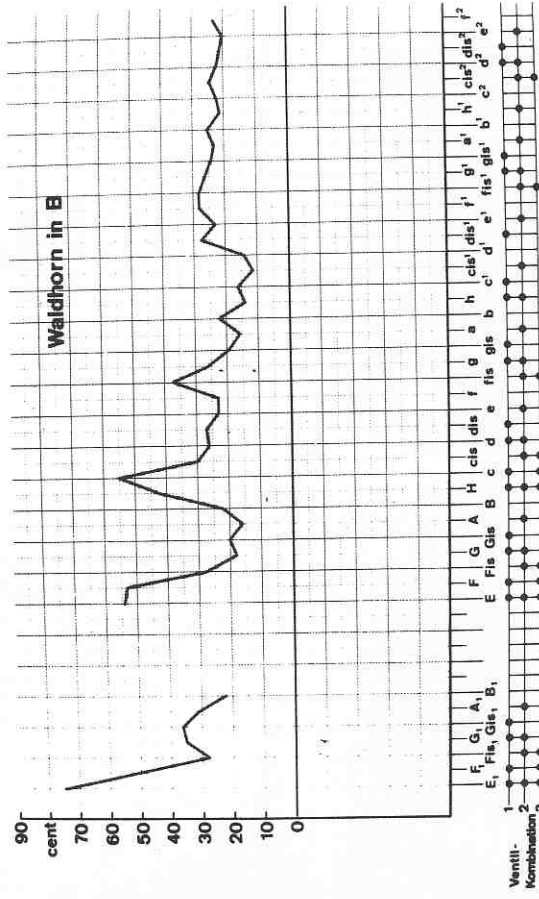


Fig. 13

ment which were measured with musicians or with the blowing device. If the results of such a tuning measurement for all individual natural tones are shown as a curve, diagrams are obtained like to one in Fig. 13. This tuning curve pictured for a French horn in Bb still includes the valve combination which was used for achieving the tones. As can be seen, this is an exceedingly good instrument with a uniform tuning curve where only those tones are a little too high in the tuning for which the valves 1+2+3 or 1+3 were pressed. If one wishes to compensate these errors, which, by the way, occur with every 3-valve instrument, the third valve has to be tuned a little lower, which, however, would considerably lower many other tones. Thus the only alternative is to correct the few tones mentioned with lip force.

In the case of the tuning curve shown in Fig. 13 the tempered scale with $A_4 = 440$ Hz was used, because it proved to be the

most favourable for most of the cases of application. Of course, it is also possible to use other reference scales, which; however, apart from the pure scale, are not very practical. Nevertheless it often happens that the instruments have to be played without beats, i.e. purely, in the case of simple chords in the brass section. In this case the deviation of the instrument tuning from the pure scale is important and it is very easy to reconstruct the required error curve from the diagram of Fig. 13 by recalculation. Such measurements of the tuning errors of the natural tones are often carried out in our laboratory so that anyone interested can obtain an objective quality assessment for his instrument.

5. Influence of mouthpiece, taper and hand hold

The mouthpiece is the connection between player and instrument and is often

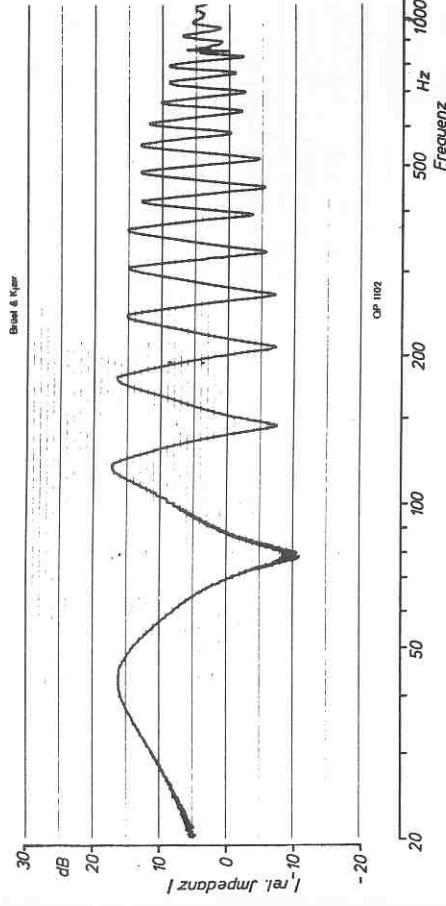


Fig. 14

regarded as an individual accessory. It is certainly important for the embouchure of the player, but it has to be taken into account that it can considerably alter the acoustical properties of the instrument. Since the embouchure of the player is primarily determined by the diameter and the form of the rim, whereas only the sizes of the cup and the bore affect the instrument, the mouthpiece must be regarded as an accessory of the instrument. In Fig. 14 the curve measured is illustrated for the input impedance of a brass instrument without mouthpiece. As can be seen, the curve uniformly swings around a mean value, which is about +5dB, and with increasing frequency decreases in its range of variation. If now an adequate mouthpiece is put on the instrument and the measurement is repeated, the curve of Fig. 6 is obtained, which we have already discussed. The curve changes to such an extent, it is if a second curve has been superimposed which slowly increases towards higher frequencies and decreases again from about 550 Hz (its maximum). It is precisely this superimposed curve which shows the properties of the mouthpiece; i.e. to alter the input impedance of the brass instrument. In the acoustical sense, the cup volume is to be conceived as a spring, whereas the air enclosed in the throat has the effect of a mass. This spring-mass system is characterized by its resonance frequency at which the input impedance of the mouthpiece reaches a maximum. In our case this resonance frequency is to be found at about 550 Hz from

which the deformation of the instrument impedance curve results. Above the resonance frequency the curve declines again, because the dependence of the spring of the cup volume on the frequency gains more and more influence. The larger the cup selected, the lower is the resonance frequency of the mouthpiece and the earlier the decline of the impedance at higher frequencies sets in. But the possibility of blowing pure treble tones is thus also limited. This influence can also be seen very clearly in the impedance curves of Fig. 15 which were calcu-

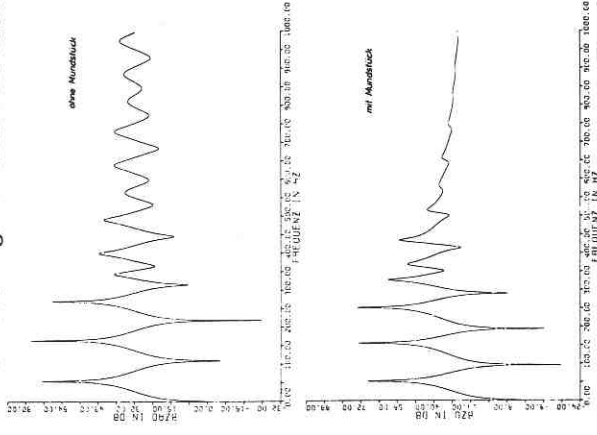


Fig. 15

corresponds to a diameter increase of 41%. It is interesting to compare the influences of cup and bore in Figures 16 and 17. The enlargement of the bore has almost the same effect as a reduction of the cup, because in both cases the mouthpiece resonance is shifted towards higher frequencies.

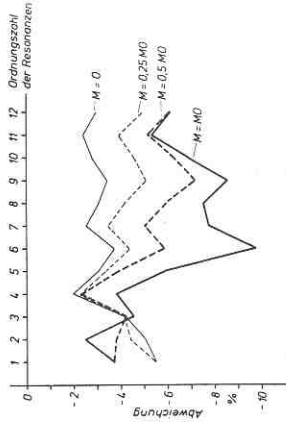


Fig. 17

quencies. If one wants to use two mouthpieces with different cup sizes on one instrument, the error can be compensated by adapting the bore to the conditions. If the cup is to be enlarged, the bore, too, has to be extended so that once again the resonance frequency of the mouthpiece is almost constant. Besides, this resonance frequency can be heard, if one strikes the rim of the mouthpiece with the palm of the hand so that an impulse sound is radiated from the mouthpiece. Another interesting effect of the mouthpiece on the resonance frequencies of the instrument can be learned from the consideration of the lowest resonances of Figures 16 and 17: the alteration of the cup volume effects *all* the resonances, whereas an alteration of the bore can only be noticed in the medium and higher notes. With mouthpieces of French horns the strict separation mentioned between cup and bore is not always possible, because the transition area between these two parameters cannot be clearly located. Thus a modification of parts of the mouthpiece always effects all the resonances.

In order to demonstrate the influence of the taper on the acoustical properties of brass instruments we will take a look at the impedance curves of Fig. 18. Here, two linear-conical pipes are investigated which are of different aperture angles while being of the same length. Whereas the upper horn expands from 2 to 4 cm in diameter, the dimension for the lower

lated for a test instrument with and without mouthpiece. As absorption losses were not taken into consideration, the curves have significantly sharper peaks than those measured. The reduction of the sharpness of resonance at higher resonances, however, is even more recognizable.

But apart from the alteration of the resonance amplitudes of the instrument, the mouthpiece also influences the position of the resonance frequencies and thus the tuning of the instrument. If, for instance, the cup volume is altered, the mouthpiece resonance is shifted and thus the tuning. In Fig. 16 it is illustrated how considerably the first 12 resonance frequencies of the test instrument are altered if the volume of the mouthpiece cup is reduced in steps of 25% (N is pro-

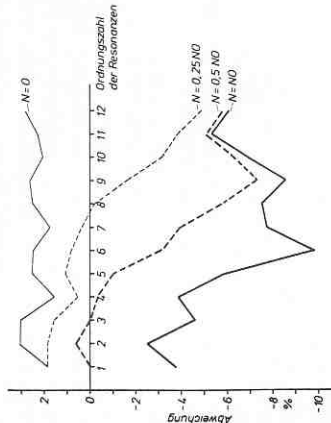


Fig. 16

portional to the volume). The bottom curve shows the normal case, when the mouthpiece is of the usual size. If the volume is reduced by 50% the second thick dashed curve is obtained. The low frequencies have been increased and the attenuation maximum previously lying at the 6th resonance has been shifted to the 9th resonance. If the cup volume is reduced once more, the curve is once again shifted to higher frequencies because the resonance frequency of the mouthpiece also increases.

If the cup volume is maintained and the size of the bore is altered, the curves shown in Fig. 17 are obtained. The size M represents the effective mass of air enclosed in the bore, which is inversely proportional to the sectional area of the bore. $M = 0.5$ MO therefore means that the bore area has been increased by 50%; this

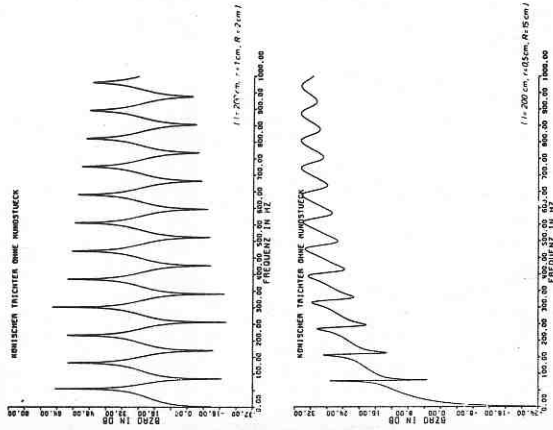


Fig. 18

horn increases from 1 cm to 30 cm. The corresponding aperture angles amount to 0.28 degrees and 4.15 degrees. The almost cylindrical horn with the small aperture angle has considerably sharper resonance peaks than the horn with the large aperture angle. Primarily this effects a higher percentage of overtones in the sound spectrum as well as a smaller range of variability at higher notes. But as the resonance effect is still very distinct, even at the highest notes, the speaking in the des-cant is better with the narrow horn than with the wider one. But in the case of the almost cylindrical horn, the resonance frequencies with a low ordinal number are considerably too low so that at these low notes, the instrument can only be played in tune with great effort. The horn with the greater aperture angle does not have this disadvantage. If these results are applied to actual instruments it becomes evident that narrow-tapered instruments with narrow bells have a ringing sound and are, above all, suited to higher notes. For lower notes, wider-tapered instruments are better suited because they have a more uniform tuning curve and radiate a softer sound where the low partials predominate. If the tapers of trumpets, French horns and tubas are considered, one finds the calculated characteristics are confirmed.

The French horn is the only brass in-

strument where one hand of the player is introduced into the bell. The hand is a disturbance factor for the air column oscillating in the instrument so that the length of the standing wave may also be changed. In Fig. 19 the tuning curves for a French horn in F are illustrated, which are obtained with and without the hand. As can be seen, the normal hand hold, as is common with hornists, leads to a slight decrease of almost all the natural tones. This applies both to the individual resonance frequencies (lower partial image) and to

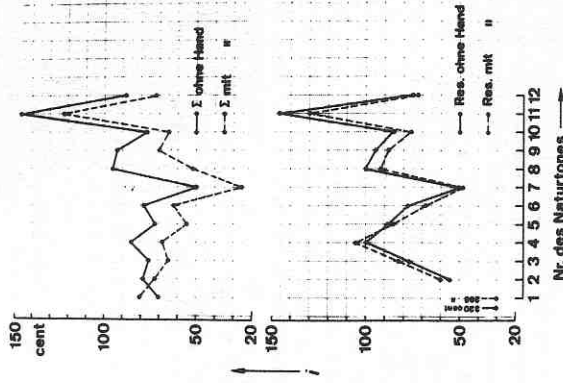


Fig. 19

the natural tones which are gained from the formation of sums (upper partial image). This can be explained by the sound guidance prolonged by the hand, which leads to an increase of the effective length of the instrument and thus to a lower tuning. Only when the hand is introduced far into the bell in the case of stopped tones, a contraction of the pipe is obtained and thus an increase of the resonances. As mentioned in the beginning, the instrument pipe is rigidly terminated at the player's lips, whereas the side of the bell is compliant for sound. This means that the resonances of the pipe occur approximately whenever the length of the instrument corresponds to an odd-numbered multiple of the quarter wavelength. If now the front part becomes more rigid due to the player's hand, the

7. Calculation and correction potential

After it had been possible to test brass instruments objectively, it followed that the wish arose to remove the tuning errors determined, mathematically, by suitable procedures. For this reason a method was developed, with which the tuning curve of any brass instrument can be calculated by means of the "sum rule." For this purpose, first of all the function of the input impedance of the instrument is calculated, the instrument being regarded as a series connection of many small conical or exponential horns. If the impedance curve has been determined the sum of these impedances is formed which corresponds to the components of a harmonic spectrum. This sum is then illustrated as a point of a curve above the frequency of the fundamental of the sound assumed. With an adequately high number of formations of sums, a sum function is obtained as given in Fig. 23 by way of example. Here the sum has been determined from the impedance curve in 1 Hz steps. One discerns very clearly the peaks at the lower notes,

which are prominent from the field and characterize the natural tones. This method is extremely well suited for the calculation of the natural tone frequencies of an instrument to be newly developed; but it is often too complicated and costly due to the necessity of a large computer, if it is a question of improving the tuning or the speaking of mass-produced instruments. For this purpose another method has been developed in our laboratory which provides measures of correction for the practice.

With this procedure it is assumed that a reduction of the tube diameter at places where an antinode of the standing wave is formed leads to an increase of the correction of the material or the surface finish have no effect whatever. This can best be understood by the agreement of the envelopes of the gold brass instruments nos. 2 and 6 with wall thickness ratios of 2:1. In the medium spectrum range their envelopes show an increase around 4 kHz and a slight decrease, compared with all the other instruments, around 8 kHz.

In order to be able to make statements on the quality of the speaking, the resonance amplitudes in the mouthpiece were measured and compared with one another. In doing this, it is assumed that a slight attenuation of the oscillating air columns leads to a good speaking of the instrument. The evaluation of the measurements yielded a good speaking for instruments nos. 7, 8, 4, 5 and 2 and a bad one for instruments nos. 1, 3 and 6. Whereas instruments nos. 3 and 6 had been manufactured from thin-walled material, instrument no. 1 was a standard design of MS72, the bad speaking of which had already been criticized by the musicians.

The following can be said in conclusion.

The tuning is not affected by the material or the surface finish. The timbre is influenced by the composition of the material, but not by the wall thickness or the surface. And the speaking only changes with the wall thickness, not, however, with the composition of the material or its surface finish. The fact that instrument no. 1 did so badly in the tests is due to a number of faults which were caused during the assembly of the instrument. Above all it is interesting that, contrary to many statements, the thin-walled instruments proved to be the worst. This can be explained by the strong tendency towards oscillations of the brass walls which represents a dissipation of energy for the standing wave in the instrument. It is a well-known fact that it is much easier to blow at the handle bars of a bicycle than a garden hose whose walls co-oscillate more strongly. In the case of French horns this effect is not all that pronounced because the hand resting in the bell reduces the tendency towards oscillations of the walls. For this reason thin-walled French horns only have a worse speaking if they are blown so that they do not have any contact with the body of the player and the hand in the bell touches it only at certain points.

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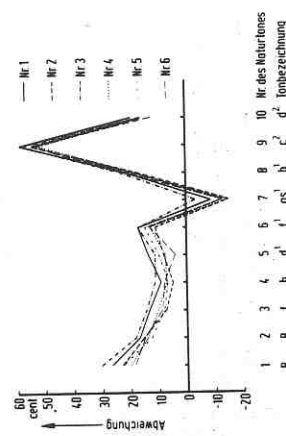


Fig. 21
1: MS 72 normal
2: MS 85
3: MS 72 dünn
4: MS 72 normal lackiert
5: Neusilber normal
6: MS 85 dünn

material, but by the nonuniformity of the manual fabrication. A variation alone of the total length of 10 mm, which is easily reached when soldering together, changes the tuning over the whole range by about 7 cents. The differences in the timbre are more serious, as can be seen in Fig. 22. Here the envelopes of the sound spectra of the 6 most important instruments are

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6. Influence of the material and the surface finish

In musical circles it is often argued that the material and the surface finish of brass instruments have a significant effect on the sound, the speaking, and the tuning of the instruments. For this reason we carried out a series of measurements with some trombones, all of which had the same taper, but had been manufactured from different materials and whose surfaces had undergone different treatments.

These instruments were tested by professional musicians under different room-acoustical conditions and their opinions were statistically evaluated. For these tests, great care was taken that the musicians did not notice that the instruments were made from different materials so that possible prejudices did not become relevant. In Fig. 20 the results of these subjective measuring series are illustrated; at the lower right, the code for the individual instruments is noted. The materials used were brass MS72 with normal and with thin wall thicknesses as well as gold brass MS85 and German silver. The surfaces were polished, varnished, silver-plated or even chrome-plated. When the distribution of points is con-

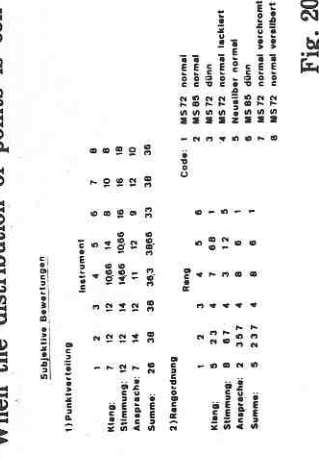
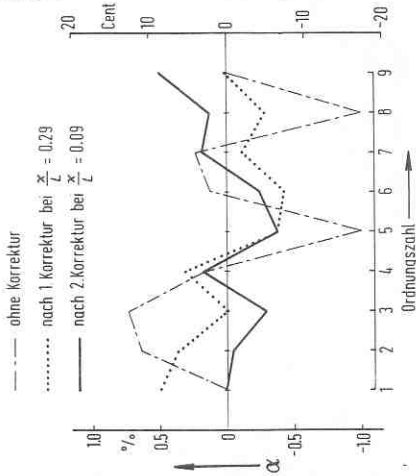


Fig. 20

Fig. 20

sponding resonance. The same measure effects the decrease of the corresponding resonance in the range of a pressure node. If now the approximate distribution of the sound pressure in the instrument is known, suitable corrections for taper can be found which lead to an improvement of the tuning curve. Fig. 24 gives an example for such a correction. The dash-dotted original tuning curve was significantly im-



proved to two corrections for taper so that finally the thick curve was obtained. Here the corrections were carried out at distances from the bell rim of 29% of the total length and 9% of the total length.

8. Directional dependence of the sound radiation

In the place of the auditor, the sound pattern of a brass instrument is characterized by several effects which, apart from the performance technique, also depend on the acoustical properties of the room as well as the sound radiation of the instrument. However, only the knowledge of the directional dependence of the sound radiation of the instrument renders it possible to influence the total sound of an orchestra. Apart from other instruments we also investigated the directional pattern of the French horn which, due to the asymmetry in the hand hold, enjoys an exceptional position. For this purpose measurements were carried through with a hornist in a large anechoic chamber. The results are given in Fig. 25 in a simplified way. The distance between the inner edge of the models and the maximum value amounts to 30 dB. The results are

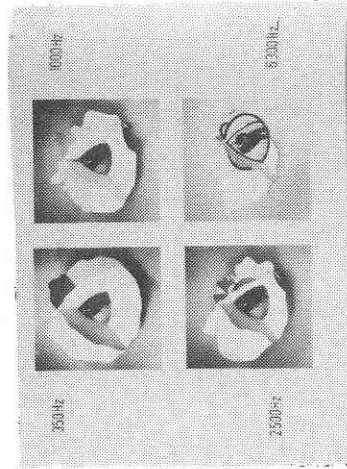


Fig. 25 represented in 4 planes: a horizontal plane, a vertical plane passing through the line of vision, a vertical plane perpendicular to the latter, and finally another vertical plane which includes the axis of the bell. Thus the three-dimensional radiation conditions are largely covered.

As the models show, at 350 Hz the directional pattern seems to be rather circular on the whole, but upwards the amplitude is lower by about 7 dB than in the main direction. This attenuation rises with increasing frequency. Over the whole frequency range, the area of maximum sound radiation is situated in the rear tube axis, whereas on the left of the player there is a minimum of sound. In the case of stopped notes the directional pattern does not change considerably for low frequencies. In the highest range around 6000 Hz, however, where the normally blown horn radiates the sound almost exclusively in the tube axis, the directional pattern changes significantly. In Fig. 26 the condition for normally blown

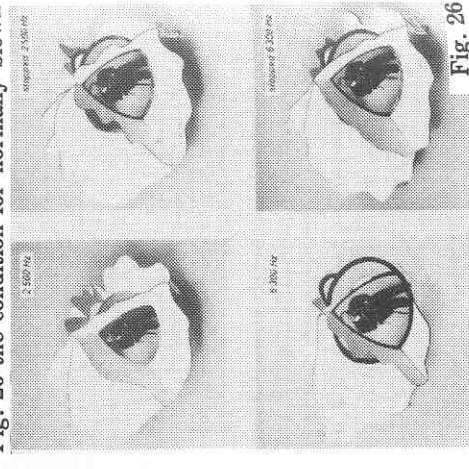


Fig. 26

and stopped notes are given for comparison. For the stopping procedure the hand is pressed firmly into the bell of the instrument; due to this the sound wave can hardly leave the bell. It thus causes a strong vibration of the instrument walls which, due to their complex form, can radiate the sound also into the front part.

In conclusion it is shown by means of two examples how the directed sound radiation can affect the practical performance in the room. In Fig. 27 two sonograms are compared which show how the timbre of the horn differs in front of and to the right of the player. In this representa-

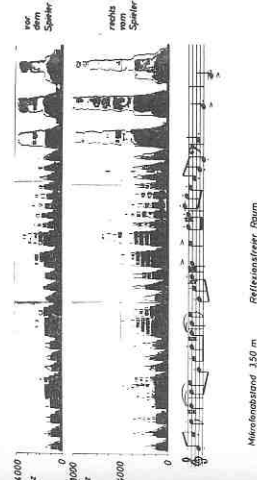


Fig. 27

tion the frequency of the overtones is registered upwards, while the intensity is given by the degree of blackening. Every gray scale represents a step of 6 dB. As can be seen immediately the sound to the right of the player has a spectrum much richer in overtones, which is particularly striking in the case of the last three tones. But also ambient noises such as the valve flapping between C5 and G4 in the 5th bar can only be heard beside the player, not, however, in front of him. The intensified radiation of the high frequency com-

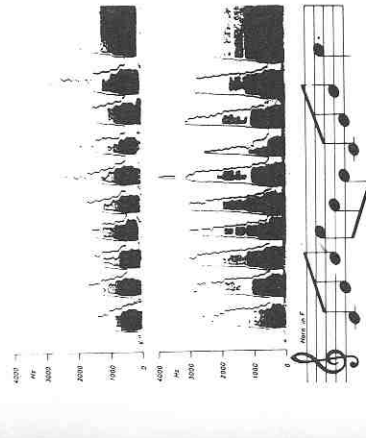


Fig. 28

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THE HELDEN HORN
BY ALEXANDER

FINANCIAL STATEMENT, JUNE 30, 1982 INTERNATIONAL HORN SOCIETY 1213 SWEET BRIAR ROAD MADISON, WISCONSIN

BALANCE SHEET June 30, 1982

	6/30/81	6/30/82
ASSETS		
Cash — Savings Accounts	\$ 31,799	\$ 53,456
Cash — Checking	2,503	3,271
Inventories (Note 2)	281	1,720
Total Assets	<u>\$ 34,583</u>	<u>\$ 58,447</u>
LIABILITIES AND FUND BALANCE		
Liabilities	-0-	-0-
Fund Balance	34,583	58,447
Total Liabilities And Fund Balance	<u>\$ 34,583</u>	<u>\$ 58,447</u>

ANALYSIS OF REVENUE AND EXPENSES For Year Ended June 30, 1982

SUPPORT AND REVENUE		
Membership Dues	\$ 34,904	
Fund Raising	2,758	
Interest Income	5,883	
Workshop Income	1,687	
Other (See Schedule)	<u>467</u>	
Total Support and Revenues		\$ 45,699
Horn Call Revenue		<u>7,678</u>
Total		<u>53,377</u>
EXPENSES		
Program Services:		
Composition Contests	3,100	
Horn Call Newsletter	14,603	
Scholarships Committee	205	
Workshops	<u>757</u>	
Salaries	4,200	18,665
Professional Services	1,700	
Officers Expenses	666	
Telephone Expenses	691	
Supplies	381	
Fund Raising and Promotions	1,392	
Computer Services	1,071	
Printing	362	
Bank Fees and Charges	384	
Other	<u>61</u>	
Total Expenses		<u>10,848</u>
Excess of Revenues Over Expenses		<u>29,513</u>
		<u>\$ 23,864</u>

FUNDS STATEMENT June 30, 1982

Beginning Balance — June 30, 1981	\$ 34,583
Excess of Support and Revenues Over Expenses	<u>23,864</u>
Fund Balance June 30, 1982	<u>\$ 58,447</u>

NOTES TO FINANCIAL STATEMENTS

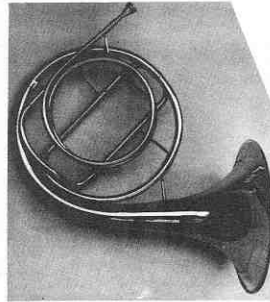
June 30, 1982
Note 1 - Summary of significant accounting policies

In its reports and presentations, International Horn Society consistently uses the Accrual Method of accounting.

Note 2 - Inventory

Inventory consists of lapel pins, tie tacs, decals, patches and stationery which is valued at cost.

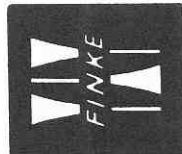
Ralph A. Smieja - Certified Public Accountant Monona, WI.



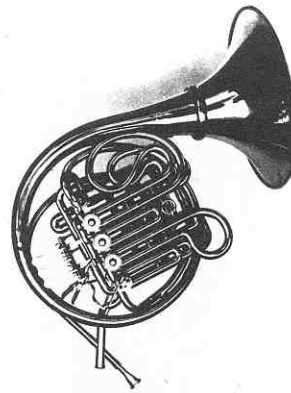
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BAUMANN TOUR TO BULGARIA

BY *Wladimir Djambasow*

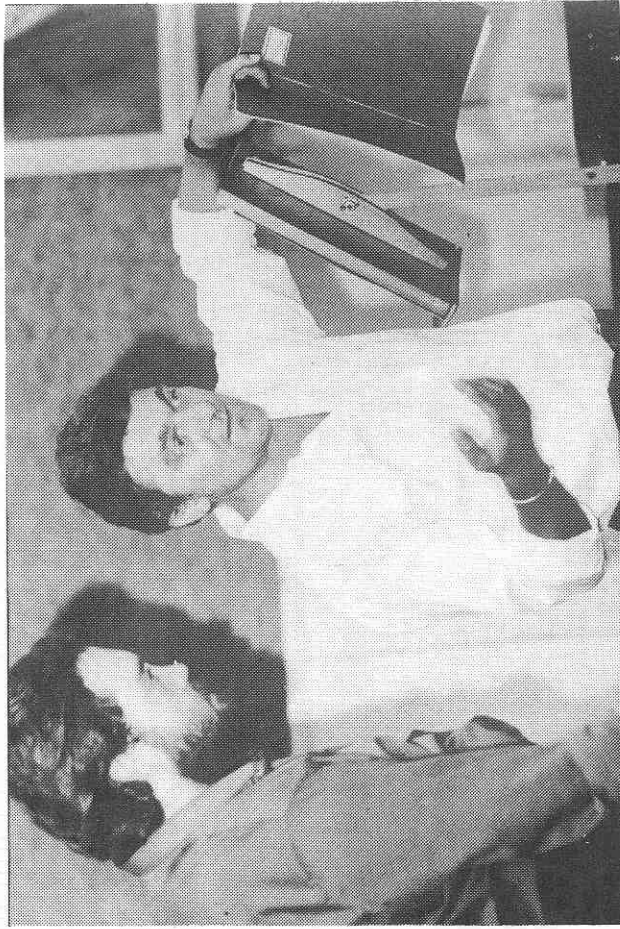
Hermann Baumann made his first concert tour in Bulgaria from September 18-25, 1981. For the horn players of that country, it was a wonderful, fulfilling week.

He held two concerts: in Plovdiv, on September 18 — a chamber music festival (Brahms Trio; Beethoven Sonata on Natural Horn; Glazunov Elegy) with Stojka and Dora Milanovi — and in Sofia, Gliere Horn Concerto, with Sofia Radio Orchestra, under the direction of W. Stefanov; also a studio recording of the Gliere.

In Plovdiv there was a meeting of young horn players between the years of 10 and 16, and in Sofia an afternoon session with horn players from eleven cities. Unfortunately, the time was too short.

On the next to the last day, Baumann put forth the suggestion to establish a Sofia Horn Club. Too bad that Hella could not be a part of this concert tour, for it was new and interesting.

Can man in our time be a pioneer? Hermann Baumann did it!



Hermann Baumann with participant at Nachtmittag-Kurs in Sofia.

Photo by Ivan L. Stoimenov

[Translation by Fritz Lenz]

Wladimir Djambasow
1383 Sofia, Zap. Park, Suhodolska 2
bl. 44 WH.3 Apt. 9
Bulgaria

INTERNATIONAL MUSIC SEMINAR

— WEIMAR

by *Thor Johan Pedersen*

As a part of the German Democratic Republic's International Music Seminar Peter Damm gave a horn course in Weimar in July this year. Altogether there were 27 participants from FRG (Federal Republic of Germany), GDR, Japan, Greece, Norway, Austria, Hungary and USA who went through intensive classes for two weeks from 14. to 29. July.

Every day classes were given for 6 hours, mainly on interpretation, so that the 17 active participants got several chances to perform. For accompaniment the course was given Ms. Sonja Peters, teacher of the Academy "Franz Liszt" in Weimar, who, through the extraordinary number of active participants had an unusual amount of works to study, yet fulfilled her task in a delightful manner showing fine musicianship.

In addition to masterclasses Peter Damm scheduled an ensemble class every afternoon, during which the programme for a concert of the horn course was rehearsed. Here also the guest students were taking part. Besides, as is usual

among horn players, there were different horn ensembles forming for private pleasure, even playing occasionally at some student club.

Not only repertoire pieces such as the concertos of Mozart and Strauss and the famous works of Beethoven, Cherubini, Schumann, Dukas and Hindemith were studied, but also music by Foerster, J.S. Bach, J. Haydn, M. Haydn, C.M. Weber, Oskar Franz, Saint-Saëns, Bozza, Busser, Gliere, Haas, Krol and Noll. Some of the pieces were even performed by two different players, thus showing interpretation and technique related to varying qualifications and different schools of horn playing.

To some extent technical problems connected to interpretation were brought in for discussion, such as the technique of "minimum press" and techniques of breathing, which are essential when dealing with interpretation and sound.

All were impressed by the great intensity with which Peter Damm went through this huge lot of works, and yet more by the clarity with which he presents musical material, building on a solid base of historical and technical knowledge. Thus the seminar would give the participants lots of ideas, knowledge and



inspiration.

No wonder then that the horn class celebrated Mr. Damm's birthday with a morning serenade in front of the "Franz Liszt" Academy of Weimar. For that occasion composer Theodor Hlouschek had written a "Mini-Serenade" for 6-part horn choir, quoting music of Richard Wagner as well as the familiar "Happy Birthday." A joyful occasion that will remain nicely in our memories.

Another event that will be remembered was the concert of the horn class, taking place in the Goethe Park of Weimar. Here the audience, enlarged through a TV team from Radio DDR, enjoyed themselves in front of Goethe's "Roman House" listening to a programme ranging from Renaissance up to the present.

There were fanfares ("Fanfare for the horn seminar," Freiberg; "Hunting Fanfare," Rossini; "Le Rendez-Vous de Chasse") and folk tunes; pieces by Gabrieli, di Lasso, Cherubini, Huebner and Wagner arranged for horn choirs by Peter Damm as well as originally written music by Stainitz, "Echoes," Koetsier, "Colloquy," Dressler, "Seminarist Study" for 10 horns, dedicated to the 1982 horn seminar; Wilder and Shaw. Enthusiastic applause gave the opportunity to pull off encores: Weber's "Hunting Chorus" and some of Meixner/Freiberg's variations upon it, and last, but not least, Wunderer's "Meisterschuetzen-Marsch."

The conclusion of the seminar was then celebrated in nice tradition with a friendly gathering where the tasty supper was extra spiced through several spontaneous and humorous musical performances.

The participants all agreed that the seminar was given in a very positive



atmosphere. Many musician and friendly contacts were made, and there are many who look forward to a "Wiedersehen" in Weimar in the summer of 1984, or elsewhere.

INTERNATIONALEN MUSIKSEMINAR DER DDR

Im Rahmen des Internationalen Musikseminar der DDR gab Peter Damm diesjahrgigen Juli zum funften Mal in Weimar einen Hornkurs, wobei insgesamt 27 Teilnehmer aus der BRD, DDR, Griechenland, Japan, Norwegen, Oesterreich, Ungarn und USA zwei intensive Arbeitswochen erleben konnten. Es wurde jeden Tag 6 Stunden Unterricht gegeben, hauptsaechlich ueber Interpretation, so dass die 17 aktive Teilnehmer reichliche Gelegenheit sich vorzustellen hatten. So bekam die zugestellte Pianistin, Frau Sonja Peters, Lehrerin der Hochschule "Franz Liszt" in Weimar, eine Menge Werke zu erarbeiten; eine Aufgabe, die sie in angenehmer Weise und zu voller Zufriedenheit absolvierte.

Zusaetzlich zur Interpretationsunterricht wurde jeden Tag auch eine Ensemblebestunde gehalten, wo das Programm fuer ein gross angelegtes Konzert einstudiert wurde, und wo auch die Hospitanten beschaeftigt werden konnten.

Ausserdem wurde, wie so oft unter Hornisten, auch privat in verschiedenen Hornensembeln musiziert, sogar ein paar Mal in einem Studentencub.

Neben Repertoirewerken von Mozart, Strauss, Beethoven, Cherubini, Schumann, Dukas und Hindemith wurden noch Werke von Foerster, J.S. Bach, J. Haydn, M. Haydn, Weber, Oskar Franz, Saint-Saëns, Bozza, Busser, Gliere, Haas, Krol und Noll erarbeitet. Einige der Werke wurden mit verschiedenen Ausuebenden durchgegangen, so dass interpretatorische und technische Arbeit im Hinblick auf verschiedenen Voraussetzungen und Schulen des Hornspiels zu beobachten waren.

Gelegentlich kamen auch mit Interpretation verbundene technische Probleme zur Diskussion, so wie z.B. die Technik des "Minimum Press" und Atemtechnik, die

fuer die Arbeit an Interpretation und Klang wesentlich ist.

Dabei wurde man sehr beeindruckt, mit welcher durchdringenden Intensitaet Peter Damm das grosse Arbeitspensum absolvierte. So auch ueber der Klarheit, mit der er das musikalische Material praesentiert; alles solide auf dem Werk des jeweiligen Komponisten und auf der stilgeschichtlichen und instrumenttechnischen Entwicklung fundiert. So konnte der Kurs den Teilnehmern folglich eine Menge Ideen, Kenntnisse und Inspiration geben.

Kein Wunder, dass die Hornklasse den Jahrestag des Herrn Damm mit einem Morgenstaendchen vor der Hochschule markierte. Eine eigens fuer diese Gelegenheit komponierte Serenade des einheimischen Komponisten Theodor Hlouschek bot ein Hoehepunkt, das uns alle gut in Erinnerung bleiben wird. Die Serenade, genannt "Serenata piccola"/"Mini-Serenade," ist fuer 6-stimmigen Hornchor, unter Verwendung des Liedes "Happy Birthday" sowie Zitate aus dem Werk Richard Wagners, geschrieben.

Ein weiterer Hoehepunkt war das grosse Konzert der Hornklasse, das im Weimarer Goethepark stattfand. Das grosse Publikum, durch das Fernsehen der DDR beachtlich erweitert, konnte ein umfangreiches Programm mit Musik von der Renaissance bis zur Gegenwart hoeren. Es wurden Fanfares ("Fanfare des Hornseminars," Freiberg; "Jagdfanfare," Rossini; "Le Rendez-Vous de Chasse") und Volksmelodien, Musik von Gabrieli, Lasso, Cherubini, Huebner und Wagner in Arrangements fuer Hornchoere (P. Damm) und Originalkompositionen von Stainitz ("Echoes"), Koetsier ("Colloquy"), Dressler ("Seminaristen-Studie" fuer 10 Hoerner, das Hornseminar 1982 gewidmet), Wilder und Shaw vorge tragen. Anschliessend kamen als Zugaben Webers "Jaegerchor" mit einigen Variationen darueber von Meixner/Freiberg sowohl als "Meisterschuetzen-Marsch" von Wunderer.

Diese Begebenheit konnte in bereits guter Tradition mit geselligem Zusammensein abgerundet werden, wobei das herzhafteste Abendmahl ganz schoen mit vielen spontanen und heiteren musikalischen Einfallen gewuerzt wurde.

Alles in allem war die Atmosphaere um das Seminar aeusserst positiv. Viele freundschaftliche und musikalische Kontakte sind geschlossen worden, und man freut sich auf ein Wiedersehen, sei es zum Internationalen Musikseminar in Weimar 1984 oder bei anderen Gelegenheiten.

*Halvard Bergves vei 4
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HORN PLAYING IN ISRAEL

by *Yaacov Mishori*
Principal Hornist of the
Israel Philharmonic Orchestra

Horn playing in Israel is one of "the oldest professions." The Bible tells of Joshua's horn-section, whose fortissimo playing succeeded in tumbling down the Walls of Jericho. Not having had the opportunity to meet these early colleagues, I cannot know if those were horns in F, in B-flat, or triple-horns, but obviously they and their players did a good job...

At a later time horns were used in the Temple on holidays, but, after the destruction of the Temple, horns became silent in Israel for two thousand years.

In 1936 the Israel Philharmonic Orchestra was founded. The famed violinist Bronislaw Huberman was one of the few people who foresaw the impending Holocaust in Europe. He gathered the best Jewish musicians from Germany, Austria, Hungary, Poland and other countries on the continent, and brought them to the Land of Israel, and thus the IPO was



Yaacov Mishori

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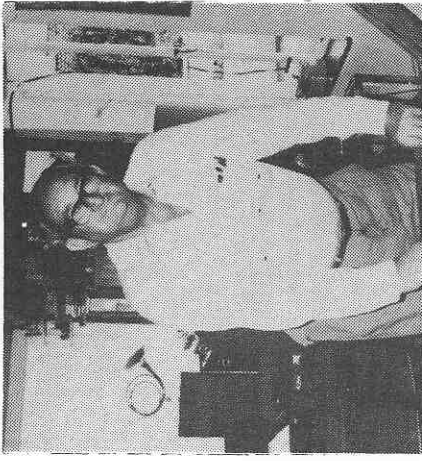
founded. The opening concert took place in a converted ramshackle hall in Tel-Aviv, with part of the audience seated on broken wooden chairs, and part on the floor. The conductor was none other than the great Arturo Toscanini, who thus expressed his profound identification with the Jewish musicians who were being persecuted by the Nazis and their sympathizers.

Among the members of the Orchestra stood out a broad-shouldered young lad of 23: Horst Salomon was his name. Huberman had chosen him as the Principal Hornist of the new orchestra. Horst had previously played in various orchestras in Berlin, and had impressed the major German musicians at the age of 17. He was also an excellent wrestler and weight-lifter, who, but for the Nazi persecutions, might have represented Germany at the 1936 Olympics. At the very first rehearsal Toscanini noticed this young man, who faultlessly and with perfect tone played his parts in Brahms's second symphony and Mendelssohn's *Nocturno*. After the first concert Toscanini approached him, and said: "Look, my friend, I admire the musicians of this Orchestra, who decided to build a nest of culture in the midst of a cultural desert. But you should know that you are an excellent musician, and if you so wish, you will find the doors of my orchestra, the NBC Symphony, open to you." Salomon politely and gratefully rejected this offer, preferring the newborn orchestra and the sunswept beaches of Tel-Aviv to the skyscrapers and Toscanini's brilliant orchestra in New York.

Other hornists of the young IPO were Bronislaw Szulc, who was also a renowned arranger and conductor, Zwi Wiggmann and Imre Baum (all three passed away some years ago), Wolf Sprecher (now 87 and still agile) and Wolfgang Lewy, longtime member of the IPO Management, who recently retired.

Horst Salomon told me that, while the individual level of the hornists at that time was quite high, as a section they lacked unified tone, since they had come from different countries and different schools. Much work was therefore needed to achieve homogenous playing.

After the State of Israel achieved its independence (in May 1948) and through-



Horst Salomon in his home studio.

out the fifties hornists were scarce in Israel, and the IPO from time to time had to recruit players from abroad to strengthen the section. Though many youngsters were studying music here, they chose mainly the piano or string instruments, I, too, was encouraged by my parents when I was 7 to study violin, with the hope that I might eventually become another Heifetz or Menuhin. Though I loved the violin, I must admit that, when I began to attend the IPO's Youth Concerts at the age of 11, I was most impressed by the majestic sound of the brass instruments, and especially by the round and full tone of Horst Salomon. I decided that I must play the horn too, and when I was 16 and Principal of the second violins at the Israel Youth Orchestra, I came, unannounced, to Horst Salomon and asked him to teach me. After a brief test, he accepted me as a student and began to instruct me.

Horst Salomon was mentor to an entire generation of young musicians throughout the country. Not all of them are professional hornists today, but he imbued them all with love and understanding of music and of the horn especially.

In the sixties more and more youngsters took up horn studies and wind instruments as a whole. One of the musicians who made a great contribution in encouraging the study of woodwinds and brass instruments was the conductor Shalom Ronly-Riklis, currently Assistant to the Music Director of the IPO (Maestro Zubin Mehta). Riklis himself had been a

hornist at the Israel Opera and conductor of the Israel Army Symphony Orchestra in the fifties and sixties, and at that time he literally forced any string player who wished to join his orchestra to study a wind instrument as well. Through this many talented woodwind and brass players were developed and discovered. Many of them now occupy major chairs in Israel's various orchestras. The American-Israel Cultural Foundation also encouraged wind-players with study-scholarships in Israel and abroad. (I was the recipient of such a scholarship and studied in Amsterdam in 1962-3.)

During the late sixties "The Philharmonic Horn Quartet" began to appear regularly throughout the country, in concert halls, schools, universities and Kibbutzim, with a wide repertory of original works and arrangements. The moving spirit behind this was Horst Salomon, and its seven members alternated in rotation. In addition to Salomon, they included Wolfgang Lewy, Imre Baum and myself; later we were joined by Ram Vidan (a fine musician, who eventually gave up music for life in a Kibbutz), Morris Secon (guest-

Rimon and myself in the rear. Morris was deeply immersed in conversation with Horst (presumably about money or women — what else is there to talk about?), and did not notice a sudden bend in the road. The car went into the ditch and smashed into a young eucalyptus tree. No harm was done, except for a bent fender, but the problem was how to get the car out of the ditch back onto the road without

any help (it was 1:00 a.m.). We decided to try it anyway, and Horst Salomon's musicality came in most useful. After only three minutes the car was back on the road, and creakingly we made our way to Tel-Aviv. (The site of that accident is still referred to by us as "Secon Junction" ...)

The Quartet ceased to function in the mid-seventies, and its members joined other ensembles. Horst Salomon retired

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standing virtuosos of tomorrow. Occasionally guest-artists from abroad give master-classes in Israel. These included in the recent past such masters as Hermann Baumann, Pierre Del Vescovo (who played with the IPO in the early sixties), Myron Bloom and others.

We hope to host the International Horn Congress in Israel in the summer of 1985. I have no doubt that all who attend this congress will enjoy the seminars to be offered in it, the company of colleagues from all the world, and, of course, the sightseeing trips throughout the Land of the Bible.



after 44 years with the IPO. Meir Rimon joined the Israel Woodwind Quintet, and I became a member of the Philharmonic Brass Quintet.

Two years ago the quartet reunited in a new roster of members (Yossef Rabin, Anatol Krupnik, Shelomo Shohat and myself) as soloists with the IPO in Schumann's *Konzertstueck* conducted by No'am Sheriff.

Nowadays there are more hornists in Israel than ever before, most of them young people who began their studies in Israel and continued them abroad. There are about ten professional symphony orchestras active in Israel, so that there are enough challenges for hornists. In addition there are many youth orchestras, that serve as reserve for the major orchestras. Many of Israel's hornists are members of the International Horn Society, whose guiding spirit in Israel is Meir Rimon.

The music academies of Israel now have horn students from Israel as well as from other countries, including some truly out-

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RECORDINGS

by Christopher Leuba
Contributing Editor

My thanks are given for assistance with this issue from Joseph Catterson of Chicago. Mr. Catterson has called to my attention the reissue of some early recordings by Aubrey Brain. These originally 78-rpm recordings were made in the mid-1920s, before the advent of electrical microphones, and are dubbed from records which are not in mint condition; they do, however, give the listener a good idea of the elder Brain's artistry. The Brahms Trio is performed with violinist Spencer Dyke and pianist York Bowen. This is not the performance recorded perhaps seven years later with Adolf Busch and Rudolf Serkin, which has been reissued several times, including Pathe-Odeon "Great Recordings of the Century," and currently as Seraphim 1C-6044. Mr. Catterson felt that the earlier recording, despite its technical limitations, was more satisfying, musically.

On a new recording (Nonesuch 79036) of the Bach Mass in b minor, with Joshua Rifkin directing the New York Bach Ensemble, we hear Robert Sheldon of The Smithsonian Institution playing natural horn in the Quoniam. Sheldon sounds totally at home with the natural instrument: I am certainly impressed with his performance.

Overall, this is a remarkable recording which should be heard by all persons interested in Baroque performance attitudes. For myself, I feel that Rifkin's approach with one voice per part (a chorus of six!) has great validity. The ensuing clarity and flexibility enables the listener to hear the strong harmonic progressions which are obscured by the conventional approach to which we are accustomed. In addition to the sonic transparency, I noted the unusual rhythmic integrity and vitality which characterises this performance.

Hermann Baumann is heard on a new release on the Japanese label Firebird,

titled "Holiday for French Horn," a concert of lighter works, each of which becomes a gem when played by a performer possessing such extraordinary finesse and facility. My favorites are *Dolci Pianti* of Johann Strauss and *Le rendez-vous de chasse* by Rossini. The Strauss may be remembered by participants at the Montreal IHS Workshop of 1975; the Rossini is a virtuoso unaccompanied performance including some awesome multiphonic chords. Initially, the brittle texture of the piano accompaniment bothered me. Baumann's artistry soon drew my attention away from this matter. This recording is certainly a "must" for every collection.

Jack Herriek, who teaches at the University of Northern Colorado and plays First Horn at the Peter Britt Festival in Oregon, is heard in a stellar performance, recorded "live," of the *Concerto for Horn* by David Amram. The studio work by Soundmark of Denver is noteworthy for realistic clarity. This performance is on a three record set produced by the School of Music at UNC.

Two new recordings present all Franz and Richard Strauss programs, both providing works not previously committed to disc. Daniel Bourgue's meticulous technique is displayed to good advantage in the *Fantasia*, Opus 2, and his smooth legato is always at the service of the musical line.

Hermann Jeurissen shows impressive virtuosity throughout his recording, and a most pleasurable sense of rubato, for example, in several transition episodes of the Franz Strauss *Theme and Variations*. The Richard Strauss *Andante* is played with a lyric style and great sensitivity to the variations of harmonic intensity, a fine Romantic interpretation.

The three works with Alto voice on Mr. Jeurissen's recording provide us with hitherto unknown material, with which all horn players should be acquainted. *Von Haendlern wird die Kunst bedroht* is a satiric commentary upon the relationship of Art and Business, in a compositional

style sometimes reminiscent of *Le Bourgeois Gentilhomme*. We are indeed indebted to Mr. Jeurissen for this outstanding introduction to these works.

Meir Rimon is heard (RCA Israel YJRL 0007) in a recital which includes the first recording of which I am aware of the Corelli *Sonata in F*, with which we are acquainted in a transcription available through Edition Musicus, as well as a beautifully rhapsodic *Sonata* by Yehizkel Braun. The Corelli, which is more difficult than it sounds, is given a straightforward reading: I would perhaps prefer a more adventuresome approach towards Baroque performance. The Braun elicits a dynamic and soulful performance from Rimon. We hear excellent readings of the Strauss *Andante* and Schumann's *Adagio and Allegro*, as well. The recording is quite clear and realistic; I am not certain that the auditorium of the Jerusalem Music Centre is the ideal environment for recording the Horn, as a component seems to be lacking in the resonance of the hall itself.

The Canada Council has funded a recording (CENTREDISCS WRC 1 2304) of compositions by contemporary composers living in Canada, written for wind quintet and played expertly by The York Winds (Harcus Hennigar, hornist). This writer is ever thankful for the wind quintet recording which does not include one more performance of a quintet by Reicha, Nielsen or Hindemith. This disc goes much further however: the variety of sonic textures and compositional styles, combined with excellent playing and the most satisfying recorded woodwind quintet sound to pass through my speakers, make this a highly recommended disc. The recorded sound quality is due, in part, to the ambience of the Timothy Eton Memorial Church in Toronto, as well as skillful engineering and processing.

Jeu de Cinq, by Bengt Hambraeus, is a demanding study of the brilliant sonorities possible with the wind quintet. And, the complex, might one say at times clutter-

ed, textures of Aitken's *Folia* are captured with uncanny clarity: as the title implies, this is a sound picture of brilliantly illuminated autumnal leaves, using most of the avant garde techniques which the aspiring wind quintet must master.

This is one of the rare quintet recordings I have heard in which the Horn seems truly integrated into the larger texture, which speaks not only to the skill of performers and recordist, but also to the understanding by all four composers of the role of the Horn in this medium.

Two new discs allow us to hear the classic tone of the Vienna F-Horn, the instrument which evolved during the 19th Century and is still played in Austria, and by at least one major performer in Germany.

The Wiener Hornquartett (PROFIL 120 622) presents us with the first commercially available recording of the Hindemith *Sonata for Four Horns* since a previous Everest disc was dropped; the Quartet by Luetgen was enjoyable listening, and I am certain that advanced performers would find it a rewarding challenge. The Bruckner transcriptions provide the most effective demonstration of the qualities elicited by this instrument. The recording sonority is most lifelike, making this disc another "must" for all persons interested in our Art, as the Vienna-Horn is certainly a significant element in our "roots." The Wiener Hornquartett gives a fine demonstration of its ensemble sonorities.

We have long awaited a recording by Hans Pizka of Munich, who is also an exponent of the Vienna-Horn, and we are rewarded with a superb disc which allows us to hear two previously unknown compositions: A *Sonata* by Adolphe Blanc and a hybrid *Sonata* by Bellonci and Maximilian Josef Leidesdorf, the former an early 19th Century performer, the latter evidently his pianist collaborator, who together produced a virtuoso work exploiting fully the possibilities of the Horn. Pizka plays all the compositions with warmth, virtuosity and panache; the recorded balance and perspective of Hornist and Pianist is unusually fine, a result which can rarely be achieved except in a carefully supervised recording studio situation, such as that in

which this disc was recorded. Highly recommended!

Monologer (Monologues) is an unusual disc from Sweden (FERMAT FLPS 49) comprising solo works, unaccompanied, for Horn played by **Bengt Belfrage** who played First Horn in the Berlin Philharmonic during the 1960 decade, and unaccompanied compositions for Trombone played by Christian Lindberg.

Belfrage plays with a classical approach to horn tone production, and is recorded in a pleasing environment. The reverberation of this venue would easily reveal any discrepancies: there are none; Belfrage has an uncannily perceptive ear and the many stopped passages in the de Frumerie and the von Koch ring precisely and clearly. All the contemporary works played here should be seriously considered for inclusion in recital programs. The works of von Koch and Berge seem to me to reflect the darker aspect of the Nordic temperament which is expressed, visually, by Ingmar Bergmann, Edvard Munch and others of the Expressionist School. The Berge requires great virtuosity: Belfrage's trills are superb!

It was requested that I comment upon the works for Trombone. Lindberg has studied in Sweden and Great Britain. He plays with an appropriate tone, pleasing fluidity never with an inappropriate slide portamento, and his articulation is truly elegant and precise. He is obviously a high register specialist, who handles the lower range adequately. I am not certain that contemporary serious composition for Trombone has reached the level of variety and expressiveness as that for Horn or Trumpet. I did, however, find Bernstein's *Elegy for Mipny II* most appropriately played, and Folke Rabe's *Basta* has a fine catalogue of trombone possibilities, including multiphonics played excellently by Lindberg. I will certainly bring this disc to the attention of my Trombonist acquaintances and students.

Recently on KPLU-FM (Tacoma, WA), a Mozart horn concerto parody was played

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In the original survey I divided the vacancies into high horn and low horn positions. Fifty percent of the high horn vacancies listed, in order of frequency, the following eleven selections:

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 Segfried/Wagner
Symphony No. 7/Beethoven
Ein Heldenleben/Strauss
Symphony No. 6/Beethoven
Symphony No. 1/Brahms
Symphony No. 2/Brahms
Symphony No. 9/Dvorak
Symphony No. 5/Shostakovich
Don Juan, Op. 10/Strauss

Fifty percent of the low horn vacancies listed, in order of frequency, the following four selections:

Symphony No. 9/Beethoven (asked by all)
Symphony No. 7/Beethoven
Symphony No. 5/Shostakovich
Symphony No. 3/Beethoven

From these excerpts alone several interesting comments can be made regarding the relative importance and popularity of the Beethoven symphonies, the surprisingly few occurrence of Mahler excerpts, as well as the reassurance that *Till Eulenspiegel* and Tchaikovsky's Fifth are still staples of the literature.

In the more recent survey I have again divided the vacancies into the Principal/Co-Principal/Associate Principal/Assistant Principal/Third/Utility high horn group and the Second/Fourth positions into the low horn group. *Till Eulenspiegel* and Tchaikovsky's Fifth still lead the way in the high horn group followed by Shostakovich's Fifth, Brahms's *Piano Concerto No. 2*, and Strauss's *Don Juan*. Of the ten high horn vacancies there were forty-six different excerpts among them. This fact proves that although there are a half-dozen standard items there are other excerpts with which the serious orchestral player must be familiar. The following are excerpts which were asked only once or twice within the ten different lists:

Oberon/Weber
Queen Mab/Berlioz
Symphony No. 4/Brahms
Symphony No. 3/Mendelssohn
Symphony No. 2/Beethoven
Symphony No. 39/Mozart
Fairy's Kiss/Stravinsky



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AUDITION REPERTOIRE:
AN UPDATE
John Dressler
School of Music
University of Georgia

In the January, 1982 issue of *The Instrumentalist* I listed excerpts commonly asked by professional symphony orchestras and armed services bands spanning the period 1976 to 1979. Also in this article are observations about similarities and differences in the audition procedure as provided by the personnel managers of the Atlantic, Baltimore, Boston, Calgary, Charlotte, Chicago, Cleveland, Detroit, Kansas City, Louisville, Minnesota, Nashville, North Carolina, Oregon, Richmond, San Francisco, Savannah, Toledo, and Vancouver symphonies. In an attempt to test the same repertoire I have completed a similar survey of orchestral vacancies as advertised in the *International Musician* during the past year. This current survey was drawn from one or more vacancies in: Boston, Colorado Springs, Denver, Oklahoma City, Oregon, Rochester, San Antonio, Tucson, Tulsa, and National symphonies.

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Sonate pour Pianoforte et Cor, Opus

B Minor Mass/Bach
Overture to Das Rheingold/Wagner
Symphony No. 1/Mahler
Symphony No. 3/Mahler
Symphony No. 4/Mahler
Symphony No. 5/Mahler
Rite of Spring/Stravinsky
Symphony No. 4/Bruckner
Ride of the Valkyries/Wagner

Speculation into the appearance of these excerpts on audition lists range from particular programming for that season to the mere fact that these are not commonly found in the majority of the applicants' own repertoire and may well give the auditioning committee a way to detect more experienced players from the younger ones.

As before this survey yielded a much smaller number of total repertoire in the low horn lists. Out of five lists only eighteen different selections were found. Again, Beethoven's Ninth and Shostakovich's Fifth were the most frequently asked excerpts. After these two pieces all the remaining sixteen selections were asked on at least two lists:

Don Juan/Strauss
Don Quixote/Strauss
Brandenburg #1/Bach
Symphony No. 31/Haydn
Symphony No. 3/Beethoven
Symphony No. 1/Mahler
Symphony No. 4/Brahms
Ein Heldenleben/Strauss
Overture to Fidelio/Beethoven
Chamber Symphony No. 1/Schoenberg

Till Eulenspiegel/Strauss

In this current survey the majority of auditions which wanted a solo concerto to be played left the actual piece played to the decision of the applicant. Of the solos designated by the committees only Mozart *Concerto #2*, Mozart *Concerto #4*, and the Beethoven *Sonata* were mentioned.

From this second study of repertoire the prospective horn applicant can discover both those items which remain popular over the years as well as those items which do appear from time to time and with which the player should become more familiar. The application and audition procedures are becoming much more selective with as many as two hundred

possible applicants for the major symphony auditions. It will be to the benefit of all serious horn players to be as prepared as possible at the soonest moment to take full advantage of the professional horn vacancies today.



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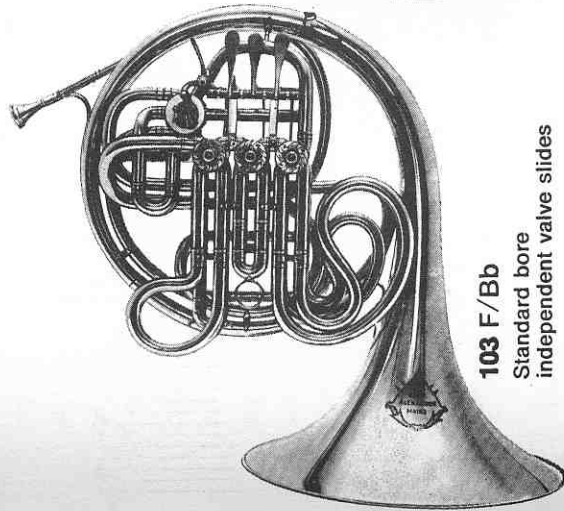
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by *Frydus Ree Welke*

One subject came to my mind while reading the music reviews in the *Horn Call* of April, 82. Difficult page turns were mentioned, the solution suggested being duplication for performance.

What about memorizing?

It certainly was a must before the paper was invented. Even today, we can observe huge numbers of pianists, string players and singers perform large works of varying difficulty without reading off a piece of paper.

Why? Are they more intelligent? Do they work harder? Do they have better methods of learning? Do they have higher demands on themselves? Are they more "snobbish?"

Of course a performance is not necessarily a good one because it is done without music. However, personal experience as a soloist and teacher and also as a listener through many years, has convinced me that in *most* cases the performances are better without the paper. In addition, the contact with the listeners is improved.

Most prominent artists feel that the paper with the printed music indeed does separate them considerably from the audience. Another aspect is the kind of authority and confidence you gain from knowing the piece *that* well; literally by heart. Personally, I find it easier to play difficulties without having to observe how hard they look on paper.

Some common concerns: "I feel naked without the music and the music stand". So what? Courage needs to be trained. If you want to be a performer, you have to face the audience, whether you *feel* naked or dressed.

"Fear of forgetting makes me so tense". Certainly understandable, but caused by inappropriate training. Pre-performances before the real one are absolutely necessary to get the memory-slips done and overwith.

"Where do I look?" At any performance one must be prepared for blitz-bulbs, coughing, sneezing, late-comers, chocolate-eaters, snoring...but I would not recommend involving one's eyes in all this. Look in the upper corner of the hall,

or at your horn, or inwards in yourself, or watch the music in your mind, or whatever works for *you*. Some artists like to close their eyes. I am not too enthusiastic about that; the degree of the performer being *present* does influence the communication, I think.

I wish that also wind teachers in Western countries would demand memorization from pupils and students; the earlier, the better. If one starts with something really simple and easy, the ability and skill will develop naturally.

It is irritating to read brochures from international competitions where wind players *may* play from memory, whereas everybody else *must* do it. Are we less able? In my opinion, NO! However, our attitude to this subject needs to change.

Yes, I do know a few examples of artist wind players who perform magnificently *with* music. But why should their private hang-ups and probable lack of early training turn into a rule for everybody else in the wind family?



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AUDITIONING FOR A HORN

POSITION IN THE UNITED STATES

by Brian Thomas and Seth Orgel

Auditions are the way most musicians obtain orchestral positions. They vary greatly from city to city, in every imaginable manner. One of the few things they have in common is that the person finally selected from the mass of hopefuls takes the prize alone. This article provides a solid, basic approach to auditions, specifically horn auditions, by means of a general overview of techniques and audition preparation.

Most orchestral openings are listed in the *International Musician*, a monthly newspaper published by the American Federation of Musicians. Most North American and some South American positions appear regularly. Orchestras also send notices of job openings to universities and conservatories. The listing or notice usually gives the name of the orchestra seeking a player, the name of its music director, the position that is open, and the address to write to for more information. The date of the audition may be included, but this is often tentative and is sometimes not included at all. Salary and length of season may also be listed.

Once you are aware of a position you want to audition for, your first step is sending a resume to the orchestra. Audition is the next step. Some orchestras will not listen to applicants who have had little or no professional experience—a teacher's recommendation may be helpful if this is the case. The resume should portray the applicant in a positive light, concentrating on education (schools and teachers) and playing experience. A one-page resume is sufficient for most orchestras.

To prepare for auditions you must first become acquainted with the standard repertoire (see the "Audition Repertoire Survey Results" at the end of this article). Although excerpt books are convenient and helpful up to a point, the actual orchestral horn parts are always better. Many passages that could turn up in an audition are not in the excerpt books. Present-day auditions draw large numbers of qualified auditionees, so a broad knowledge of the horn literature is a

definite advantage. Preparation for an audition would therefore consist of learning or reviewing all of the repertoire's 1st and 3rd horn parts for a high horn position, or the 2nd and 4th horn parts for a low horn audition. This approach does not absolutely prevent a surprise during the audition, but it does put the odds in the auditionee's favor.

To learn the repertoire you must, of course, be technically proficient with the music but more important you must have an overall concept of the piece. Knowing how a certain part fits into the orchestral texture, how prominent it is, and what range of tempi might be asked for are all as important as playing the correct notes. We have found that the best way to acquire this overall concept, besides actually playing in an orchestra, is to listen to recordings with score or part in hand. Listening to different orchestras and conductors is also a good idea, since one's concept of orchestral sound and style is broadened.

Because learning all the horn parts in the repertoire is quite a project, one that is worked on over the years, preparing for a specific audition requires a narrowing of one's sights. A solo work is often required—one of the Mozart or Strauss concerti or the Beethoven Sonata is usually acceptable for this purpose. The solo gives the first overall impression of your playing. It therefore is wise to pick a work with which you feel very comfortable so that the initial playing in the audition can be as convincing as possible.

A list of excerpts is usually provided by the orchestra, but not always. In either case it is an advantage to be familiar with all of the standard repertoire. Knowing the style and sound of the orchestra for which you are auditioning is helpful. If this can be ascertained, you should try to emulate this style in your practicing. Many orchestras do not have a decided style and sound; in this case you should strive for a middle-of-the-road style. We realize that a player can only adjust his or her style and sound up to a point, but the ability to adjust is a decided advantage if the audition committee should ask for a change. The basic sound should be neither too covered nor too bright, neither too closed nor too open. If vibrato is used, it

should be tasteful.

When playing the excerpts, you must convey a feeling of knowledge to the listener. In other words, you must attempt to sound as if you have thirty years of experience even if you are only twenty. A good knowledge of the repertoire, not just isolated excerpts, is necessary to achieve this illusion. As we stated above, listening to recordings and attending concerts is beneficial. Experience shows in the ability to be flexible. Slightly different styles, tempi, and dynamics may be asked for at the audition. The committee may want an adjustment to match the way the section plays and sounds, or perhaps just to see how you handle such things.

Another important aspect of preparing the repertoire is consistency. You must be able to play the material correctly *the first time*. One chance is usually all that is given. A good way to facilitate this consistency is by setting up mock auditions. Whether these are done for a tape recorder, a teacher, or a colleague, it is vitally important that only one chance per excerpt be given. In this manner you can and will develop the consistency and confidence to play it right the first time. The eventual result will be that you will know how to react no matter what literature is asked for at the audition, even before you walk into the room.

Unless the site of the audition is very close to home, it is best to arrive the day before so you can get plenty of rest before the audition. Getting used to new surroundings can be a problem if you rush into a strange city after having traveled a long way just in time to warm-up for ten minutes and play. Hotel reservations and transportation from a bus or train station or an airport should be arranged before you arrive so you do not waste time on inconveniences. Sometimes the orchestra for which you are auditioning can suggest affordable, convenient lodgings and other helpful information.

On the morning of the audition, after a good night's rest (with any luck), you must face one of the most difficult phases: the wait before the actual audition. Personal habits and tendencies are, of course, the deciding factors, but it is generally not wise to arrive at the audition site an hour or two before your

scheduled time and practice to kill time. Many auditionees make the mistake of overplaying before an audition; sadly, there are those who do so to intimidate others. Doing more than a sufficient warm-up to secure the various phases of playing (slurs, tonguing, loud and soft playing, interval skips) and to get the air moving can be harmful. The most important purpose of the warm-up is to let you know your playing limits on the given day of the audition.

The audition procedure varies from orchestra to orchestra. Many audition committees use screens to prevent them from visually identifying the auditionees. This practice is considered a fair way of eliminating favoritism and protecting previous auditionees from embarrassment. The screen is usually discarded during the finals because the committee and the conductor often ask finalists to play tutti passages with the section or duets with a member of the section. Some orchestras have a few selected finalists play rehearsals or concerts to determine compatibility and reliability.

Once in the audition room or hall, you will find the music for the preliminary round in front of you. A monitor is usually present to explain procedure and provide a means for the auditionee to communicate with the committee if necessary. After you have played a few warm-up notes to test the room, the monitor should then give the go-ahead to play the solo, if required, and then the chosen excerpts. It is very important to take time to think through what you are about to play. This is your time to show the committee what you can do. Think the correct tempo, sing the excerpt mentally, take a good breath, and begin. If the excerpt happens to be sight-reading, take a bit more time to scan the entire passage so that you can guess at a reasonable tempo.

During the course of the audition, communication with the members of the committee will be sparse at best. You should not interpret this as a bad sign. Furthermore, whether or not you make it all the way through the preliminary music is no sure indication of the committee's perception of your audition. If you do not try to second-guess the committee (especially during the audition itself), you can save yourself a lot of grief.

The audition boils down to what the audition committee is looking for. Based on the opinions of many professionals, the single most important factor is *rhythm*. Impeccable rhythm is vital to playing in an orchestra and is one of the few concrete standards by which the committee can judge; one is either in rhythm or not. Walfrid Kujala, of the Chicago Symphony, commented that 85 percent of the flute auditions that he has heard had deficient rhythm. This comment was noted in an article by Joseph Golan, also of the Chicago Symphony, entitled "The Art of Auditioning." Golan quoted members of the CSO audition committee who felt that the major weakness of auditionees was "a lack of consistent rhythmic pulse."

Following closely behind rhythmic integrity is intonation. You must be in tune with yourself as far as interval relationships are concerned. Finals could entail that the solo be played with a piano accompaniment, so listening to the piano and adjusting is an important criterion at that stage of the audition.

Very close to intonation is tone. The sound that a player possesses, assuming that it has a good quality to it, must please the committee. Some tones, no matter how musically the notes and phrases are expressed, will not please some committees. This is the reason for scouting the style and sound of the orchestra for which you are auditioning. Beyond the basic sound, the tone should never be forced into distortion by loud dynamics or into fuzziness by soft playing just to show the committee what you can do. You must know your limits *on that day* and work within them. Risks can and should be taken, especially in the later rounds, but there are limits.

When you play, the audition committee will listen for a special something. Most audition committee members would agree that the first few notes can tell much about the abilities of the auditionee. Someone who goes into an audition and gets a musical message across to the committee has that certain quality that attracts attention and demands to be heard.

Above all, you should sound at ease with the music you are playing. A few missed notes would not throw off an experienced player, and accuracy can be overlooked to a small extent if the player

is showing the special something. The committee must sense confidence and poise, a knowledge of the repertoire, and a solid background.

After you have played, there will most likely be further waiting until the semifinalists or finalists are announced. It is a good idea to stay somewhat warmed-up, physically and mentally, in case you are called back to play again. Finals are often held later in the day, so there is time to eat and rest if you are chosen to play another round.

A final consideration is the problem of nerves. Everyone has to deal with anxiety to some degree, in an audition or during a performance. Anxiety is rarely defeated: it is merely controlled and isolated so that it does not interfere with playing in any audible manner. In fact, anxiety can be channeled and used to aid a performer. A tone that betrays a good amount of nervousness will generally result in an unsuccessful audition. You must find your own way to deal with anxiety, and having many auditions under your belt, either mock or real, is a good way to make the situation more familiar and comfortable.

To recapitulate, those factors that lead to a successful audition are a firm grasp of the repertoire, in which a capacity to convey experience and the ability to play it correctly the first time are displayed. Rhythm, intonation and tone are those aspects of the applicant's technique upon which the audition committee will focus. Minimizing travel difficulties and inconveniences of hotel reservations will reduce unnecessary extraneous distractions. Attention to the above variables should do much to reduce the attendant anxiety to which all auditionees are subject.

The results of the audition repertoire survey were compiled from material found on 41 audition lists. The number in parentheses indicates the number of times the piece appeared on the different lists. The lists used were from both high and low horn auditions. Chamber or solo works have been footnoted, and the audition from which they were taken has been given.

The repertoire lists were compiled from the following orchestras:

Alabama
Boston
Charlotte

Chicago
Columbus
Denver
Detroit
Grant Park
Honolulu
Indianapolis
Jacksonville
Kansas City
Louisville
Nashville
New Orleans
Omaha
Philadelphia
Phoenix
Pittsburgh
Rochester
San Antonio
Savannah
Seattle
Syracuse
Thunder Bay
Toledo
Tucson
Utah
Vancouver
Winnipeg

We would also like to acknowledge the assistance of Vincent Cichowicz, Dale Clevenger, Mason Jones, Widge Kincaid, Steven Lawlis, David Orgel, Roseann Salamon, Norman Schweikert, and Harry Shapiro.

AUDITION REPERTOIRE SURVEY RESULTS

Bach

Brandenburg Concerto #1 (12)
Mass in B-minor (3)

Beethoven

Symphony #1 (1)
Symphony #2 (8)
Symphony #3 (31)
Symphony #4 (2)
Symphony #5 (1)
Symphony #6 (14)
Symphony #7 (30)
Symphony #8 (12)
Symphony #9 (22)
Overture to Fidelio (15)
Piano Concerto #5 ("Emperor") (7)
Rondino in E-flat (1)¹

Berlioz
Symphonic fantastique (2)
Scherzo "Queen Mab" from Romeo and Juliet (12)
Borodin
Polovetsian Dances from *Prince Igor* (1)
Brahms
Symphony #1 (22)
Symphony #2 (19)
Symphony #3 (18)
Symphony #4 (18)
Piano Concerto #1 (9)
Piano Concerto #2 (13)
Academic Festival Overture (6)
Tragic Overture (1)
Variations on Themes of Haydn (1)

Bruckner

Symphony #4 (3)
Symphony #7 (2)
Symphony #8 (1)
Debussy
La Mer (2)

Dukas

La Peri (1)

Dvorak

Symphony #7 (1)
Symphony #9 ("New World") (11)
Cello Concerto (3)

Franck

Symphony in D-minor (1)

Handel

Judas Maccabaeus (1)

Haydn

Symphony #31 (11)
Symphony #49 (1)
Symphony #55 (1)
Divertimento a tre (1)²

Hindemith

Symphony "Mathis der Maler" (1)

Humperdinck

Haensel und Gretel (1)

Ibert

Divertissement (1)

Liszt

Les Preludes (1)

1. Grant Park Symphony, 1981.
2. Boston Symphony, 1971.

Mahler		
<i>Symphony #1</i>	(20)	
<i>Symphony #2</i>	(1)	
<i>Symphony #3</i>	(2)	
<i>Symphony #4</i>	(6)	
<i>Symphony #5</i>	(8)	
<i>Symphony #6</i>	(1)	
<i>Symphony #9</i>	(2)	
<i>Symphony #10</i>	(1)	
Mendelssohn		
<i>Midsummer Night's Dream</i>	(16)	
<i>Symphony #3</i>	(6)	
Mozart		
<i>Symphony #27</i>	(1)	
<i>Symphony #29</i>	(4)	
<i>Symphony #39</i>	(1)	
<i>Symphony #40</i>	(10)	
<i>Serenade #1</i>	(1) ³	
<i>Serenade #11</i>	(1) ⁴	
Mussorgsky		
<i>Pictures at an Exhibition</i>	(5)	
Prokofiev		
<i>Romeo and Juliet</i> (Suites 1 and 2) ..	(2)	
Ravel		
<i>Piano Concerto in G</i>	(11)	
<i>Pavane for a Dead Princess</i>	(6)	
Rimsky-Korsakov		
<i>Scheherazade</i>	(3)	
<i>Capriccio Espanol</i>	(1)	
Rossini		
<i>Overture to Semiramide</i>	(1)	
<i>Overture to La Gazza Ladra</i>	(3)	
Saint-Saens		
<i>Symphony #3</i>	(5)	
Schoenberg		
<i>Chamber Symphony #1</i>	(1)	
Schubert		
<i>Symphony #9</i>	(1) ⁵	
<i>Auf dem Strom</i>	(1) ⁵	
Schumann		
<i>Symphony #3</i>	(5)	
<i>Konzertstueck for Four Horns</i>	(1) ⁶	
Shostakovich		
<i>Symphony #5</i>	(34)	
<i>Cello Concerto #1</i>	(1)	
Strauss		
<i>Don Juan</i>	(24)	
<i>Don Quixote</i>	(10)	
<i>Ein Heldenleben</i>	(21)	
<i>Suite from Der Rosenkavalier</i>	(2)	
<i>Salome</i>	(1)	
<i>Till Eulenspiegel</i>	(30)	
Stravinsky		
<i>Divertimento from Fairy's Kiss</i>	(2)	
<i>Firebird Suite</i>	(7)	
<i>Jeu de Cartes</i>	(1)	
<i>Petrouchka</i>	(3)	
<i>The Rite of Spring</i>	(3)	
Tchaikovsky		
<i>Symphony #1</i>	(1)	
<i>Symphony #2</i>	(4)	
<i>Symphony #4</i>	(17)	
<i>Symphony #5</i>	(21)	
Thomas		
<i>Mignon Overture</i>	(2)	
Wagner		
<i>Lohengrin</i> (Act III).....	(2)	
<i>Die Meistersinger</i>	(2)	
<i>Overture to Das Rheingold</i>	(6)	
<i>Overture to The Flying Dutchman</i> ..	(2)	
<i>Tristan und Isolde</i>	(1)	
<i>Siegfried Idyll</i>	(1)	
<i>Siegfried</i> (Long Call).....	(4)	
<i>Rhine Journey</i> (Short Call).....	(20)	
Weber		
<i>Overture to Der Freischutz</i>	(6)	
<i>Overture to Oberon</i>	(2)	



3. Chicago Symphony, audition book.
4. Rochester Philharmonic, 1979.
5. Boston Symphony, 1971.
6. Boston Symphony, 1979.

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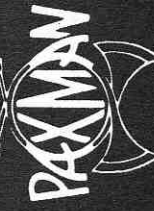
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"NOSTALGIA IS NOT WHAT IT WAS" WRITES PAXMAN'S DESIGNER; "IT DOESN'T NEED TO BE ANY MORE..."

For my first regular Symphony-appointment at 18 (4th Horn, then 2nd, with a series under Eugene Ormandy) I had bought for twenty pounds an old double-horn by Schmidt, of Berlin and Weimar. One regrets to recall that it was quite awful: it was a relief soon to buy a newer, similar model by King, and a younger boy we knew wanted the old one for his first double-horn. The new owner (below) dented it a lot and liked to put the slides in wrong at the back; he used it for an even shorter time, after which I lost track of the old Schmidt, though he too continued with other horns, and did quite well really...

Although that was nearly 40 years ago, the Schmidt stuck in my memory as having something of what a double-horn could be perhaps, in ideal circumstances. Even then, with no helpful horn-makers for thousands of miles, I was scheming over possibilities for these tangles of pipework we clutch and puff into for dear life for so many hours daily. The King was succeeded by three more double-horns of varying origin before (by then in Europe) I managed to have any designs made-up for me, and very soon for others too. We at PAXMAN were soon developing a range of quite revolutionary double and triple descant-horns, as well as different bell-tapers (with leadpipes to suit) for all models, to meet a wide demand.

But my heart remained (as it still does, with no real playing now for over ten years) with the narrower, European F/Bb Double-horns of earlier in the century. Though modern reproductions of them are now being made, these at the very best only perpetuate the faults of their original patterns, no matter how fine in engineering and neat assembly; there is still the trouble around high (written) Bb, the unevenness of response between F and Bb horns, the 3rd-space C# to which you cannot move without a 'kick'. Only PAXMAN have diagnosed and eliminated these failings.

PAXMAN's 'new medium' (so called to distinguish this bore from our very small French-type hand horns) is narrower in leader and bell-taper than any we have yet made; in our regular double-horn it represents the very peak of achievement for this genre of classic European instruments since their introduction. All notes speak clearly (and many can attain them!) right up to the 24th note of the F-horn, the 19th of the Bb-horn — i.e. a high written G — and for this very reason, the lowest octaves also respond with great clarity, down to the 'fundamental' notes.

Although we can build all horns in the three accepted alloys, I am convinced that yellow-brass is best for the 'new medium', but some users also like the more veiled sound and 'feel' of gold-brass; in smaller bores nickel is very shrill and 'tight' to blow, and should only be sought by players really wanting this feature. (Conversely, with wider tapers, nickel is of advantage; yellow-brass may lack slightly in projection and character, and gold-brass is altogether too dull and stodgy in sound.) A detachable flare seems only to affect the weight, and the lacquer-question is really of most concern to those who hate to see it coming off.

Look at the picture (On page 62) of the PAXMAN Model 20 F/Bb Double-Horn in New Medium Bore — and just try, somehow, to get to play one. You will surely agree with the growing numbers of players worldwide who hail it as the best double-horn yet. For Roy Schaberg's 1981 (Potsdam) Workshop both Frank Lloyd and Ifor James had changed to this bore, and in the recent Avignon Workshop the splendid young Bordeaux ensemble under Joseph Hirschowitz were nearly all similarly equipped. Leading schools of playing everywhere are achieving wonders with this bore, with surely few to equal the superb Chicago players.



by Randall E. Faust
Contributing Editor

The November 1978 edition of *The Horn Call* included an article by Douglas Hill: "Small Publishers and Their Music." In this article, he urged our support for these people who work many hours for very little profit. It is heartening, then, to see the development of these publishers who provide us with music in addition to their primary positions as performers, teachers, and instrument makers. Furthermore, it is good to see the development of several new, independent publishers.

Marvin McCoy was the smallest of the four publishers mentioned in the 1978 article by Douglas Hill. However, that article dated from the year 1 B.P. ("Before Prunes"). Since then, McCoy has not only published three volumes of *Prunes*, but a variety of works edited by distinguished hornists from around the world. Only a few of his many new publications will be reviewed in this article. Some will be reviewed in subsequent issues.

Three of the new publications of McCoy's Horn Library are original compositions for the advanced solo hornist.

Four Characteristic Studies For Horn is an attractive set of works employing accessible sectional forms. The pitch organization includes medieval modes (*Pastorale* and *Scherzo*), a 12-tone row (*Viennese Waltz*), and tonal chromatic passages (*Finale—Dance of the Hornets*). In addition to standard meters, the rhythmic organization varies from the unmetered sections of the *Pastorale* to the asymmetrical meters of the *Scherzo*. The composer, Herman Jeurissen, has given us a comparable balance of lyrical and staccato styles in this work which encompasses a range from *c#* to *c*.".

At the 1980 Horn Workshop, Francis Orval won the Meddling Committee's award for "the most notes scored in a playoff week" for his performance of *Three Pieces* by Willy Gouders. It does require the performance of a panorama of pitches from *F* to *d#*". However, the real difficulty in the performance of *Three Pieces* derives from the angularity of the writing and the sudden changes of dynam-

ics and colors. Although aurally challenging at first, the dodecaphonic patterns take on a predictability after some practice. (For example, the last note of the first measure of movement two seems to want to be a *g#* instead of the given *g#*.)

Francis Orval composed *Libre-Free-Fret* for Horn Solo as an examination piece for his students at the Royal Conservatory of Music in Liege. All advanced hornists, however, will find the work a real test. Not only does this work study the contrast between open and stopped colors of the horn, it also explores the microtonal colors created by the use of alternate fingerings on given pitches. Range *E—c*".

Four Characteristic Studies for Horn by Herman Jeurissen, Grade VI, \$4.00

Three Pieces for Horn Solo by Willy Gouders, Grade VI, \$4.00

Libre-Free-Fret for Horn Solo by Francis Orval, Grade VI, \$4.00

Published by McCoy's Horn Library, 3204 West 44th St., Minneapolis, Minnesota 55410.

Medici Music Press is one of the newcomers to the publishing field. A survey of selected works from its plethora of ensemble publications exposes some growing pains.

The *Gavotte from Symphony No. 4* by William Boyce has been transcribed for French (sic) Horn Quartet and French (sic) Horn Trio by Ronald Dishinger. Inspection of the scores reveals, however, that the "trio" is simply the quartet with the second part missing. This feat was accomplished by giving the melody exclusively to the first horn: the other horns only fill in the harmony—with the second having the most dispensable notes. As a result, the first part is substantially more difficult than the others and the second, third and fourth parts are very ungratifying to play. The publisher lists the work as Grade 2-2½. It really should be Grade 3-4 for the first horn and Grade 1 for the others.

Gavotte from Symphony No. 4 by William Boyce, transcribed by Ronald Dishinger for French (sic) Horn Quartet, \$5.00, and for French (sic) Horn Trio, \$4.75. Range *g-f*".

Medici Music Press, P.O. Box 1623, St. Cloud, Minnesota 56301 USA

The *Fugue*, from the *Motet, The Spirit Helpeth* by J.S. Bach has also been transcribed for French (sic) Horn Quartet by Ronald C. Dishinger. Generally, it is a more gratifying transcription to perform—the polyphonic nature of the composition provides more interest than the homophonic *Gavotte*. However, in order to condense the work into the range of the "educational market," the transcriber has changed octaves in many places. This creates a number of problems, including the following: the initial statement of the fugue subject and answer uses the wrong interval, the resonant balance is incorrect for many chords, and the final chord is in the melodic position of the third instead of being in the melodic root position found in the original score. Furthermore, the copy has some printing mistakes—including split measures and an overkill of meter signatures. The range, (from *f—g*"), is within reason for school hornists, but not within the conception of the composer.

Fugue from Motet The Spirit Helpeth—

J.S. Bach. Transcribed by Ronald C. Dishinger. \$7.00, Grade IV. Medici

Music Press, P.O. Box 1623, St. Cloud, Minnesota 56301 USA

Ancora Music has submitted a set of Christmas Carols arranged for Woodwind Quintet by the hornist Curtiss Blake. These colorful arrangements were commissioned by the Northwind Woodwind Quintet, but they are playable by any accomplished student quintet. Unfortunately, the arrangements have been published without scores. The prices listed are for parts only. Grades IV-V.

Lo, How A Rose E'er Blooming—\$5.00,
horn range: *c-Bb*".

Deck The Halls—\$6.00, horn range: *g#—g*".

Infant Holy—\$5.00, horn range: *c'—f'*.
O Come, O Come Emmanuel—\$5.00,
horn range: *a-g*".

Let All Mortal Flesh Keep Silence—\$5.00, horn range: *d-e*".

Ancora Music, 2538 Porter Place, Anchorage, Alaska 99504 USA

The Chestnut Brass Company has submitted two works from its repertory for

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P-M Dubois: IN THE WEST (with piano) 4.25

J.F. Gallay: LA SAINT-HUBERT (3 horns) 10.00

C. Gounod: 6 PIECES MELODIQUES ORIGINALES (with piano) 6.50

Vol. 1 7.25

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R. Schumann: ADAGIO & ALLEGRO (pn. red.) 5.50

J. Stutchewsky: KOL KOREH

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Various (Schein/Mozart/Silcher): 3 DIVERTISSEMENTS 4.75

Alain Weber: PRELUDIO (with hp. or pn.) 6.50

William Zinn: ROMANCE (with piano) 4.00

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BOOK REVIEW

An ever-current subject is discussed in *Tensions in the Performance of Music*, edited by Carola Grindea. This volume consists of a collection of essays by a variety of authors representing various musical and scientific viewpoints. These include: "String Playing"—Kato Havas, "The Conductor"—Vilem Tausky, "The Composer"—Alfred Nieman, "Voice Production"—Walther Gruener, "Actors and Opera Singers"—Leigh Howard, "The Alexander Technique"—Nelly Ben-Or, "Piano Playing"—Gervase de Peyer, and "A Psychologist's Perspective"—Paul Lehrer. Hornists will find several applicable concepts from the "fluid flow" of Kato Havas to the psychological prescriptions of Paul Lehrer. If there are any weaknesses in this book, they are its brevity and its lack of a bibliography. On the other hand, many bibliographical references are given within the articles for those who want to pursue the subject in greater detail.

Tensions in the Performance of Music
edited by Carola Grindea. 157 pp.
\$9.95 — Paperback
Alexander Broude, Inc.
225 W. 57th St.
New York, New York 10019 USA



brass quintet: Mussorgsky's *Promenade* from *Pictures at an Exhibition*—arranged by Mark Huxsoll and *Schuykill Punch: A Rag* by Jay Krush. The Huxsoll arrangement of the *Promenade* places range demands upon the trumpet players, but it is a sonic success. Jay Krush, tubaist with the Chestnut Brass Company, has written award-winning compositions in contemporary styles. However, in this rag he has managed to mix a nineteenth-century style in Philadelphia drinking water and come up with a tasty brew indeed!

Promenade for Brass Quintet—Modeste Mussorgsky. Arranged by Mark Huxsoll. Score and Parts \$4.00. Grade V. Horn range c-a.

Schuykill Punch: A Rag for Brass Quintet by Jay Krush. Score and Parts \$5.00. Grade IV. Horn range a-f.

The Chestnut Brass Company
Sole Agent: The Unicorn Music Company, Inc., 170 N.E. 33rd St., Ft. Lauderdale, Florida 33334 USA

The continuing and growing interest of hornists in jazz requires that horn teachers look into pedagogical materials beyond the traditional methods. Jamey Aebersold has three volumes which should receive consideration by horn teachers. Each volume consists of a set of records and an accompanying booklet. Using these materials will not necessarily make a person a jazz musician. (Kopprasch can't guarantee one an orchestral position either.) However, these volumes could assist in the development of jazz technique, traditional technique, ear training, and transposition. (The enclosed parts are in C, Bb and Eb. As a result, transposition will be necessary.) The author recommends the following sequence for study: Volume 24, Volume 1, and Volume 21.

Volume 24: *Major and Minor*—Covers all major and minor scales in all twelve keys. \$11.95.

Volume 1: *A New Approach to Jazz Improvisation*—Covers melodies, modes, scales, and blues. \$8.95.

Volume 21: *Gettin' It Together*—Application of previously learned techniques using modulations by circle of fifths and chromatic progressions. \$9.95.

Jamey Aebersold, 1211 Aebersold

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Nearly 900 pages containing more than 300 articles on every imaginable brass playing and teaching subject. From 34 years of *The Instrumentalist*, this volume is a gold mine of practical teaching tips, useful playing hints, brass instrument history, and repair and maintenance techniques. In the *Brass Anthology* band and orchestra directors, private teachers, performers, and students will find the last word on warm-ups, articulation, breathing, embouchure, intonation, mouthpieces, and literature. Illustrations, photographs, charts, music examples, and diagrams enhance articles written by noted brass teachers and performers like Roger Bobo, Philip Farkas, R. Winston Morris, Harvey Phillips, and Maurice Faulkner. The newest ideas accompany time-proven practices in this indispensable comprehensive volume. The *Brass Anthology*, conveniently indexed for quick reference by title, subject, and author, is available only from the Instrumentalist Company. The newly revised 1980 edition is now available. **\$33, hardbound, 886 pages.**

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The Instrumentalist is written for band and orchestra directors and teachers of the instruments in these groups. Your \$15.50 (subscription price) will be well spent: it will reap results that are not only practical in terms of teaching success, but personal in terms of your own increased musicianship and knowledge of music. We feature interviews and articles with and by famous musicians — performers such as Phillip Farkas, conductors such as Frederick Fennell and Armand Gabriel, and composers such as Francis McBeth — and articles pertaining to all aspects of school music teaching. In addition we feature reviews of the latest music for band, orchestra, and ensembles; and our clinic section gives practical advice for learning, teaching, and performing on all the instruments.



RATES

The *Instrumentalist* is published 12 times annually. Subscription rates: \$15.50 for one year; \$28 for two years; \$40 for three years. (Add \$5.50 per year for foreign subscriptions.) All orders payable in U.S. currency.

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

MUSIC REVIEWS

by William Scharnberg,
Contributing Editor

W. A. Mozart
Horn Concerti K. V. 417, 447, 412/514, 495
(published separately only)
Edited by Hermann Baumann (\$7 each)
McCoy's Horn Library (3204 W. 44th St.,
Minneapolis, MN 55410)

Hermann Baumann's interpretations of Mozart's *Horn Concerti* are now available in a very high-quality edition. Those readers familiar with Marvin McCoy's publications know that corners have not been cut with either the printing or editing, complete with edited piano accompaniment (at long last) and Herr Baumann's cadenzas.

There may be less expensive editions, but to date there are none better.

Antonio Vivaldi (arranged by Marvin McCoy)
Largo for Horn and Piano
McCoy's Horn Library (\$3)
Duration: ca. 1 minute; Grade: 3

If you are a high school student (or professional) looking for a relatively easy solo to perform for a church service or recital, look no further. Mr. McCoy has arranged the 'cello solo from the slow movement of Vivaldi's *Concerto in F Major for Two Horns* (P. V. 320) and it works very well.

Francis Orval
Libre-Free-Bei (1981)
McCoy's Horn Library (\$3)
Duration: ca. 3.75 minutes; Grade: 6

As stated in the bi-lingual preface, this solo was written in 1981 as the required work for Orval's students at the Royal Conservatory in Liege.

A wide range (written F to c") together with interjections of glissandi, stopped horn, trills, harmonic-series flourishes, and quarter-tones serve to relieve the solo's twelve-tone idiom. The drama and diversity of the work rank it with the better literature for solo horn. The only weakness might be the suggested quarter-tone (and color) fingerings which may need to be modified by some per-

formers due to the intonational characteristics of individual horns.

Franz Strauss (edited by Thomas Bacon)
Fantasie ueber den Sehnsuchtschwazer von Schubert, Op. 2
McCoy's Horn Library (\$7)
Duration: ca. 8.5 minutes; Grade 5

For Franz Strauss fans here is another you will enjoy! Written in a free theme and variations fashion preceded by a slow introduction, the work is reminiscent of Strauss' *Thema und Variationen*, Op. 13. This is pure nineteenth-century valved-horn writing complete with a closing "Rondo Russien" and *piu mosso* coda.

Charles Gounod (edited by Daniel Bourgue)
Six Melodies for Horn and Piano
McCoy's Horn Library (\$9)
Durations: ca. 1-2 minutes each; Grade: 3-4+

Daniel Bourgue found these Gounod melodies in a Parisian library; they were dedicated to Gounod's friend, Auguste Raoux, the famous horn maker and player of the nineteenth century.

As a collection these predictable melodies could be used as accompanied lyrical etudes. Individually each could be performed as an example of a poetic Gounod aria.

Henri Chaussier (edited by Daniel Bourgue)
Elegy for Horn and Harp or Piano
McCoy's Horn Library (\$4)
Duration: ca. 3 minutes; Grade: 4-5

Perhaps the historical significance of Chaussier (b. 1854) as the inventor of the "omnitonic" horn and premier performer of Saint-Saëns' *Morceau de Concert* overshadows the musical quality of this *Elegy*. Written in a harmonically and melodically anticipated manner, the solo is unique in that the accompaniment was written with the harp in mind. Daniel Bourgue offers simpler versions of a couple higher passages, thereby making the solo more possible for younger performers.

Michael Haydn (arranged by Marvin McCoy)
Nach der Wandlung for Horn, Soprano or Flute and Organ
McCoy's Horn Library (\$5)
Duration: ca. 5 minutes; Grade 5

This aria is taken from Haydn's *Deutsche Mass*, which makes it well-suited for either a religious setting with the soprano conveying the German text or a formal occasion with either the soprano or flute. The abundance of elegant passages make the work very rewarding to perform and the tessitura of the horn part is only moderately high (c-c"), with some flexibility required. The soprano/flute part is less demanding in tessitura (f-a') and flexibility.

Douglas Hill (compiler)
Twenty-Seven Rare Horn Duets
McCoy's Horn Library (\$7)
Grade: 4-5

Professor Hill states in the preface that these duets come from three pre-nineteenth-century works intended for natural horn: *Nouveau Manuel du Veneur* (2nd ed.), *Les Fanfares des Equipage Francais* and *The Compleat Tutor for the French Horn*. This compilation makes an excellent addition to our libraries for transposition study, practice on the open horn, and for occasions which require hunting horn duets.

Domenico Scarlatti (revised and edited by Douglas Hill)
Sonata XIII (K. 96) for Horn Trio
McCoy's Horn Library (\$7)
Duration: ca. 3.5 minutes; Grade: 6

From Douglas Hill's prolific pen we have a very challenging transcription that demands some of Professor Hill's performance attributes: excellent flexibility, range, technique and endurance. The result is a miniature *tour de force* for three virtuosos (or students who have not been warned that the horn is difficult to perform in public).

G. P. Telemann (transcribed by Michael Hoeltzel)
Konzert Nr. 2 [F-Dur] fuer Vier Hoerner in

F [es]
McCoy's Horn Library (\$7)
Duration: ca. 6.5 minutes; Grade: 6

Here is another very demanding transcription, this time of a three-movement concerto by Telemann that works very well for four horns. It seems that because of the high tessitura of all four parts, the E-flat transposition suggested by Herr Hoeltzel (or an even lower transposition) might be wise. If you too like those Baroque half-step suspensions, the slow movement will be worth the price of admission.

Anton Bruckner (arranged by Michael Hoeltzel)
Andante [Des-Dur] fuer Vier Hoerner oder Tuben
McCoy's Horn Library (\$5)
Duration: ca. 1 minute; Grade 5—

Some of you may remember this work as conducted by Herr Hoeltzel at the 1980 Horn Workshop. Although the source of this arrangement is not stated, the very brief work is a fine lyrical addition to the quartet repertoire, reminiscent of Bruckner's orchestral quartet writing.

Gioacchino Rossini (arranged by Marvin Howe)
Quando Corpus for Horn Quartet
McCoy's Horn Library (\$5)
Duration: ca. 4.5 minutes; Grade 5—

Arranged from an a cappella vocal quartet, this is a beautiful and very functional publication that can easily be modified to any desired length for most solemn occasions.

Johannes Brahms (transcribed by Verne Reynolds)
Festive and Memorial Music, Op. 109 for eight horns
A Moll Dur Publishing House (P.O. Box 2258, Virginia Beach, VA 22452)
Duration: ca. 10 minutes; Grade: 5+ (\$6)

Many of you may know the three-movement double-quartet choral original,

Included in the fifty-page text are discussions and exercises to encourage more efficient performance through training. Subtitles include: Practice, Warming Up, Awakening the Muscle Fibres, Physical Condition, Charging Up, Learning Technique, Systematic Exercises for Passages with Difficult Fingerings, Breathing Technique, Physical Margin, Quantitative Training, Developing Your Strength, Isometric Training, Concentration Exercise, Practicing Intonation, and Nerves. Thereafter follows several X-ray photographs of brass players embouchures performing various ranges, with commentary about mouthpiece angle and tongue position.

Although much of the text may only be of interest to those persons with academic intent, there are some excellent exercises designed to build physical ability in us all.



so you know what a wonderful work Professor Reynolds has transcribed. The typically thick texture offers challenging parts for the performers, but likewise demands a fine ensemble to balance and clarify the lower voices. The conductor might study choral recordings of the work and possibly modify the suggested tempi to coincide with a more traditional approach.

Bernard Krol
Ballade, Op. 73 "Notre Pere des Chasseurs" for Double Horn Quartet
 Bote & Bock, Berlin (Associated Music Publishers, NY) (\$20)
 Duration: ca. 6.75 minutes; Grade: 5+

The best attributes of this work are its relatively brief sections that give considerable contrast, its non-taxing parts for double quartet, and a great deal of counterpoint and rhythmic activity that makes for interesting individual lines. The harmonic style is Hindemithian in its periodic assertion of primary triads amidst a contrapuntally dissonant texture, and its movement from section to section by common-tone connections. The work is uneven in quality, with some excellent writing in the faster sections. Again, it would take a fine ensemble to clarify and balance the texture.

Bengt Belfrage
Practice Methods for Brass Players (based on physiological factors)
 Edition Wilhelm Hansen, Stockholm
 (1982) (DM 9=ca. \$4)

Thanks to Paul Mansur for sending this new publication for review! Not since Fred Fox's *Essentials of Brass Playing* has there been a publication so well aimed at the physiological aspects of training and performance. Written by a trained athlete-turned-horn-player, Bengt Belfrage draws parallels between training programs for both athletes and horn players in the areas of: "planning of exercises, training, warm-up, physiotherapy, damage prevention, learning coordination-technique, over-compensation, and isometric training."

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THE FOURTH HORN PART OF THE ADAGIO CANTABILE MOVEMENT OF BEETHOVEN'S SYMPHONY NO. 9 [OP. 125] IN D MINOR

by Ed Huckleby

"The adagio is perhaps the most tenderly, compassionately human of all the movements that Beethoven wrote during the last ten years of his life..."¹ This statement, describing the third movement of Ludwig van Beethoven's Ninth Symphony (op. 125) in D Minor, characterizes the feelings which have been expressed by innumerable authorities concerning the beauty and charm which are intimated to the listener of this work. Since the purpose of this study will be to isolate and discuss a specific part of this movement, that of the fourth horn, it is decidedly necessary that the reader have at least a passing knowledge of the personal and social conflicts which were taking place in the life of the composer during the period of time in which he was working on this his ninth and final symphony.

Beethoven had become totally deaf about the time the first sketches of his Ninth Symphony began to appear in late 1817 and the first months of 1818. He was faced with failing health, loneliness, and financial difficulties. The death of a brother, Caspar, in 1815 had left Beethoven with the added responsibility of the guardianship of Caspar's son, Karl. Although Beethoven developed a great love for his nephew, the added burden only intensified the stress and strain under which the composer was forced to work. An entry in Beethoven's diary, dating from the early part of 1818, verifies that the composer's lot had become almost unbearable:

God, O God, my Guardian, my Rock, my All, Thou seest my heart, and knowest how it distresses me to do harm to others through doing right to my darling Karl. Hear Thou unutterable! hear Thy unhappy, most unhappy of mortals.²

It was in this state of mind and affairs that Beethoven began work on what the writer considers to be his most spiritual and most humanistic composition, the "Choral Symphony." Perhaps the very na-

ture of his chaotic situation led him to search for the "joy" which was depicted in Schiller's "An die Freude," the text which Beethoven later used in the last movement of the symphony. Conjecture of this sort seems to be the consensus of opinion among the authorities who have concerned themselves with the "third period" of Beethoven.

Although the Adagio Cantabile is somewhat overshadowed in the Ninth Symphony by the more noted last movement, it is, nonetheless, a most sensitive work; however, Beethoven has cast aside any observance of the principles of unity. In fact, Berlioz³ felt that it could actually be considered as two distinct pieces rather than one. A main theme is introduced in the key of B flat and in common time, followed shortly by another completely unrelated melodic statement in D and triple meter. A shift is then made back to B flat and the original melody. This rather disjoint procedure is followed throughout; nonetheless, the beauty of the melodies and expressions of sheer musical emotion tend to favorably overshadow any lack of formal propriety.

It is an immense work; and, when once its powerful charm has been experienced, the only answer for the critic who reproaches the composer for having violated the law of unity is: *So much worse for the law!*⁴

It is, however, the fifth section of the movement, or the second variation of the first theme, with which the writer is primarily concerned. It is here that the most unusual of Beethoven's writings for the horn may be found. The fourth horn is given a hauntingly beautiful, yet almost

¹ Martin Cooper, *Beethoven, The Last Decade* (London: Oxford University Press, 1970), p. 312.

² George Grove, *Beethoven and his Nine Symphonies* (London: Novello & Co., Ltd., 1896), p. 318.

³ Hector Berlioz, *Beethoven's Nine Symphonies*, trans. by Edwin Evans (London: William Reeves Publications, 1958), p. 109.

⁴ *Ibid.*, p. 110.

unplayable melody¹ which, at the time of its conception, required elaborate usage of "hand-horn" techniques. These techniques were the only means of producing chromatic tones on the natural horn of this period. Baines describes the procedure as follows:

In *hand horn* technique, formulated by the player Anton Hampl of Dresden in the middle of the eighteenth century, the right hand is placed in the bell so that by stopping the bell in various ways harmonics can be flattened or sharpened to supply all semi-tones absent from the natural harmonic series... The inevitable differences, faint or marked, in the quality of the stopped notes were on the whole accepted by audiences as adding to the charm of horn solos rather than the reverse, and in France particularly the hand horn was abandoned only with reluctance after valves came in.²

Thus, the natural limitations of the horn may well have been accepted as intrinsic and merely overlooked by the audiences of the period.

There is, however, another theory concerning the playing of this passage as well as the reason for its appearing in the fourth horn part. This theory presumes that Beethoven "knew a player who possessed a primitive specimen of the two-valved Ventili-horn, on which such passages would be reasonably easy, except for the large leaps which are troublesome even to the modern player."³ This concept receives considerable support from the fact that the Ninth Symphony was the first in which Beethoven employed four horns, thus partially corroborating the possible implication that he may have had a special player in mind when he wrote the fourth horn part.

Whether intended for the natural horn or "Ventili-horn" the notes written for the fourth horn in this movement are probably the most ingratiatingly difficult to be found in the whole of Beethoven's symphonic literature. These dominantly melodic lines, moreover, point to the fact that Beethoven played a considerable role in the redevelopment of the horn as a melodic instrument. This was owing

mainly to two developmental factors. The first was the development of the crook which came into use about the middle of the eighteenth century and allowed composers more freedom in the use of the horn in modulatory passages. The second was the discovery of the "hand-horn" or "stopping"⁴ techniques to which the writer has alluded previously. Other examples⁵ have been cited from the Adagio Cantabile which reassert the fact that Beethoven has utilized the horn to its fullest capacities in order to establish its importance as a melodist.

Whether or not a double-entendre was intended when the phrase was written, George Grove has provided a most fitting analytical summary of the fourth horn part of the Andante as seen through the eyes of a hornist:

The fourth horn was in his [Beethoven's] good graces all through the movement, and a hornplayer might well choose to have *engraved on his tomb* the beautiful notes which are given to his instrument...⁶

¹ See Appendix, fig. 1.

² Anthony Baines, *European and American Musical Instruments* (New York: The Viking Press, 1966), p. 134.

³ Robin Gregory, "The Horn in Beethoven's Symphonies," *Music and Letters*, v. 33 (1952), 303.

⁴ It should be noted here that there is a distinct difference between the "stopping" of the early nineteenth century and the later discovery that it is possible to produce stopped tones a semitone above the pitch of the open note. Stopping of this type gives more certain control, since the pitch of the stopped note is a clearest semitone above the open note. It seems certain that the players of the hand-horn had not discovered this technique.

⁵ See Appendix, figs. 2 & 3.

⁶ Italics mine.

⁷ George Grove, *Beethoven and his Nine Symphonies* (London: Novello & Co., Ltd., 1896), p. 368.

strung along the seafloor; except when the wind blew it away, that is. The tide proved a bit of a problem. When the tide was out, the water was quite distant, necessitating a long trek over the muck that was left behind, just to be near the water.

At those times, I usually stayed nearer "dry land" and played *pianissimo*, rather than musing my shoes and horn case. On the other hand, when the tide was coming in I had to keep checking its progress. I played with my bell pointing out to sea, so the water would often sneak up on me, and I would have to gather everything up and move away, often several times in one session. I sometimes had an audience—three French boys once asked me to play *The Marseillaise*. At the end of these sessions I scraped the kelp off my case, dried off my music, and went home.

Once I was in my room and I heard... brass music! I immediately traced it to the Salvation Army Citadel down the street. Eventually I sat in on a rehearsal to listen and was asked if I was the seafloor horn player. Evidently most of the band had heard me or heard of me! I had no idea my infamy was so widespread.

At this point I should add that I also had a flute and four tin whistles. The flute was a gift from my mother: "If you go abroad you can't possibly take your horn. Flute is nice and it's a lot smaller."

My co-workers were intrigued by all this practicing and once came *en masse* to my room, demanding a demonstration. I played for them, and we eventually had a tin whistle quartet improvising on *God Save the Queen*.

Worthing is not exactly a lively place—it's more of a retirement community, actually—and in the summer the musical life is practically nonexistent. One day, though, something peculiar happened. As I was walking home from work I passed three men who greeted me. I said "Hello," and one of them said, "You're not English, are you?" I answered, "No, I'm American." One of them asked, "Do you know Alan Civil?" I was floored. Very few people came close enough to recognize me when I practiced, and I was sure I'd never seen these men. The man continued, "He just came back from Oregon—that's in America." Evidently, they knew him from a pub—a way of life in England. I was

unable to either confirm or deny what they said, however.

In mid-July I went to my first concert—the Academy of St. Martin-in-the-Fields at Chichester Cathedral, by candlelight. It was utterly breathtaking.

My first trip to London included a concert by the Philip Jones Brass Ensemble. Afterwards I talked to Mr. Jones. He had lived in Worthing a year, and said that "The seafloor is the best place in the world to practice. The acoustic (sic) is so bad that you sound wonderful anywhere else!"

Other trips included concerts by the Royal Philharmonic, the BBC Symphony, and the BBC Scottish Symphony Orchestras—the last of these with Barry Tucker well playing the Britten *Serenade* and Mozart's *Concerto No. 2*. After the BBC concert, which included *Till*, I lurked outside to meet Alan Civil, whom I found delightful. He was also quite popular with the audience, especially the promenaders—those of us who bought cheap proms tickets and stood in front of the stage during the concert. During onstage warm-ups a group of these people shouted a good-natured unison message to him, which started the whole orchestra laughing.

I stopped in at the Paxman shop to have a look around. Two men were playing horns in the showroom when I arrived, and they told me to take a horn and join them in some trios. We were soon joined by a student and two of the Paxman people, and ended up playing sextets. An audience gathered outside the showroom window, and someone suggested putting a hat outside to make the best of the situation. Finally this fun group split up, and the two original players and I walked to nearby Covent Garden, an outdoor market behind the Royal Opera House, for some orange juice. They told me they were freelance players, both formerly in the Philharmonia. Tony Gladstone was to play with the BBC Symphony that night, and Graham Warren was at the National Theatre.

Travelling to London and staying in hotels got to be expensive, so I decided to move there. At the end of September I got a job in a hotel near the new Barbican Centre—the home of the London Symphony and English Chamber Orchestras, as well as the London home of the Royal Shakespeare Company. The Barbican Centre is a beautiful complex of concert hall, theatres, cinemas, library, art gallery, and restaurants. It is situated on the Barbican Estate—a maze of apartments, offices, fountains, and small shops, many of which have yet to open.

I lived in a room in the hotel and practiced in the basement car park. The acoustics were great, but there was no heat.

One day I saw a notice that an amateur orchestra needed a horn, so I phoned the conductor, and was soon one of two horn players in the Camden Symphony Orchestra. The other player, Richard, is an accountant, I believe. The conductor, Anthony Connery, is a former R.P.O. violinist. The strings were notorious for their tardiness to rehearsals; which prompted someone in the back row to ask whether the conductor happened to have any wind quintets. Richard and I shared the parts (often all four of them), and I once arrived late to a rousing rendition of the *Eroica* by orchestra and one horn.

On October 7 I went to a prom performance of *Siegfried* at the Royal Opera House, Covent Garden. Since it was a prom performance I feared I would have to stand for all four hours, but fortunately on this occasion the promenaders chose to sit on the floor. Even that had its painful moments, since my feet went to sleep several times during the performance. The performance itself was excellent, and bravo to the horn soloist!

On October 24, I went to see the City of London Sinfonia at the Queen Elizabeth Hall. Before the concert I was taken backstage where Frank Lloyd introduced me to Ifor James, the evening's soloist. That was one of the most memorable occasions of my entire trip. Ifor was second on the programme; after the Elgar *Introduction and Allegro* he was to play Mozart's *Concerto No. 3*, and after the interval, the London premiere of the *Rondeaux for Horn and Orchestra* by Peter Racine Fricker. The concert ended with Schubert's *Symphony No. 3*.

It was fifteen or twenty minutes before the concert was to begin. He was in high spirits, joking with everyone and having a grand time. He sat down and talked to us

for a few minutes, asking about my horn and where I practiced. He said that a car park can sometimes have excellent acoustics, but cars can be good places to practice, too. He then told us the various ways to practice the horn while driving, depending on which side your steering wheel is on, and whether or not you have a screw-ball horn. The next topic of discussion was a magic show on television the previous night that he'd found especially intriguing. And so it went.

The concert, of course, was wonderful. During the interval he stopped to say hello to me, and I complimented him on the Mozart, especially the rondo, which went at a nice tempo. Since we were talking about fast music, he commented that when Frank gets going, no one can keep up with him. That I can well believe. The first time I heard a tape of him I stopped dead in my tracks, knowing full well that what I was hearing was impossible. But not it's not impossible...it's Frank Lloyd!

November 9 I saw Messiaen's *Des Canyons aux Etoiles* performed by the London Sinfonietta. Phillip Eastop dazzled the audience with some of the most spectacular special effects I've ever heard. When the conductor acknowledged him at the end, the audience nearly went wild.

All together I saw thirty concerts, twenty-four of them in the three months I lived in London; one opera; seven musicals and plays, including *Macbeth* at Stratford-upon-Avon; and seven films, including three silent films accompanied by the Wren Orchestra of London (live!).

The Israeli Philharmonic Piano Quartet stayed at my hotel for a week or two, and because of my interest, I usually served them in the restaurant. During their stay they often told me what they were playing, and where their concerts were to be—they stayed in London, but performed all over the country. It was an enjoyable alternative to tourists and businessmen.

One of my interests is folk instruments, and I was lucky enough to try some new ones in London. At a folk concert I met someone who later gave me a lesson on Northumbrian smallpipes. They're played with a bellows, which is a bit difficult to coordinate, and have a soft, lovely sound.

I eventually bought myself a set of Highland bagpipes (the noisy ones), with which I'm presently struggling.

The world's most famous didjeridu player, Rolf Harris, stayed at our hotel, as well. He showed me how to play his instrument, which is basically a big stick hollowed out by termites (remember, we play garden hoses!). He also gave me a short lecture-demonstration on circular breathing—all this in the restaurant while I was supposed to be working! Rolf is very famous in England, as well as in Canada and Australia for his television shows, paintings, photography, and his songs, including *Tie Me Kangaroo Down, Sport*, and *Two Little Boys*. Christmas Eve he gave two performances of *Coojeebear* and the *Monster* for narrator and orchestra with the LSO at Barbican Hall. He arranged to get me a ticket, so I went, not knowing exactly what to expect. During the course of the evening he stopped to explain the trombone and horn to the predominantly under-ten audience, asking the principal players to demonstrate their instruments, and even saying that the basic horn is twelve feet long. Cheers to Rolf Harris for furthering the cause of the horn in England!

I made numerous trips to cities outside London. One of these was to Cardiff. I had planned to find a guest house once I got to Cardiff, but I was invited to spend the night with the girl who sat beside me on the bus, who turned out to be a violinist at the University of Cardiff.

My last big trip was to Dublin and Belfast. I stayed in a guest house in Belfast, and during breakfast I heard music mentioned. I was soon in conversation with Ewan Easton, a freelance tubaist from the Yorkshire Moors, who was doing children's concerts in Belfast. We discussed orchestras and brass players, ("The best brass bands in the world are in Yorkshire.") Then I asked him the big question: "Just how dangerous is Belfast?" He replied that nothing's ever happened while he was there, but he still has to phone his fiancée every night to say he's still living. I asked him what there was to see in the city, and he directed me to a pub. Actually, the Crown Bar is a monument in the care of the National Trust. Inside it's so elaborately decorated it looks more like an

opera house than a pub.

My overall favorite orchestral performances from six months of concert-going were the BBC's *TVL*, the RPO's *Don Juan* and Mahler's *Symphony No. 1*. Honorable mention goes to the LPO for the *Alpine Symphony*. I was fortunate enough to see all five of London's major orchestras, and many of the smaller ones as well, in some of the world's finest concert halls. Sometimes I had to choose between several concerts that all looked good. Most of the people I met were very nice—far from the American stereotype of the aloof, starched Englishman. The musicians, and particularly the horn players, were exceptionally warm and friendly.

I didn't want to leave England, but at the end of six months my work permit expired and I had to return to the United States. There are so many great orchestras and musicians in London that I've come to believe it to be *horn players' heaven*—and I'm dying to go back.



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