

The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

April, 1984

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The Horn Call

April, 1984

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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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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 Beiträage unserer Leser zu Themen unseres Interessenkreises. Es wird bleiben; wir behalten uns notwendigerweise das Recht vor, Leserbrief gekuerzt zu veroeffentlichen. Alle Briefe muessen 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.

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

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

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

LETTRES AU REDACTEUR

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

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

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

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

LETTERE AL REDATTORE

Osservazione dal redattore: Il comitato editore della Societa desidera incoraggiare i soui 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 lungezza di piu di 300 parole e necessariamente vogliamo riservare i diritte 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

When Meir Rimón arrived in Guadalajara to perform with the **Orquesta Sinfonica de la Universidad de la Autonoma Guadalajara**, he possibly expected to set the theater afire but not quite to the extent that he did. After a fine performance of the Strauss First Concerto, Lev Kogan's Hassidic Rhapsody, and an encore performed on garden hose, the orchestra launched into the Brahms First Symphony. As we were completing the first movement, the audience unexpectedly began to get up and leave with a great deal of noise. We knwe that we did not measure up to the performance level of the first half of the program; but neither did we think we were a "bomb." As we watched, smoke began pouring out the left side of the theater and we all beat a hasty retreat to the outside.

Being Mexico, the cause of the smoke was never acknowledged. Most persons say it was caused by some lights that fell over; some like to think it was a smoke bomb. But, in any case, we were glad that Meir was there with his garden hose to put out the flame.

Renee Redman Chadash
Rebecca Asher

It is a tragedy to come home to find that you have been robbed and your instruments, your horns are gone. It has happened to me and I am sharing these hostile and tremendously personal feelings with others in hopes that they will be careful with their horns or anything that is of value to them and make sure to have

insurance on those items.

I owned two horns—a Holton 179 and an Alexander 103. I had paid for both of those instruments myself. I had played solo recitals, orchestra concerts, in quintets, chamber groups, church gigs, duets, trios, quartets, countless hours of practice, good lessons and bad lessons on those horns. They took me on adventures thousands of miles away from home and back again. I have seen and heard and played in great halls and on so many stages because of those horns and in less than an hour and a half of unsupervised time they are gone. Whoever took them did not even bother to take the Alexander's case. My Alexander, the horn I babied and took such good care of is banging around in the back of someone's truck and there is nothing I can do about it. The only bright spot about this entire affair is that I am insured and will be able to replace them. More than likely, though, I will never see my very first horn or my beautiful Alexander again.

To all horn players, all musicians everywhere, be careful to the extremes with your instruments, make sure they are adequately protected by insurance, and if you should come across my horns please notify the police and also me. The serial numbers, descriptions, and police reports are on file with the Shreveport, LA Police Department.

Stolen from 3630 North Market Street, Shreveport, LA on 09 December 1983 approximately between 10:30AM - 12:00 PM;

Holton 179 SN 544659

-most of the lacquer has been removed, black Holton cloth-covered case is scuffed and frayed at the corners, there is a yellow/red/orange shoulder strap on the case and an IHS sticker on one side, inside besides the horn is a stone-lined mute and Holton MDC mouthpiece.

Alexander 103 Number on the horn is 75A12

-this horn is without the case, unpolished brass, Lawson leadpipe number FB114-125, screw bell, a matched set of 1939D dimes on the valve keys, there is a small hole in the tubing located where the left thumb rests that has been wrapped with electrician's tape, Giardinelli S15 mouthpiece was on the

horn.

Sincerely,
Elizabeth Shaw
3630 North Market Street
Shreveport, LA 71107
318-221-3880 with any info.

I have embarked upon a project which I hope will be of practical benefit to ensemble-minded hornists. Could you find room to include the following notice in the letters section of the next **Horn Call**?

My registered D.M.A. project consists of a selectively annotated bibliography of music for large horn ensemble. If persons reached by **The Horn Call** have or know of works (original or transcriptions) in manuscript or locally published that they would like to have listed or made available to a larger public, please get in touch with me. (Works must be for five or more horns, but may include a few "secondary" instruments.) Writers may alternatively: 1) send me a copy of the work, which will be returned with all postage costs, or: 2) send name of composer (or arranger) and composition, instrumentation, date, approx. length, grade (1-6), high range (hn. 1), low range (low hn.), special effects, a style description and/or other brief appropriate comments, and availability (who and where to write, cost, etc.). I'm of course also interested in music from non-American sources. Communications should be addressed to:

Thomas Tritle, c/o Horn Dept.
School of Music, U. of Iowa
Iowa City, Iowa 52242, U.S.A.

Editor's note: The following letter was forwarded from Burton Hardin, Host for the 15th Workshop. Mr. Yapp, readers will recall, sent in the photo and news announcement concerning the Atlanta Horns in the October 1983 issue.

Dear Mr. Hardin,
My friend Bob Yapp died on Dec. 7 sit-

ting in a wheelchair listening to music. He had the Shrine Band Director of Atlanta play (themes from) Brahms Third on a Flute at his funeral.

Mr. Hatch and I feel making the trip to Charleston was the one last thing he wanted to do. Thanks again for making it possible for him to attend.

A friend,
Mrs. Preston (Frances) Shade
Box 334
Kansas, IL 61933

Oh, Paul, Paul..! I refer to your third 'Mansur's Answer' on p. 11 of the October 1983 issue which has just been delivered, in which you deplore the British Horn Society's Newsletter describing **The Horn Call** as 'biannual' (rather than 'semi-annual') as being wrong.

Now I enjoy almost every week—in fact, quadri-lunationally—baiting the great John Wates (Oxford graduate) himself, about his atrocious grammar, syntax, etymological gaffes and even spelling, and do this from the surely unassailable standpoint of a few months as 17-year-old undergraduate at the University of Sydney. I should not consider you as poacher on my preserves, and indeed would eagerly join you in this sport, if only you were correct.

You really must concede us our limey preference for recourse in choice of words to the **Oxford English Dictionary**, q.v. as follows: 'BIANNUAL appearing etc. twice a year;' it also cites SEMI-ANNUAL with the same meaning. BIENNIAL (which you may have had mistakenly in mind) means 'once in every two years;' I am glad that **The Horn Call** is not biennial. On reflection, I do not think that John can have written the piece which worried you.

In your same issue (p. 7) I also welcomed our dear friend Ib Lanzky-Otto's timely (though sadly necessary) explanation of his absence from Avignon, which he confided to me personally later in Denmark. Of the French event I regret that I too have a complaint; in the preceding April (i.e. 1982) I had sent advance-payment for meals, hotel-booking deposits

etc. for our party of four, and although we have all the evidence that the Banker's Draft was paid-in, I had to rush around on arrival to obtain (luckily) accommodation for us and meal-vouchers, for all of which we had to pay again. Not during the entire period of more than 1½ years has a single reply to any of my fully-documented communications been forthcoming, despite personal application to the host who (most embarrassingly) is also a friend and colleague, frequently met at I.H.S. and other gatherings. I have hesitated long before writing this, but am encouraged to do so by your kindly words on the subject recently, as it may concern fellow I.H.S.-members.

Yours Sincerely,
Richard Merewether

Ah, Dick, Dick! Mea culpa, as they used to say, in old Pompeii. My Webster's Dictionary and my Random House Unabridged both agree with your Oxford. Obviously some sort of conspiracy. This language of English is truly a marvel! "Biweekly" means once every two weeks; "Bimonthly" means once every two months; "Bicentennial" means once every two hundred years; but "Biannual" means "semi-annual!" This is 1984. Black is white and white is black.

My unabridged dictionary indicates that the above words may be loosely used to indicate exactly the opposite meanings of "semi-weekly" and "semi-monthly;" and "biannual" can also mean "once in two years." Obviously this is Queen's English; the Queen of Hearts, that is. "When I use a word it means precisely what I intend for it to mean!" Etymologically, it seems clear that "biannual" and "biennial" should be identical in meaning. But then, there are those synonyms of "combustible" with "flammable;" and "incombustible" with "inflammable." Oops! Sorry about that!

Happy New Year to all members of IHS. We are most appreciative of all the letters and support received in support of holding the 1985 Horn Workshop in Israel. Your letters and advice will be considered

in future planning.

We shall, unfortunately, not be able to host a workshop in 1985. A tour by the Israel Philharmonic to Japan and the U.S.A. with Leonard Bernstein has been scheduled for the time set for the workshop. We shall try to find another time in the future. Thank you, again, for your support and encouragement.

Meir Rimon
Yaacov Mishori
(Israel Horn Club)

Dear Dr. Mansur:

Looking through some of my old issues of the **Horn Call** I noticed an article by Gary Gardner, which was a review of his Selmer 77 horn. I enjoyed reading his review very much and found it very informative. Reviews of new horns make it possible for horn players to keep abreast of the new developments that are always occurring in the manufacture of horns. Unfortunately I have not seen any other reviews of horns in the **Horn Call** since.

I am enclosing an article reviewing the Finke Triple horn, which I hope that you will be interested in using for publication. Finke horns are still largely unknown to horn players despite their high quality and the revolutionary improvements incorporated in their design.

I am also enclosing a photograph of myself with my Finke Triple horn to be used with the article, which I would appreciate being returned to me, if possible.

Sincerely,
Malinda Keucker

I have another question about the Pottag book—this time volume 3, p. 10. He lists a Symphony by Haydn as the excerpt. I have a strong feeling it is not Haydn at all. I have checked all movts. marked *Adagio* and *E♭ Horn* in the Robbins Landon scores and come up completely blank. Even the writing looks more like

Mozart with the turns and the scale passages which Haydn does not utilize that much in the symphonies.

Any leads that you have? I have not studied this book myself except the unusual ones not found in other books. I would appreciate any information you have about it. Many thanks! Our Southeast Workshop is hosted this year by Philip Paul and features Orval and Rimon. Should be a nice week-end, unfortunately coming at the time of our Quarter Final Exams.

Cordially,
John Dressler
School of Music
Univ. of Georgia
Athens, GA 30602

a Monsieur James Winter,
President de l'I.H.S.,
Fresno. Californie. E.U.A..

Geneve, le 29 aout 1983.

Monsieur le President,

J'ai bien reçu votre lettre ainsi que le diplôme de "Membre d'honneur de l'I.H.S." que vous avez bien voulu me faire parvenir.

Je suis très heureux, fier, et j'apprécie hautement l'honneur qui m'est fait. Je vous en remercie ainsi que tous les membres du conseil de l'IHS..

Veillez agréer, Monsieur le President, l'expression de mes sentiments très distingués.

Edmond Leloir
Rue Micheli-du-Crest 6
1205 Geneve
Tel. 20 82 64

Dear Paul,

Having read the question in the fall edition of **The Horn Call** regarding my performance of Yaacov Mishori's *Ex-*

tended Shofar Variations, to wit "what is an Extended Shofar?" I did some research on the matter. First of all, the title is *Prolonged* rather than *Extended*, which probably doesn't matter in the translation. At any rate, enclosed you will find two photos. In one I am playing a normal Shofar, and in the other, a prolonged Shofar. The short one is in double diskant F, and the long one, which spirals in a triple twist, is in diskant E, and I can play it up to the 5th partial, but not the fundamental. The small Shofar is courtesy of

the Mattoon Jewish Center; the long one is mine. When I blow it, the cat heads for the hills as if he really believes the Day of Atonement is at hand. Perhaps this is what Joshua's army was armed with?

I am told that the Rabbis play these things out of the corner of the mouth, but my embouchure is nearer the center. Oh, well, I always have been rather unorthodox in everything.

Best wishes,
Burton Hardin



Ms. Ruth Hokanson
Executive Secretary, IHS
1213 Sweet Briar Road
Madison, WI 53705

Dear Ruth:

Thank you for your recent letter concerning the visit to the U.S.A. and specifically, Springfield, OH, by Martina Jara. We did make contact and were able to exchange much information about horn-playing in the U.S.A. and U.S.S.R. Martina is a native of Lima, Peru, who is finishing her seventh and final year of study at the Tschaikowsky Conservatory in Moscow, U.S.S.R. She is a warm, friendly, delightful person, who is extremely positive and enthusiastic about the horn and music-making.

As it so happens, the day she called, there was a rehearsal of the Miami Valley Horn Club, a group of approximately 40-45 horn players in the Dayton/Cincinnati/Columbus area, so I promptly suggested that she attend the rehearsal as my guest. In addition to the rehearsal, I was presenting a short class for high-school players on how to prepare for solo and ensemble contest, so she was able to participate in that as well. She had mentioned that there were only three professional women horn-players in Moscow, so she was really amazed when she saw that over half of the horn-players in attendance at the Horn Club rehearsal were women. Not only that, she was astounded that they were so young.

After the rehearsal, she performed several short selections, including her own transcription of a Rachmaninoff Cello Sonata. She stated that most Russian players didn't use vibrato, except for a few traditional solos. Also, her lessons consisted mostly of the study of solo and chamber works, while there was very little in the way of excerpts. She stated that not much was known in the U.S.S.R. about horn-playing in the U.S., except that "everyone uses Philip Farkas' **Art of French-Horn Playing**. Finally, she mentioned that upon graduation from the Conservatory, the players went right into an orchestra!

So, I'm writing to thank you for making it possible for us to meet. If any other of the IHS members would like to contact

her, her address is:

Martina Jara
Moscow D-557
Malaya Gruzinskaya U/22/24 KOM3/4
USSR

and, after June, in Peru:

URB. Caplina H-27
Talna, Peru

I'm sure she would receive any letters with enthusiasm and grace. This demonstration of the IHS as a truly "International" society was indeed most gratifying and rewarding.

With best regards,
Richard Chenoweth



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MANSUR'S ANSWERS

Notes from the Editor's desk

Paul Mansur

Readers are herewith advised that the International Brass Congress has extended its dates. Originally announced for June 4-8, please note that the dates for IBC2 are now June 3-8, 1984. Enrollment will be limited so be certain to get your registration form in early.

Some exhaustive acoustical research and experimentation has resulted in a supposedly revolutionary development in trumpet leadpipes. Rather than having a taper, this new pipe developed by Pilczuk Accusonic Corporation has a series of graded steps within the pipe. It is claimed that with a step gradation for each note of the chromatic scale that intonation is vastly improved by eliminating wide variants from the tempered scale. Thus, less correction is needed for normally out-of-tune notes. The 1-3 and 1-2-3 valve combinations are much less sharp.

The object of this report is that prototype leadpipes of similar design are being developed for horns. Richard Pilczuk, in correspondence, has stated that the difficulties in double horns caused by leadpipes that are not precisely suited for either the F or Bb sides can be resolved by an extended series of steps for an octave and a half. In other words, there is an overlap wherein a full chromatic scale is secured for either side of the horn. The top half of the F horn scale is also the bottom half of the Bb horn scale. It is a most interesting prospectus and we shall keep readers informed of further developments.

You will observe a number of Hornist interviews and Profiles in this issue. Strangely, for several issues I could not secure a Profile or a biographical sketch. Now there has come an epidemic of them. Besides those published here there are several more awaiting space in coming issues. Feast or Famine! It is ever thus.

I most heartily propose that an impresario among us should undertake sponsorship of a North American concert tour by the Wiener Hornquartett. This group is much interested in making such a tour and would provide brilliant concert fare. As noted elsewhere, these hornists are professional talents, but earn their livelihood in other professions such as medicine and engineering. Such a tour could acquaint many concertgoers and hornists with the live sound of Wiener Horns. Queries of interest should be directed to Clemens Gottfried, first horn of the quartet. His address is in the Directory. I hope it comes to pass and can either host the quartet or attend a concert.

To have a horn stolen from you is a frustrating, severely traumatic experience. However, there is something of a preventive nature that can be done. Mark your horn by engraving your social security number, driver's license number, or some other positive, non-removable identification. Also, record and keep the serial number of the instrument in a safe place. Positive identification will almost surely guarantee the instrument's ultimate recovery and return to you, if stolen.

The Bravarian Brass "Almost" Works Ensemble is setting up a Registry of instruments in Utah. It should help the Utah hornists. Someday I hope to see IHS maintain national and international Registers of members' horns. It could prove to be a valuable

service for someone whose horn has been stolen and become an effective tool for recovery; perhaps even become a deterrent to thievery.

Charles Kavalovski, principal Horn of the Boston Symphony, and Margo Garrett of Julliard are planning a two-week tour March 10-23, 1985. Margo will be remembered as Chuck's splendid accompanist at the 15th Horn Workshop in Charleston, Illinois. As she is in great demand as a vocal coach, they are planning to offer horn clinics, vocal clinics, and joint recitals. If you are interested in having this dynamic duo perform in your vicinity next year please write to:

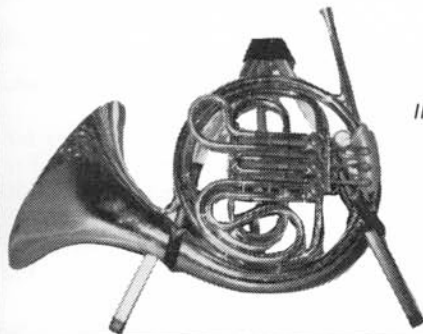
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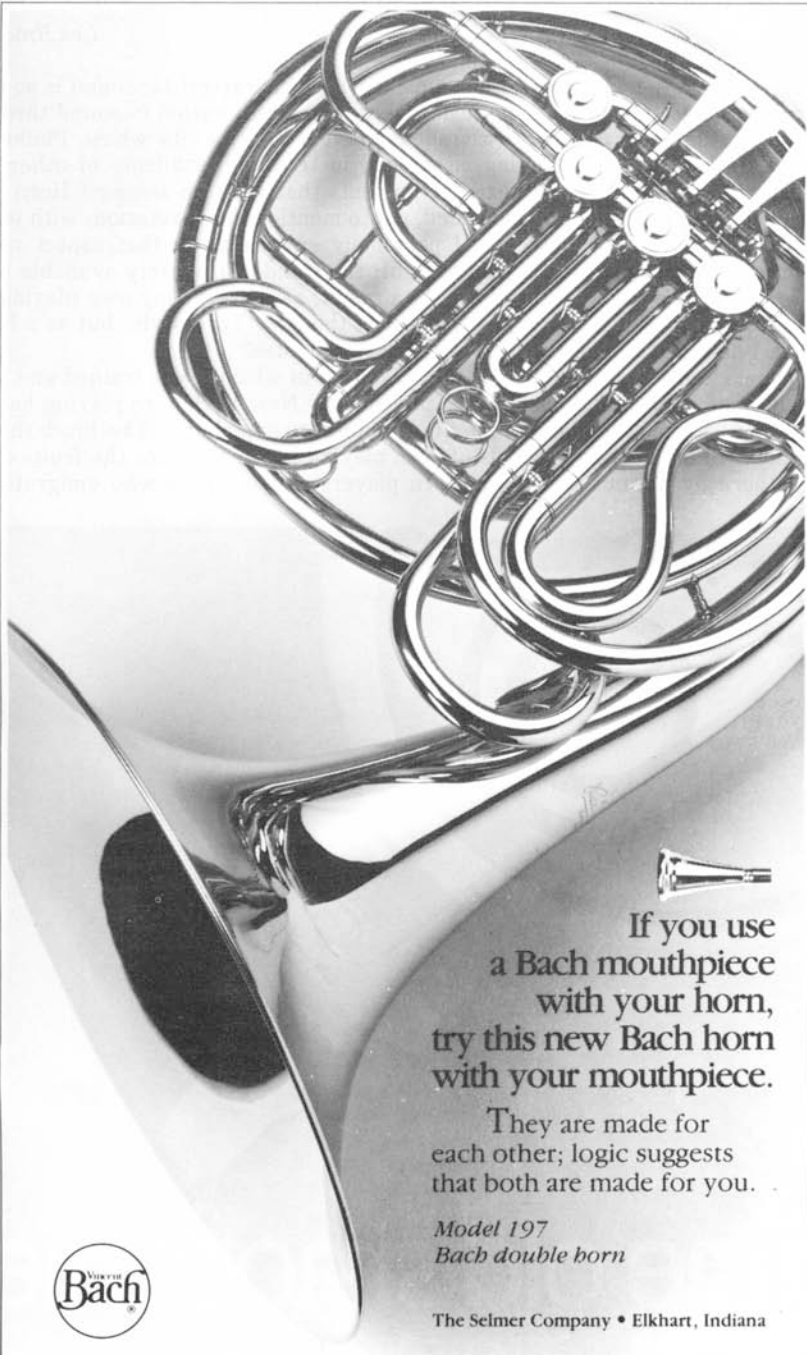
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A disclaimer seems to be in order. Several years ago we published a "Review" of the then-new Selmer double horn, now known as a Bach horn. You will find a review of the Finke triple horn in this issue. We welcome such articles that discuss features and attributes of new model instruments. But we do stipulate that such articles do not constitute any sort of sanction or endorsement of such by **The Horn Call** or by the International Horn Society.

The letter from Verle A. Ormsby, Jr. published in the February 1984 Newsletter prompts publication of this photo of the IHS Archive. Shown are Fred Ehnes and Robert Marsh examining a master tape. A John Graas album cover can be seen in the background. The Archive is a valuable research tool and continues to grow in usefulness each year.




Just received the following information. Tentative Artists and Ensembles for the Second International Brass Congress, June 3-8, 1984 are: Horn Artists—Frøydis Wekre, Francis Orval, Douglas Hill, Ib Lansky-Otto, John MacDonald, Gail Williams, Jack Covert Jazz Octet; Ensembles—The Wynton Marsalis Quintet, Arban Brass Quintet, Budapest Modern Brass Ensemble, Cleveland Orchestra Brass Section, Paris Trombone Quartet, Slokar Quartet, Scandinavian Brass Ensemble, Matteson-Phillips Tubajazz Consort.



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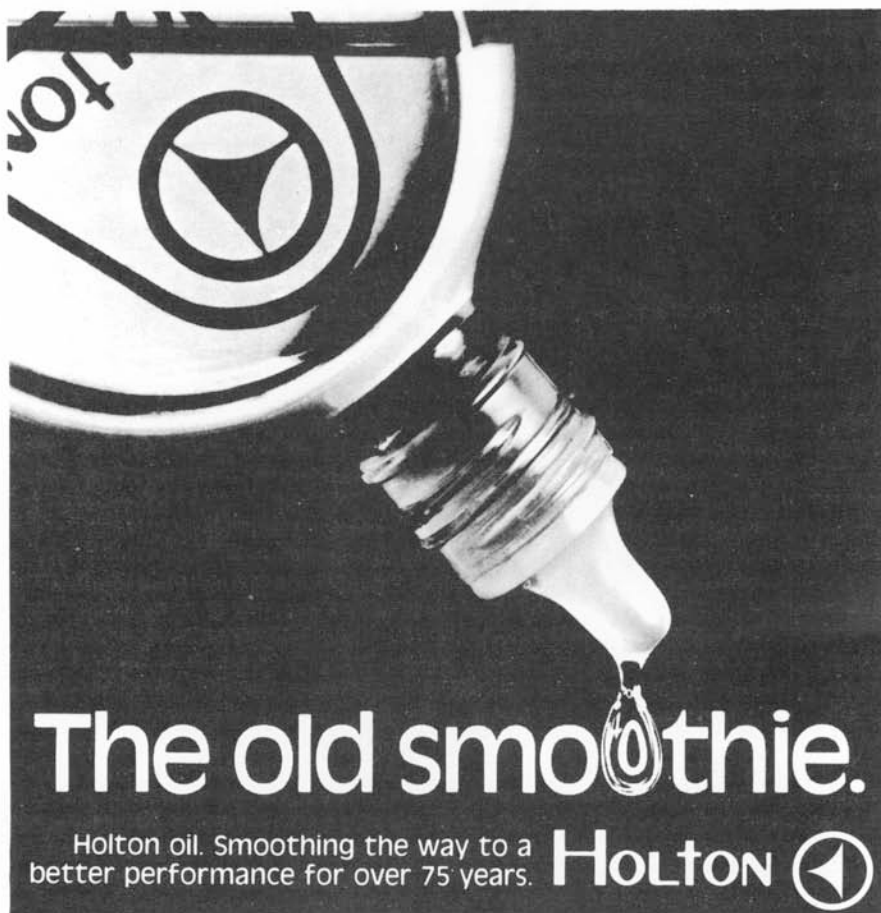
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THE NEW YORK SCHOOL; ITS DEVELOPMENT AND ITS RELATIONSHIP WITH THE VIENNESE STYLE


Lee Bracegirdle

There is probably no orchestral instrument whose characteristic sound is so universally irresistible to musicians and music-lovers, and yet so varied in sound throughout the world as the Horn. As I was a student in New York, a city whose Philharmonic orchestra's school of Horn playing is steeped in tradition, students of other instruments always wondered at the heated arguments that went on amongst Horn players concerning things such as style and sound, not to mention interpretation, with which all musicians are concerned. However, I personally enjoy exactly that aspect which so many others seem to use as a reason to fight: the wonderful variety available to us as music-lovers, in the sound of the Horn. As a result, as concerns my own playing of the Horn I consider myself a strict traditionalist of the New York style, but as a listener; well, can I help it if I have such a wide variety of tastes?

I will speak here basically on the Horn tradition in which I was trained and which I just mentioned. What relationship does present-day New York horn playing have with German or Austrian styles? Allow me a few minutes to explain just how much they have in common. All of the many schools of horn playing in America are the fruits of seeds planted there by various European Horn players and teachers who emigrated from



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their countries to take up positions in America, as symphony orchestras and opera companies were first being formed there, or were trying to improve their formerly amateur standards. These musicians taught in their own traditions in their respective cities in America, and their American students carried on these traditions to further generations. Some styles have changed with time, others have merely been moved to different cities as one principal hornist may move to somewhere different from where he was taught, and then influence the style in that orchestra.

Of all the styles that presently exist in America, our New York style is the one which has remained the most traditional, not only in the equipment we use, but also in the material studied and the approach to practicing this material. For this tradition, and for the inspiration and ability to carry on this exciting and most rewarding and unique style of Horn playing, we must thank a man who, I must say, had a particularly appropriate name: Anton Horner. The aspects of Horn playing that he brought with him to America from his studies with Friedrich Gumpert in Leipzig were generally as follows: A) The use of a large bore Horn with a large bell and lead pipe, as well as a characteristically Austrian mouthpiece from his time, with a very deep cup, large hole, and thin rim; and B) stressing the development of a solid foundation in his students' playing by teaching them strictly fundamental studies for long periods of time, in order to establish in them first a solid lower register and breath control. In doing so, he used a long series of studies of slowly graduated difficulty for most of the time a student learned from him. These include the traditional studies such as Kopprasch, Kling, and Mueller, before going on to Gugel, Gally, Belolli, etc.

My own teacher, James Chambers, who is one of his pupils, carries on from there to finally include modern studies such as Reynolds or Schuller. Chambers, who was Principal Horn in the New York Philharmonic from 1946 until 1969, accepts only students who have finished high school, and begins the teaching of solo literature and orchestral excerpts only after 2 years of technical and fundamental studies, in the same tradition that he learned from Anton Horner. Every aspect of their teaching is geared towards producing a large, full, dark, rich tone quality with liquid slurs, and an extremely wide dynamic range. In order to achieve this, Horner also insisted that his students use the Bb Horn only in the higher register, remaining with use of the F Horn up to the note Eb at the treble clef staff (concert Ab). Chambers permits us also to use the Bb Horn only in the upper octave, changing at C# (concert f#). The richer, more varietal tone of the F Horn and the control that one achieves after years of practice on it far outweigh the few hours of practice and concentration that might be spared by breezing over valuable technical studies on the Bb Horn. Horner is known to have been so strict with his methods that if students would not comply, he would end the lessons abruptly by throwing them out. The use of the Viennese F Horn in Austria is, of course, common knowledge. But how many realize that although New Yorkers use double Horns, they prefer and utilize the F-side far more extensively than anywhere else outside Vienna?

From my own personal experience I can attest to Chambers' teaching technique as one with an astute combination of strictness and freedom: A) strictness, when insisting on techniques of practicing fundamental aspects of playing, and attempting to control the widest extremes of the output of the Horn—dynamically, technically, and with respect to sound; and B) freedom, whilst permitting each student to develop his own personality in his later years of study, by giving him a relatively free hand in style and interpretation when working on solo literature and on studies such as the "Non-Measured Preludes" of Gally.

Concerning Anton Horner, I have collected a fair amount of first-hand information from his daughter, Louise M. Horner, who presently lives in the Philadelphia area, and I must thank her for availing it to me.

Born in 1877 in Cossengruen, a Bohemian village near Karlovy Vary (Karlsbad), Anton Horner emigrated to Philadelphia in 1885 with his family. His father was a violinist and he studied violin privately with him from the age of 8. At his father's death in 1890 his mother returned home to Austria with the rest of the family. Anton con-

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tinued private violin studies there until in 1891 he was admitted into the Leipzig Conservatory, where he elected the Horn as his second instrument. His horn instructor there was the renowned Friedrich Gumpert. After one year it became apparent that he had excellent *ability* on the Horn and only average *ability* on the violin, so he switched to the Horn as his primary instrument. After graduation in 1894 he returned to Philadelphia where for the next few years he gained experience and perfected his art by playing with local theater orchestras and bands.

In 1899 he played his first and only audition for the solo-Horn position of the Pittsburgh Symphony Orchestra, which was then under the conductor Victor Herbert. He played in that position from 1899-1902. Then began his long association with the Philadelphia Orchestra, which spanned almost half a century, from 1902-1946, under the conductors Fritz Scheel, Carl Pohlig, Leopold Stokowski, and Eugene Ormandy. He served as solo-Horn 1902-1930, third Horn 1930-1938, and fourth Horn 1938-1946. Among Horner's innovations were the introduction of the double Horn to the U.S.A. and the principle of having an "assistant" for the first Horn. As early as 1909, under Carl Pohlig, he requested an "assistant first Horn," stressing the advantage to the entire Horn section as well as to the solo-Horn. After some discussion, provision was made for one in the Philadelphia Orchestra, and soon other large orchestras followed his lead. The following is an excerpt from Horner's autobiography, which contains some remarkable information about the teaching techniques of his student days, as well as the development of the valve Horn in general:

"My lifetime spanned the transition from very simple horns to the more sophisticated instruments.

Gumpert had me study without valves for several months to teach me the old hand horn playing, a rather out of date system, but he was taught that way, and thought that it was good for a young beginner like me. I had a new Bohland and Fuchs horn made in Graslitz, Bohemia, with crooks to change from high B flat to low D horn, as required in the times of Beethoven, Haydn, and Mozart. Gumpert had me use these crooks in his Orchestra Studies later on.

A fellow student, Hermann Brachold, played a Schmidt horn with slides to change up to B flat. This was a much better horn than mine; it had quiet and smooth-acting valves—something new in those days. After my graduation and return to Philadelphia, I imported a Schmidt horn. I liked it very much, but eventually my friend wrote to me about an F Horn made by Eschenbach. He praised it for its fine, large tone quality. This interested me, and as soon as I could afford it, I sent for one of these instruments. I was in love with it, and laid the Schmidt horn aside, using it only for special occasions when I needed a high horn. I played my first and only audition (in 1899, for Victor Herbert, conductor of the Pittsburgh Symphony Orchestra) on my big Eschenbach, a single F horn.

Meanwhile, I read, in a German magazine, that a nephew of Gumpert had invented a double horn, which was being manufactured by Kruspe. I ordered one; I used it for the first time for my fourth Pittsburgh concert in the Fall of 1899. I adopted it at once. For the first concert, the "Im Walde" symphony by Raff was on the program. For this my Eschenbach was fine. The second week featured the Beethoven Second. This (true to my Gumpert teaching) I did not risk on my Eschenbach horn, but used my Schmidt with the A slide for the slow movement. It was a success.

My first Kruspe was made with two small valves combined with a bar and pushed by the thumb to change from F to B.

While touring Europe with Sousa's Band in 1900, the horn maker Schmidt, with factory in Berlin, came to consult me. He had invented a new B valve for double horn, but could not decide what kind of mouthpiece tube was best for his instrument. After long trials of several mouthpiece tubes, I approved of one which he used on his first instruments in F and B. His B valve was a piston, like a cornet, which I found very awkward to operate.

Later that summer, I went to the Kruspe factory in Erfurt, to see Kruspe, who had made my double horn. Kruspe had heard of Schmidt's new patent, and since Kruspe's two-valve affair was rather temperamental in operation, he got busy

and invented the valve that, with minor changes, is on his horn today. Then I ordered a new horn, with this new valve, and told him that I preferred a much longer bell with small rim, and also string valves. I liked this new horn.

Several years later, Kruspe wrote that he was experimenting with an all German silver metal horn; also a gold brass metal horn—here we call it copper brass. He wanted to know whether I was interested. I ordered one of each, and the first German silver horn he sent me was the one I used until my last day in the Philadelphia Orchestra. The copper brass horn was also a good instrument, but for my embouchure it lacked some brilliance. For a hard and harsh embouchure, it was very good. For me, the German silver was best. That horn, with a large bell with small rim, and string valves, became the “Horner” model, which Kruspe himself named, not I.

I imported and sold Horner model Kruspe horns until World War II. I used two Kruspe horns throughout my career—one my “concert” horn, and the other my “job” horn. I used a Kruspe mouthpiece, also designed to my specifications.”

Since World War II the Horner Model Kruspe has unfortunately not been made. However, in 1936 the C. G. Conn Instrument Company in America began production of their model “8-D”, for which they carefully measured and copied every detail of Horner’s Kruspe. This Horn is still traditionally used today not only in New York and Philadelphia, but elsewhere in many parts of the U.S.A.

The effect that Anton Horner’s teaching had in America was dramatic. Not only in Philadelphia and New York, but all over America students of his were leading horn sections as early as the decades between the World Wars, and a large amount of the most respected Horn players in America today are either students of his or were taught by his students.

At this point one might ask, “How are these traditional approaches beneficial to the

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player himself," and also, "What can one as a listener notice that distinguishes this style and approach to Horn playing?" In seeking an answer to these questions I come across another aspect of Horn playing which, in my opinion, demonstrates the similarity between the traditions of Vienna and New York. I speak of "risk."

We must all, if we do not want to sound like machines, take risks in performing music. Our tradition displays the attitude that if music is to be made, risks must be taken. If a "fortissimo" entrance must begin in the middle of silence, then the first tone must *begin* 'fortissimo,' and not 'mezzo forte—crescendo—fortissimo.' If liquid, sweeping slurs must be made in romantic music, then they must be done so hornistically, and not sound like a keyboard instrument or a woodwind instrument with an octave key. When speaking of dynamics, the difference between 'fortissimo' and 'pianissimo' in a Horn section must be greater than in any other section of the Orchestra. Since its timbre is the heart and soul of the orchestra's sound, the dynamic range of the full orchestra depends much on that of the Horn section. When a student, then, is building a foundation in his playing in preparation for future professional performances, it seems logical that these risks ought not only to be taken, but exaggerated. This approach, if used during his formative years, produces the confidence in him that is in turn necessary in order for him to take the required risks he will encounter later on, during his professional career. What does one hear as a result, from this sort of player, that distinguishes him? Regardless of what equipment he uses this sort of Horn player will always impress one as full-toned, dynamic, expressively varied, and most of all, exciting. And I think you'll agree, these are qualities for which it is natural to strive not only for any Horn player of

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Last year, a colleague of mine in Australia, Cliff Goodchild, found amongst his band material an original edition of *25 Studies* by Henri Kling from the Year 1881. Apart from the great satisfaction I felt in having found more studies from this master for to work on, I was delighted to read the 'foreword' which Kling himself wrote for the volume. This was written 102 years ago, 2 years before the formation of the Wiener Waldhorn Verein, and I am delighted to quote for you today the most salient passages from it, since I feel it represents a statement in favour of traditional aspects of Horn study which are most important. Kling was insisting in his time that some of his studies or passages be played totally without valve changes, so that students would retain the feel and the slurring technique of the natural Horn. At the beginning of the studies, Kling states the dedication of them to "Mister Friedrich Gumpert, 1st-solo-Horn, and professor at the Conservatory of Leipzig," who, I may add with a bit of pride, was my teacher's teacher's teacher. I quote:

"The great success which my '40 Characteristic Studies' and the 'Hornschnle' have brought, as related to me by the best artists in Germany, France, Russia, England, America, etc. (wherever performance on the Horn is practiced) has inspired me to compose a new series of studies and preludes for Horn which should serve as an introduction and preparation to those longer and more difficult studies. As concerns the manner of practicing certain studies and preludes in this volume, which are all intended to be played on the F-crook, I recommend the following format:

The passages over which valve combinations are printed, ex. 1,2 or 2,3 or 1,2,3, should be played totally on the natural Horn that is created with that valve combination, plus the help of the stopped tones where they are shown. This way these seemingly difficult passages are easy to play."

At this point Kling prints examples of some typical passages. After the examples he continues:

"In order to produce all of the tones satisfactorily in this manner, it is first of all necessary to use an instrument that is well in-tune. However, one can also improve unclear-sounding notes with the help of the lips.

These examples should suffice to show to the student the importance of practicing such passages in this manner and very thoroughly. Thus he can achieve total mastery and command on the chromatic Horn, an instrument which is so beautiful and unique, which, however so many mediocre Horn players in modern times have brought into disfavour because of their trumpet-like or piston-like handling of it, causing them to totally sacrifice its beautifully mellow tone, its nobility and majesty of expression, intimacy of feeling, and natural charm and grace.

It is my hope that these studies will contribute to restoring this instrument, which has unfortunately been so neglected by modern composers, back to its place of favour which it enjoyed during the times of our classical masters. As a result, performing artists may hopefully return the Horn to its former place of honour in the concert hall."

Ladies and gentlemen; in celebration of the 100th anniversary of your Wiener Waldhorn Verein, allow me to express my personal admiration for your organization, for the work you have done here, the fine recordings you have produced, and most of all, for your dedication to the continuation, preservation, and development of your unique tradition and style of Horn playing. I represent here also the sentiments of all of my colleagues taught in the tradition of Anton Horner in America. Especially on behalf of the New York school I express as well our feeling of kinship with you and what you represent to the world of Horn playing, through the many obvious similarities in our traditions. To this effect I send greetings and congratulations from our colleagues, the members of the New York Philharmonic Horn section, who unfortunately because of their

performing schedule there could not attend this symposium. I send as well the same greetings as a representative of Horn players in Australia, and must thank sincerely the Music Board of the Australia Council for generously giving me the financial support that enabled me to make the journey here. I would also like to thank the Australian Broadcasting Commission and my chief conductor at the Sydney Symphony Orchestra, Sir Charles Mackerras, for granting me a leave of absence from our concerts in Sydney so that I could attend this symposium.

Thank you for your attention, and may your second hundred years be as fruitful and rewarding as the first.

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INTERNATIONAL HORN SYMPOSIUM WIEN A Centennial Celebration of the Horn

Paul Mansur

Vienna is a lovely setting for any musical activity. The magnificent palaces, concert halls, parks, cathedrals and halls of state enhance the ambience of musical mystique that pervades this musical capital. Vienna may be the ultimate apogee in the orbit of Horn Workshops and Symposia. It will be many years before another Symposium will equal or surpass International Horn Symposium—Wien.

I count myself fortunate to have arranged my schedule so as to arrive in Vienna several days early. This permitted me to observe the final preparations and much behind-the-scenes activity. I was also allowed to participate a bit, provide a helping hand to Iris Scheutz as she assembled the historical exhibit, and immerse myself in the Viennese milieu.

One of the first things done was to secure tickets to a Friday night performance of *Fidelio* at the Opera. It was a fine performance in a most grand setting. It was my first opportunity to hear a section of Wiener Horns, other than on recordings, since the first Brass Congress of 1976. Margo Totzauer, an American who now makes her home in Vienna working as a free lance hornist, provided translations, commentary, insights, and pleasant companionship for the evening and through much of the symposium. I am much indebted for her gracious assistance.

The following day, while waiting about in the exhibit area, I was approached by Dr. Siegfried Schwarzl: "Do you have a dark suit with you?" "Yes," I replied. "Good!" "We need you to play second horn for a gig this afternoon." So, with a borrowed horn, I rushed off with Bob Cook, an American student of Robert Freund at the Vienna Conservatory, to play an orchestra concert for a senior citizens convocation and exhibition in



The Rathaus, Vienna City Hall, site of the Mayor's reception.

the Stadt Halle Wien. Thus I became a Viennese free-lancer as we were paid four hundred Schillings each. There was no rehearsal. We just warmed up and tuned, then went on stage and played a typical popular Viennese concert of polkas, marches, a movie theme and waltzes. It was fun, but required considerable diligence on my part as I had not sight-read a concert for many years.

On Sunday, the 18th, activity speeded up. Hornists began pouring in. It was pleasant to greet friends and acquaintances and meet new friends as they arrived and



The monastery at Melk as seen from across the Danube. The riverboat in the foreground is the type we rode from Krems to Melk.

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registered in the lobby of the conservatory. It was especially good to greet Gunter Opitz and the Leipzig Quartet; Prof. Franticek Solc with his quintet of hornstudents from Brno, Czechoslovakia; Ferenc Tarjani from Budapest and many others from Eastern bloc nations. All told, there were about 300 registrants from some 25 countries. This was truly an *international* symposium.

The inaugural concert was splendid. (It was held in the Great Hall of the Konzerthaus, as was the Wednesday concert of soloists with the Austrian Radio Orchestra. Lectures and other concerts were presented in the smaller Mozart Hall of the Konzerthaus.) An All-Viennese ensemble program, it featured the Wiener Waldhorn Verein, the Wiener Hornquartett, and the Horn section of the Vinna Philharmonic. The Vienna Men's Glee Club joined in for Schubert's *Nachtgesang in Walde* and Kreutzer's



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Jagdchor aus dem "Vershwender." Outstanding performances were contributed by all the various ensembles. (*The full program for the week is reproduced as an Appendix to this report.*) A most impressive ensemble is the Wiener Hornquartett. This is a truly professional group, musically, but each member pursues a non-musical vocation. They are all physicians, engineers and such. Amazing! (Reminds me of Chuck Kavalovski of the Boston Symphony; he is really a research physicist in disguise as a hornist!) Perhaps the most moving performance was the Funeral Music from the adagio of Bruckner's *Seventh Symphony* played by the full Horn and Tuba section of the Vienna Philharmonic.

Monday morning at 09:00 began the series of lectures comprising the historic and didactic portion of the symposium. Copies of the various lectures were available to the audience in German, French and English. They make up a sizeable body of excellent materials for future publication in **The Horn Call**. Bank on seeing much of this in print in the coming years.

An open seminar held forth on Monday, Tuesday and Wednesday in the **Hochschule fuer Musik** next door to the Conservatory. Discussions were led by a large contingent of WWV members with special participation by artist guests. (See Appendix)

The Monday evening concert was chamber music featuring all Viennese and Austrian soloists and ensembles. All performed quite well. I learned quite a bit about rubato *a la Wien*; it's an essential to the local style and idiom. A neat piece I heard for the first time that evening was a set of variations on Weber's Hunting Chorus from *Freischieutz*. The variants were written in nationalistic styles as the chorus might have sounded if Weber were French, Viennese, a Chicagoan, Hungarian, etc. Terrific! This group, the Tirolian Horn Ensemble of five players led by Hansjoerg Angerer, has issued a recording which includes this work by Franz Meixner, arranged for five horns by Hans Pizka. It is an Austrian label, Tyrolis Stereo LB 45882 entitled *Tiroler Waldhornensemble*.

By Tuesday morning things were pretty well settled into a near routine. Everyone had learned where the Mozartsaal is and the best route to the Konzerthaus. Ensembles had been formed among the participants for the grand finale ensemble concert on Friday. I had joined the group directed by Clemens Gottfried, still playing on the bor-



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rowed horn from Bob Cook. The lectures and seminar continued on schedule. Meals were in the **Mensa**, student cafeteria of the Hochschule.

The evening concert this time featured special guests Michael Hoeltzel, Frøydis Ree Wekre, the Leipzig Quartet, Radio France Quartet, the McCoy Horn Ensemble and the Detmold Horns. This was quite a diverse program and very good, as expected. I must admit I never expected to hear a French quartet playing on American and German instruments. The program was early, at 18:00, to allow a gala reception and buffet supper with the Mayor of Vienna in the **Rathaus** (City Hall) at 21:00.

The **Rathaus** is an imposing building. It seems almost trite to continue using adjectives that are inadequate to describe the place. It is awesome. (Virtually every building in Vienna is awesome. They're huge. They're magnificent, opulent, imposing—Oops! I'm repeating myself. Oh well; you get the idea.) Two ballrooms were utilized for the buffet with its array of luscious fare. A small orchestra played and a merry time was had by all, including a conga line wending its way through both ballrooms.

Wednesday's schedule continued with lectures, the seminar, and ensemble rehearsals. The wisdom of having nothing scheduled from noon to 15:00 had proven itself by now. It provided time for a leisurely lunch, a siesta if needed, and time to shop the **Graben** and **Kaertnerstrasse** for souvenirs. And it allowed plenty of time to browse through the exhibits of many horn makers and publishers. Exhibits were extensive with the largest array of new horns I have seen in some years. The exhibits were quite popular all week.

The concert that evening was absolutely superb. To begin, it was held in the Great Hall with the Austrian Radio Orchestra under the baton of Erich Binder providing accompaniment. It was truly a gala evening with international soloists; a coup, a Horn Tour-de-force in culmination of intense planning and preparation by the WWV. (The

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	Horn and Piano	\$5
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	<i>10 Horn Quartets</i>	\$7
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	<i>Kaddish</i> for horn solo	\$2
	<i>Nigunim</i> for horn and piano	\$8
M. Yasenchak	<i>Lamentations</i> for horn solo	\$2
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Z. Zori	<i>Delights</i> for horn solo	\$3

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Auslanders Dave Krehbiel, Paul Mansur and James Winter with the Belvedere Palace in the background.

members and officers of the WWV deserve to have a medal struck in their honor for their entrepreneurship!) The program was Grand!

The first soloist was David Krehbiel of San Francisco with an incredible performance of Leopold Mozart's stratospheric Horn Concerto in D major, a very difficult work. Then came Hungary's Ferenc Tarjani in a performance of the Frigyes Hidas Horn Concerto. (This is that marvelous virtuoso concerto that I mentioned in the April 1982 **Horn Call** report concerning the Czech 300th Anniversary Symposium in Brno.) There were a few balance problems between soloist and the orchestra. I presume these difficulties stemmed from the problem of brief rehearsal time and the fact that this is a difficult new work. The orchestra got out of hand in playing demanding parts with which they surely were not familiar. It is not likely that the orchestra had ever played the work previously to this occasion. Ferenc played marvelously, indeed!

The third soloist was Hans Pizka, who came on stage with Tenor Kurt Equiluz after a rather awkwardly long interval, to perform Britten's Serenade for Tenor, Horn and Strings. It turned out that Tarjani had not gotten to the Konzerthaus with his tails. He'd worn Pizka's evening clothes and the rather indecent pause was necessary to allow him to undress and pass the clothing to Pizka who then donned the garb for his solo.

Hans carried out a parforce hunting horn in addition to his valved instrument (a Wiener Horn). He played the opening and closing sections on the natural horn, literally in accord with the composer's intent. The only slight flaw in performance was not in the horn playing but in the tenor's pronunciation of "echo" as "esho." Rather than being critical, I must say that the error makes me doubly appreciative of the Austrian and German tolerance for my frequent difficulties in pronouncing German words. I can only be empathetic with tenor Equiluz's problem of singing in the foreign tongue of English.

Following the intermission (Pause, Interval) we were treated to Othmar Schoeck's

Concerto in d minor performed by Hermann Baumann. His was a masterful performance, as is his wont, truly virtuosic in conception and realization. All of which seems to have made quite an impression on the local music critic who reported in the paper that Hermann had outshone the other performers of the evening.

Alas, herein is an essential flaw in musical criticism. A concert is not a competition. The artists of the evening were not entered in a competitive event. The works played are not comparable. Such a critique seems to me to be an odious comparison of apples and oranges. It is a pity that true musical criticism is so rare.

Then came the tender, delicate contrast of the Saint-Saens Romance performed by Roland Horvath of Vienna. Roland played beautifully upon his Wiener Horn. The tone quality was impeccably appropriate to the lyricism of this tiny jewel of a piece. Roland Horvath reminds me most forcibly of Dale Clevenger in his personal mannerisms, intense energy, and to a considerable degree in appearance.

The next work was a sort of orchestral interlude with a difficult solo horn part rather than a horn solo. It was Ravel's Pavane for a Dead Princess featuring the Radio Orchestra's regular first hornist, Herwig Nitsch. Conductor Binder provided a superb reading and Herr Nitsch responded with a marvelously clean performance of the solo line with expressive subtlety. The whole was as refreshing as a mountain breeze; sheer loveliness!

The finale, in keeping with the IHSW emphasis upon horn ensembles, featured the Leipzig Radio Symphony Horn Quartet in Heinrich Huebler's Concerto for Four Horns and Orchestra. The quartet members, Guenter Opitz, Dieter Reinhardt, Siegfried Gizyki and Waldemar Markus, have been playing together many years as a quartet and as a section. They claim to be "the oldest quartet in Europe." In terms of combined playing years together they may well be just that. It shows in a near telepathic communication of precise ensemble. This is a superb quartet and it is a treat to hear an



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The Czech hornists give an impromptu concert at Lainz.

ensemble of such joint nuance, subtlety and accuracy. It is a formidable group. They provided an appropriate finale for this magnificent evening. (My compliments to the WWV!)

At 08:30 Thursday we boarded a convoy of five quite large busses for an all-day excursion. One bus was designated for French speaking guests, one for English speakers and the remainder for *Deutschsprechern*. Robert Freund served as our guide pointing out landmarks and items of historic and cultural significance as we rode through Vienna, crossed the Danube and drove northwesterly to the little wine city of Krems On The Danube. There we were met by a welcoming party of a small band and a group of young ladies in a traditional local costume. I was quite taken with a sort of tiered gold cloth headdress the girls all wore; quite striking, somewhat on the order of a helmet. They served a local Krems white wine to this large party of 300 hornists as we prepared to board a large river boat tied up at the dock.

With the strains of the band in our ears the boat pulled away for our leisurely and luxurious trip up the Danube to Melk. The weather was near perfect: bright, sunny, and comfortable; the scenery was grand. Among the interesting sights was the ancient hilltop castle where Richard the Lion-Hearted was reputedly held prisoner during the Crusades.

The journey was ideal for photographers. Virtually every bend in the river revealed some new subject to record on film. The Brno hornists played a variety of Czech quartets, fanfares, etc. at intervals through the trip enhancing the festive air of our holiday. (Prof. Solc should be proud of these young men; they play exceedingly well!) An excellent lunch was served and enjoyed in the ship's dining room on a lower deck.

Arriving at Melk in early afternoon we found our buses waiting for us. They took us up to the famed monastery where we were provided a guided tour through the library, many of the royal apartments and the magnificent chapel. The Melk monastery is so large it defies description. My first view of it was from a train in 1976 en route to Vienna from the Brass Congress in Montreux. The sight is stamped indelibly into my mind and I

have nurtured the desire to visit Melk ever afterward. Fulfilled, at last! I was not disappointed and would like to return.

Following our tour we boarded the buses again for a short drive to Castle Schallaburg. Less imposing than many other such places, Schallaburg is a pleasant setting in a forest atop a hill. Formerly, I understand, some sort of Protestant bastion, it is now a museum. Our host here was the **Landhauptsmann** of Lower Austria. I presume this is a governmental position of agricultural administration; perhaps equivalent to the functions of the US Department of the Interior. At any rate, we were the guests of **Herr Landhauptsmann Siegfried Ludwig**.

Seating had been set up in the courtyard for an ensemble concert of varied large groups. Most notable, perhaps, was Friedrich Gabler's arrangement of the *Konzertstueck*, first movement, for four Horns and Horn Choir; and Bujanovski's arrangement of themes from the *Ring*, *Nibelungenfantasie*, directed by Roland Berger. (See Appendix)

Following the concert Herr Landhauptsmann Ludwig hosted a buffet supper in the basement (dungeon?) of Schallaburg. It was another festive board, for certain, with a tantalizing array of attractively prepared delicacies. Unfortunately, the place was too crowded and self-service degenerated into a near-shoving match. Appetites were heartier than expected after the day's outing and the supply of food was exhausted rather sooner than planned. A peaceful drive back to Vienna required some three hours or so. It permitted a few naps, quiet conversations, and a bit of philosophizing and profound discourse from some. It was a pleasant time of reflection and commentary.

On Friday the pace began to wind down and focus on the end of our celebration. At the very decent hour of 10:00 we walked the short distance to the opera house to observe a rehearsal of the Vienna Opera. Dr. Schwarzl had hoped to have us attend a rehearsal of a Wagner opera but it was not to be. Instead we heard an hour of Berg's *Lulu* under Lorin Maazel. I was pleased to hear and observe Maazel's technique in preparation of a very difficult piece of operatic fare. I was surprised at the depth, warmth,



Roland Berger conducting an international ensemble at Lainz. The altar for the hunters' mass is located just under the banners.

and clarity of tone the orchestra produced. I suspect that my expectations were low. Because of Vienna's tradition of Waltzes, Schubert, Strauss, et al, I expected the orchestra to have difficulties with Berg's serialism. But one must remember that Berg was a product of the Viennese tradition and somehow it colors Berg's music. Perhaps this is why his two great operas, *Wozzeck* and *Lulu*, seem to be so accessible, vocally and musically "right." It was a most informative and enlightening hour for me.

Following the rehearsal we were directed through a tour of the *Staatsoper* by Dr. Schwarzl. The many salons, lobbies and hallways are lovely and beautifully furnished and finished. It is especially astounding when one realizes that this grand edifice was rebuilt after being bombed in World War II. It is to be most fervently hoped that the insanity of war shall vanish from the earth!

Final shopping treks for souvenirs and the last rehearsals ensued during the afternoon. The Farewell Concert that evening was a marathon parade of ensembles. Virtually every person in attendance performed in one or more groups. Memory of the evening is kaleidoscopic: colorful, varied, multi-faceted, buoyant, jubilant and non-specific; a happy time tinged with regret the end draws near. It has been much the same at each workshop and symposium I have attended.

Saturday and Sunday were a sort of epilogue to this memorable week. Events, so to speak, returned us to our roots, the sources of horn traditions, easing us gently away from this unreality of a shared week of idealism personified.

First, we boarded buses, again, for a sightseeing tour of Vienna. This time our destination was Lainz and the *Lainzer Tiergarten*; now a preserve but formerly a luxurious hunting lodge and stables in the hills of the Vienna woods. The occasion was an historic hunting horn club competition with some 1,500 contestants. It was completed when we arrived but other events awaited us. There was a brief participant concert. The Czech ensemble played. And then came the climactic event: the report from the conclusion of a hunt.

This was fascinating. A real hunt had taken place during the day and the hunters reported in to the Landlord. Boughs of evergreen were placed just so: and the field-dressed game laid out in ceremonial precision, then ornamented with sprigs of ever-



The array of game taken in the hunt. All is in readiness for the St. Hubertus Mass.

green as dictated by age-old traditions. The chief huntsman announced what had been taken to the Landlord. "One Red Deer." A German hunting horn club played a traditional call in Bb. An Austrian club played their differing but also traditional call in F for the same event. "Two Fallow Deer." Again, contrasts in traditions were evident in the calls of the two clubs performed after each announcement of game taken in the hunt. "One Ram." "One Boar." "One Fox." Did Beethoven hear these calls or similar ones as a lad in Bonn? Mozart, Haydn and Schubert here in Austria? Perhaps in this identical spot? It is one thing to read an historical account but quite another to run headlong into an act of historical authenticity.

On the front steps of the building before the game stood a Prelate, assisting priests, and an altar. Upon the completion of the game ceremony the priest began the celebration of a St. Hubertus Mass (traditional hunters' mass). It was a full and complete ritual; exactly, I presume, as practiced for some two hundred years or more. Hunting horns provided all the music. The priests recited the Proper and the Ordinary, administered the sacraments, and the Prelate preached a sermon. "Ite Misse Est." "It is finished." An hour of history has come to life; and the sound of the Waldhorn has faded into the Austrian forest.

There remained a gala farewell party and banquet in a night spot, Huebner's Kursalon, just off the Ring a short three blocks from the Conservatory. It was a pleasant, happy occasion though we were certainly saddened by the rapidly approaching time of our departure from Vienna. It was most gratifying to see the deep affections of old and new international friendships. Here was a table of East Germans, West Germans and Canadians; there Americans and a Norwegian; Yugoslavs and French; Finns and Czechs; and so on and so on. There was lighthearted entertainment. Herr Pizka, for instance, played one of his little "stunts" by performing a solo without a mouthpiece on his horn.

The party broke up about 23:00 or so with pledges to write and visit, with many em-

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braces, and perhaps a few tears. Small groups wandered off to taverns and sidewalk cafes for a last drink, dessert, or coffee. The final happening was to be a performance of Schubert's German Mass with Horn Ensemble in St. Stephan's Cathedral at high noon on Sunday. I was not there as my plane departed at 07:00. The Horn Ensemble had been rehearsing all week so I am certain it went quite well and was much appreciated. St. Stephan's is a wonderful place for the resonance of Horns. I can imagine how it must have sounded.

Thus ended IHSW. It was a marvelous, delightful week. A standard of quality has been raised that will be a goal for symposium producers for years to come. Fortunately, there are other traditions and there are innovations yet to come. There will be unique and joyous workshops in the future premised upon other traditions, other styles, other techniques, other needs for sharing. It is with some sadness that IHSW ends; but there is also great anticipation to experience the next unique gathering of hornists that is a Horn Workshop-Symposium.

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PROGRAMM

PROGRAMMFOLGE

Josef Schantl: (1838–1902)	Signal und Fanfare „Jagdanblasen“
Begrüßung	
Eröffnung	
des Symposiums	Bundesminister für Unterricht und Kunst, Dr. Helmut ZILK
Josef Schantl:	Grafenegger Schloßfanfare
	Hans-Graf-Wilczek-Fanfare
Artus Rektoris:	Festliches Hallel „100 Jahre Wiener Waldhornverein“ (UA)
Heinrich Wottawa: (1867–1912)	Andante – Allegro
Franz Schubert: (1797–1828)	Nachtgesang im Walde D 913 Wiener Männergesangsverein – Hornensemble der Wiener Symphoniker
Rudolf Huber: (1879–1960)	St.-Hubertus-Fanfare
Anton Bruckner: (1824–1896)	Trauermusik aus dem Adagio der 7. Symphonie (Totenehrung) Ensemble der Wiener Philharmoniker
Charles Gounod – Poëckh: (1818–1893)	Choral Ernennung der Ehrenmitglieder
Dieter Angerer: (1952)	„Treibjagd“, anlässlich der 100-Jahr-Feier des Wiener Waldhornvereines (UA)
Anton Gatscha: (1883–1912)	Entrata aus der Serenade op. 17
Karl Stiegler: (1876–1932)	Gruß an die Jagd
Egmont Fuchs: (1955)	2 Stücke für Hornquartett Wiener Hornquartett
Kurt Schwertsik: (1935)	Hornpostille für 4 Hörner (1983) (UA) Hornensemble der Wiener Symphoniker

Gottfried Freiberg: Nocturno
(1909–1962)
Erhard Seyfried: Marsch und Finale aus der „Kleinen Suite“
(1924)
Hornensemble des ORF-Symphonieorchesters
F. Mendelssohn-Bartholdy: Der Jäger Abschied
(1809–1847)
Conradin Kreutzer: Jagdchor aus dem „Verschwender“
(1780–1849)
Wiener Männergesangsverein
Hornensemble des Wiener Waldhornvereines
Anton Wunderer: Galopp „Im Fluge“
(1850–1906)
Wiener „Gustostücke“: Högner-Quartett
H. Froschauer: Mauerbacher Festmusik
(1933)

Montag, 19. September 1983

9–12 Uhr: Vorträge (Mozartsaal – Konzerthaus)
„100 Jahre Wiener Waldhornverein – Entwicklung der Hornensemblemusik von der Romantik bis zur Gegenwart“ (Siegfried Schwarzl)
„Der fünfstimmige Hornsatz und die Verwendung des Baßhorns“ (Erhard Seyfried)
„Geschichte der österreichischen Jagdmusik“ (Bernhard Paul)
„Wiener Hornisten seit Mozart“ (Hans Pizka)
„Die Akustik des Hornes“ (Gregor Widholm)
„Hat das Wiener Horn in F heute noch eine Berechtigung?“ (Roland Horvath)
15–18 Uhr: **Seminararbeit** (Hochschule für Musik und Konservatorium der Stadt Wien)
Seminarleiter:
Volker Altmann – Roland Berger – Robert Freund – Friedrich Gabler – Clemens Gottfried – Richard Huber – Robert Lorenzi – Hermann Probst – Siegfried Schwarzl – Erhard Seyfried – Klaus Zajer
Gäste: Hansjörg Angerer – Marvin McCoy – Michael Hölzfel – Freydis Ree Wekre

19.30 Uhr: Mozartsaal des Wiener Konzerthauses

KAMMERKONZERT

Wiener und österreichische Solisten und Ensembles

Bernhard Krol: Sonate op. 1
Erwin Sukar (ORF-Symphonieorchester)
Klavier: Magdalena Ernst
Karl Pilß: Sinfonia
Roland Horvath (Wiener Philharmoniker)
Klavier: Margit Fussi
Johannes Brahms: Trio für Violine, Horn und Klavier op. 40
Erich Binder (Wiener Philharmoniker)
Gunther Högner (Wiener Philharmoniker)
Rainer Keuschnig
Robert Schumann: Adagio – Allegro op. 70
Elmar Eisner (Wiener Symphoniker)
Klavier: Margit Fussi
C. Saint-Saëns: Konzertstück f-moll op. 94
Klaus Fend (Vorarlberg)
Klavier: Margit Fussi
Paul Dukas: Villanelle (1906)
Johann Kelz (Klagenfurt)
Klavier: Margit Fussi
Hornensemble Pichler (Vorarlberg)
Kärntner Lieder u. a.
Hornensemble Richard Huber (Klagenfurt)
Karl Stiegler: „Auf, auf, zum fröhlichen Jagen“
(Jagdfantasie für 8 Hörner)
Hornensemble Hansjörg Angerer (Tirol)
Franz Meixner: Ketzerhafte Gedanken über Webers Jägerchor aus dem „Freischütz“

Dienstag, 20. September 1983

8.30–12 Uhr: Vorträge (Mozartsaal – Konzerthaus)
„Die Wagnertuba und der Wiener Klangstil“ (Roland Berger und Roland Horvath)
„Französische Schule und Instrumentenbau in Frankreich“ (Edmond Leloir und Daniel Bourgue)
„Die Leningrader Schule“ (Vitali Bujanovski – Freydis Ree Wekre)
15–17.30 Uhr: **Seminararbeit** wie Montag
(Hochschule für Musik und Konservatorium der Stadt Wien)

18 Uhr: Mozartsaal des Wiener Konzerthauses

KAMMERKONZERT DER GÄSTE

Anonymus: Concerto in F für Horn, 2 Oboen und Fagott
Michael Hölzfel (Detmold)
Sigurd Berge: Horn-Lokk (Hornsolo)
Freydis Ree Wekre
Johann Kvandall: Introduktion und Allegro op. 30
Freydis Ree Wekre
Klavier: Hildegard Urbanek
Ensembles: Zeitgenössische Hornmusik aus der DDR:
Hornquintett des Rundfunk-Symphonieorchesters Leipzig – Günter Opitz, Dieter Reinhardt, Siegfried Gyziky, Waldemar Markus
4 Noveletten für Hornquartett (1951)
Helmut Schachermann: (1906–1966)
Willi Kehler: (1902–1976)
Friedbert Groß: (1937)
Serenade für 4 Hörner op. 209
4 Stücke für Hornquartett 1973
Hornquartett Radio France
American Folk Songs
March
David Uber: Jazz-Suite für 4 Hörner, Klavier, Baß und Schlagzeug
Alec Wilder: Ensemble McCoy (USA)
Die Detmolder Hornisten (Michael Hölzfel)
Bernhard Krol: Taugenichts-Suite (UA)
L. v. Beethoven: Egmont-Ouverture (Arr. Alan Civil)

21 Uhr: Empfang im Rathaus

Einladung des Bürgermeisters der Stadt Wien
(Wiener Musik)

Mittwoch, 21. September 1983

9–12 Uhr: Vorträge (Hochschule für Musik)
„Entwicklung des Ensemblespieles in Böhmen und Mähren“ (František Šolc)
„Ensemblemusik in Ungarn“ (Ferenc Tarjani)
„Die New Yorker Schule, ihre Entwicklung und ihre Beziehung zum Wiener Stil“ (Lee Bracegirdle)
„Hornensembles in den USA“ (Paul Mansur)
„Weg der Hornensemblemusik in den USA“ (Marvin McCoy)
„Gibt es noch einen deutschen Hornort?“ (Michael Hölzfel)
15–17.30 Uhr: **Seminararbeit** wie Montag
(Hochschule für Musik und Konservatorium der Stadt Wien)

19.30 Uhr: Konzerthaus – Großer Saal

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PROGRAMMFOLGE

- Leopold Mozart: Hornkonzert D-Dur
Solist: David Krehbiel (USA)
- Frigyes Hidas: Hornkonzert
Solist: Ferenc Tarjani (Ungarn)
- B. Britten: Serenade für Tenor, Horn und Streichorchester
Solisten: Kurt Equiluz, Tenor (Wien)
Hans Pizka, Horn (München)

PAUSE

- Othmar Schöck: Hornkonzert op. 65 d-moll
Solist: Hermann Baumann (BRD)
- C. Saint-Saëns: Romanze für Horn und kleines Orchester
Solist: Roland Horvath (Wien)
- Maurice Ravel: Pavane auf den Tod einer Infantin
Hornsolo: Herwig Nitsch (Wien)
- Heinrich Hübler: Konzert für 4 Hörner und Orchester
Solisten: Hornquartett des Rundfunksymphonieorchesters Leipzig (Günter Opitz, Dieter Reinhardt, Siegfried Gizycki, Waldemar Markus)

Donnerstag, 22. September 1983

- „Landschaft und Musik“
- 8.30 Uhr: Abfahrt Seilerstätte – Fahrt durch die Wachau
- 10.00 Uhr: Schiff Krems (Abfahrt 10.30 Uhr) – Melk (13.55 Uhr) – Besuch Stift Melk
- 16.30 Uhr: **Konzert auf der Schallaburg**
Begrüßung durch die Nö. Jägerschaft
- Jagdanblasen:
- Artus Rektorys: Festliche Intrade „100 Jahre Wiener Waldhornverein“ (UA)
- Robert Schumann: Konzertstück für 4 Hörner und Hornchor 1. Satz op. 86
(Bearbeitung und Dirigent: Friedrich Gabler)
- Heinz Lambrecht: „Curriculum vitae“ für Hornchor, Horn tuba und Schlagzeug
(Dirigent: der Komponist)
- Vitali Bujanovski: Nibelungenfantasie
(Dirigent: Roland Berger)

PAUSE

2. Teil: „Solisten und Ensembles aus aller Welt“

- 18.30 Uhr: Ende der Veranstaltung
- Josef Schantl: Jagdabblasen mit Signal
- 19–21 Uhr: **Empfang** durch den Herrn Landeshauptmann Siegfried Ludwig und den Niederösterreichischen Landesjagdverband

Freitag, 23. September 1983

- 10.00 Uhr: Möglichkeit eines Probenbesuches in der Wiener Staatsoper (mit den Wiener Philharmonikern unter Lorin Maazel)
- 15.00 Uhr: Generalprobe für Abschlussskonzert der Teilnehmer
- 17.30 Uhr: **Abschlussskonzert** (Mozartsaal – Konzerthaus)

Samstag, 24. September 1983

- 9.30 Uhr: Proben für Jagdveranstaltung im Lainzer Tiergarten und Messe im Stephansdom
- 13.45 Uhr: Abfahrt Seilerstätte – Stadtrundfahrt
- 17.00 Uhr: Historische Jagdveranstaltung im Lainzer Tiergarten (Hermesvilla) mit Jagdkonzert, St.-Eustachius-Messe
- Gemeinsame Schlußveranstaltung des IHSW 83 und des „2. Internationalen Jagdhornbläserwettbewerbes“ in Zusammenarbeit mit dem Wiener und dem Niederösterreichischen Landesjagdverband und der Lainzer Jagdmusik
- 20.30 Uhr: Abschlussparty in Hübner's Kursalon im Stadtpark

Sonntag, 25. September 1983

- 12.00 Uhr: Messe – Stephanskirche
Franz Schubert: Deutsche Messe und Einlagen, gespielt von einem Hornchor der Teilnehmer des IHSW 83
- Abreise

AUSSTELLUNGEN

Konservatorium der Stadt Wien

- 100 Jahre Wiener Waldhornverein
100 Jahre Entwicklung des Hornes
(Gestaltung: Carl Pfeiffer, Iris Schütz)
Firmenausstellungen
(Instrumente und Musikalien)

Ehrenmitglieder

Professor Leopold KAINZ

(1902) Wr. Philharmoniker

Stiegler-Schüler – noch unter Stiegler im WWV – 1953/54 Obmann des WWV – Lehrer an der Hochschule für Musik – Mitglied des Stiegler-Quartetts – stets größter Einsatz für WWV

Professor Franz KOCH

(27. 9. 1910–1983) Wr. Symphoniker

Lehrer am Konservatorium der Stadt Wien – nach dem Krieg „Koch-Quartetts“ – seit 1933 Mitglied des Vereines zur Pflege der Waldhornmusik – große Verdienste um WWV vor allem in den fünfziger Jahren

Dr. Dipl.-Ing. Anton LEITNER

(1970) Wärmetechnik

Stiegler-Schüler – im Hornensemble des Akademischen Orchestervereines seit den dreißiger Jahren – große Verdienste um den Wiener Hornbau (Wiener Hornschnitt) – aktives Mitglied des WWV

Professor Otto NITSCH

(1906–1982) Wr. Philharmoniker

Stiegler-Schüler – Wr. Symphoniker 1937–1971 – aktives Mitglied des WWV bis zu seinem Tod

Stefan PROKESCH

(1907) Oberlaborant der Universität Wien

Hornautodidakt (Hornschnur von Schollar) – Neuer Wiener Musikverein – seit 1932 Mitglied des WWV – nach dem Zweiten Weltkrieg Wiederaufbau des WWV – später zeitweise Obmannstellvertreter – spielt seit 50 Jahren Wiener Horn

Dr. Eduard SCHWÄGERL

(1912) Veterinärarzt

Freiberg-Schüler und Mitglied des WWV seit 1934 – Obmannstellvertreter in den sechziger Jahren – veranlaßte Konzerte des WWV in Retz, Hollabrunn, Maissau, Schrattenthal usw.



AN INTERVIEW WITH WILLIAM KARL VER MEULEN

by Catherine Watson

Near the end of the April 1980 **Horn Call** there was a small notice listing the names of the students who were to perform in the Scholarship Competition Recital at Workshop XII. Among those named was "Bill Ver Meulen of Evanston, IL."

Mr. Ver Meulen won the Competition, and in less than four years has become one of the top young horn players of the United States. At Workshop XV the 22-year-old artist gave a solo performance that was truly memorable. One of the other artists later remarked that Ver Meulen has "forty years' experience in a twenty-year-old body." In addition to playing, Ver Meulen gave a lively and informative lecture on "Managing Performance Stress."

Having played with both the Chicago Symphony Orchestra and the St. Paul Chamber Orchestra, he has achieved in a few years what many professionals never do. He is a strong orchestral player and an outstanding soloist. Yet, with his many successes, he still gives the impression of being wholesome, with his youthful good looks and courtesy such as is today becoming rare.

Mr. Ver Meulen has no solo recordings as yet, but I feel, as do many others who heard him at the Workshop, that some day in the not-too-distant future he will become one of the great soloists of our time.

After his Workshop performance he was inundated with requests for lessons; nonetheless, he found time for an interview during breakfast the last day of the Workshop, June 10.

CW: What is your current position?

WVM: My current position is solo horn in the Honolulu Symphony Orchestra and artist-in-residence, instructor of horn at the Interlochen National Music Camp.

CW: What about your early life: Where are you from, originally?

WVM: I grew up in Lake Forest, Illinois, which is a northern suburb of Chicago. It's a real nice community, had a wonderful school system and your basic B-flat growing up.

CW: When did you start in music?

WVM: I started on piano when I was five and took it rather seriously. I had started singing when I was eight—church choir type of thing, so I was actively doing both piano and singing when I was young. Then in fifth grade I started with the school band program on horn, although my interest in the horn developed a few years prior to that.

CW: How did you decide to play horn?

WVM: I grew up in a semi-musical family. My mother teaches beginning cello and bass for a public school system. Her teaching is really excellent, and she has fun playing in the local community orchestra. When I was about five, she started taking me to rehearsals. I was just learning how to read music, so I'd sit down in a section and watch the part—shut up and listen and watch and see how I liked it. I



Karl Ver Meulen

think I started out in the cello section because my mom was a cellist, and I stayed with that until I got bored with it, then I went over to the fiddles, and the flute. I listened to the flute for over a year, I think because the lady was nice to me. It was basically an observational period. A lot of parents might say, "You must play this instrument," but my mom just said, "Hey, this is a wonderful thing here, the symphony orchestra. Just sit and watch these people and see which instrument you like." I went to the clarinets and the trumpet—that fascinated me. Finally I wound up with the horns and I've stayed with them. I think that back then, being so young, there was almost a culinary interest in it as well. I never called it the French horn. I always called it the spaghetti horn; I thought it looked like a big bowl of spaghetti, and spaghetti was my favorite dish. First and foremost, though, was the sound. It still is—that's why I play.

CW: Who were your teachers?

VWM: I've had an interesting schooling. Because I started with the school band program and my band director was not a hornist, my first two years wound up with me teaching myself under his guidance. He is a trombonist and did with me and for me what he could, and I thank him for all he did. Then the Chicago Symphony went on strike during my seventh-grade year, and my mother thought, "Gee, while these guys are out of work let's see if they'll take on a crazy kid with a single Olds horn." She called Norman Schweikert, who gave me three or four lessons during the strike. It's really wonderful what he did. I didn't have chops to play fifteen minutes back then, but he was showing me things and teaching me things—it was fabulous. When the orchestra went back to work, we asked his recommendation for another teacher and he gave me the name of Eugene Chausow, who is a fine free-lance player in the Chicago area. I wound up studying with Mr. Chausow three years, but before starting with him I went to Interlochen that summer. At Interlochen I studied with Marvin Howe, which is kind of ironic because my school band director had used Marvin's book. So I was all bright-eyed and bushy-tailed when I got up there and I saw that the man who wrote the book I started in was going to be my horn professor. I had a really successful time at Interlochen, so that began four summers of Interlochen Music Camp. My last two years of high school were spent at the Interlochen Arts Academy, studying with John Jacobson. I guess the teacher that I've studied the most with, laying the groundwork, was Gene Chausow, then Dale Clevenger polished off the rough edges. Dale's been my inspiration—I had idolized him since I was in the fifth grade. Everyone else was walking around with Bobby Sherman on their school notebooks, but I had Dale Clevenger—literally, I had a Dale Clevenger notebook. So that was the goal, back in fifth grade, to be good enough to study with Mr. Clevenger. Finally I was able to take lessons from him in the summer during my last couple high school years, then as his first freshman student at Northwestern. During my freshman year I won a professional job. That was the first audition I'd ever taken, and it turned out positively, so now I'm a college dropout (laughs).

CW: When did you decide to be a professional?

VWM: I knew I was going to be in music from the time I was very young—even before I started horn, I wanted to be a musician. At first it was concert pianist, but after my successful years at Interlochen, by about eighth grade, I knew that I wanted to be a professional horn player. I still play the piano professionally, cocktail piano jobs and things like that.

CW: From Northwestern, how did you get to where you are now?

VWM: My freshman year at Northwestern I won a job playing second horn in the Kansas City Philharmonic. I was supposed to start with them in the fall of 1980, but they were on strike. I worked all but two days of the strike with other organizations. As soon as the orchestra went on strike, I was asked to do a six-week tour with the Jack Daniels Original Silver Cornet Band. That was a gas. I played alto horn and had a great time. While I was on tour I received a call from Pinchas

Zukerman, conductor of the St. Paul Chamber Orchestra, who wanted to hear me play. While the band was in the Minneapolis-St. Paul area I went and played for him. I can remember, I was up really late the night before playing Dixieland alto horn at a party, then I had to play horn for Zukerman. He offered me the solo spot for a while in the St. Paul Chamber Orchestra. I remember the first piece I played there. Here I was, playing alto horn on the tour, and I got a call saying, "You'd better get the Schoenberg First Chamber Symphony ready, because that's what we're starting with." That's the kind of piece that you pass up in the excerpt books. You figure, "Aw, I'll never have to play this thing," you look at it and say, "Forget it." But I did all right. After St. Paul I went back to Kansas City, but I really didn't like playing second horn. I travelled up to Chicago several times and played for conductors who were in town conducting the Chicago Symphony. Claudio Abbado asked me to play at La Scala, and Aldo Ceccato wanted me in Hamburg, then I got a call from Honolulu. They wanted to know if I would come out for eight weeks and play lead horn, then maybe they'd hire me. I said that I wouldn't quit my job and go to Honolulu for a 'maybe' situation, and they could call me if they had a permanent gig open, otherwise I wasn't interested. I decided to try Hamburg for a while. It was a wonderful orchestra, really, but I didn't like the situation. I didn't realize it before I went over there, but it was about 85% opera playing. It's not that I don't love opera, but I just don't want to be in the orchestra pit that much. After three weeks there I came back to the States, and that very day I got a call asking me to audition for a permanent job in Honolulu. I hopped in my car the next day and drove to the preliminary audition in Cedar Rapids, Iowa, then I had to fly to Honolulu to play for the audition committee. I got the job, left Kansas City, and I've been enjoying sunny Hawaii for the last two years. I play with the orchestra for nine months, because we have a 38-week season, and then I get a lot of chamber and solo work done in the summer at Interlochen, because I'm an artist-in-residence. It's really a perfect balance for me because I'm getting my fill of orchestral music, and then in the summertime I'm balancing it with not only chamber music and solo work, but with teaching as well, which I love to do.

CW: To what do you attribute your success, more than anything else?

WVM: I attribute my success to the love that I have for music. That's first and foremost, because I could never pull off what I do, or get the reactions that people have been giving me if I weren't really loving what I do. I've always known that so many people go out for horn and very few make it. I've always known the correct approach, I mean where to go and learn what I had to learn. I found in Dale Clevenger a teacher who was super-inspirational, someone that I could really respect and whose work I could take as law. Luckily, he didn't steer me wrong. I also have a plan to success, a system. Actually, I'd rather call it a game plan, because they say that you can't beat the system, but you can win a game. You can lose a game too, this is true, but I'm a risky guy, so that's what I do. The game plan.

CW: What are your favorite solo works for horn?

WVM: I have a real fondness for the Mozart *Third Horn Concerto*. It hits my heart real nice. Certainly the Strauss concertos. There are all sorts of things I like. Basically, whatever pieces I'm performing at the moment I try to make my favorites. The Mendelssohn (*Concert Piece No. 2, op. 114*) is a great work, though it's not a horn work. I was playing a bassett horn part last night (at the Workshop recital), and it's wonderful.

CW: It's incredible!

WVM: (Laughs) I don't know about that. Basically scales and arpeggios.

CW: How high does the piece go?

WVM: C's, but it goes all over the place. I mean, it's just crazy. It's a basic three-octave range—bassett horn from low C to high C and a lot of fun. A great piece to work

together.

(Author's note: The audience went wild after the performance of this piece. It lends itself well to horn, being both virtuosic and enjoyable to the audience—a rare combination in a transcription.)

CW: What are your favorite orchestral works?

WVM: I think the Beethoven Symphonies are just a gas. I see so much genius in his symphonies, the rhythmic integrity that he maintains throughout the orchestra. The horn writing is fabulous when you consider the natural horns and such back then. Other than that, I think the Mahler Symphonies are fabulous, the amount of emotion that can be expressed via a first horn solo or even the section parts, but especially the first horn parts. Ow, wow! What a gas. I get goose bumps—it's great stuff. Then the Strauss tone poems, Mozart Symphonies, things like that; but basically Beethoven is my favorite, Mahler is my second favorite.

CW: What horn do you play?

WVM: I have a horn custom-built for me by Steve Lewis. When he built me the horn, it was a fluke that the horn I tried out had a red brass bell on it instead of the standard yellow brass. I thought that it warmed the sound a little bit, so now my horn is yellow brass with a red brass bell, and I had the flare of the bell silver-plated. I call it Excalibur. I feel like it's a magic instrument, like King Arthur's magic sword. I feel so honored to play it. Steve's horns are just fabulous. It's unbelievable.

CW: What are your hobbies?

WVM: Well, I'm really interested in advancing myself as a human being, because I believe that I'm a person first and a musician second. If I didn't have the horn I'd still have to be a human being, so my hobby, which I know is a weird hobby, is just trying to better myself as a human being, be it through studying different stress things, as I have done, or reading, or just becoming a little more of a nice guy, trying to deal with life and handle life a little better. Whereas musically I may be a little bit ahead of the game, personally I'm still your 22-year-old guy, going through all of life's ups and downs. Luckily, I've gone through mostly ups in my life, but you have to be prepared for the downs, and just try to live life in a beautiful way. So I do that, and I try to keep in good shape. I do physical activities.

CW: That's the end of my questions. Would you like to add anything?

WVM: I'd like to restate that the art form is super-important. It dictates the craft and must always precede the craft, in my opinion. Not to say you should never practice technique. If I had a dime for every hour I've spent playing the different routines that are out, I'd be a rich man! I like doing what I do and I try to keep a healthy attitude and have a good time. I mean, that's why we're in it. It's certainly not for the money!

CW: Thank you for your time.

WVM: My pleasure!

(Note: Since the completion of this interview, Mr. Ver Meulen has begun work on his first solo album. He hopes to record it in June and release it in early autumn of 1984.)



THOUGHTS AND OBSERVATIONS ON VIENNA AND VIENNA HORNS

by Paul Mansur

If Rome is the eternal city in history and politics, then Vienna is the eternal city in matters of music. Steeped in tradition, in fact, nearly hide-bound; Vienna is a trip in time to another era far removed from the frantic momentum that permeates much of modern society. Only in Vienna do we find the Vienna Oboe, Clarinet, Bassoon and Horn with such distinctive sounds; each somewhat different from their counterparts elsewhere. To be sure, there are variants in tonal concepts from nation to nation but the instruments are essentially the same. In Vienna there is another concept aided and abetted by these instruments adhering to a fairly well-defined, accepted tradition.

Lest we assume that all are familiar with these differences it seems wise to review some of the variants. The Vienna Oboe is of a larger bore, has a bulbous head chamber and bell and is played with little or no vibrato on a heavier, thicker reed. The bassoon has a more reedy sound and is a bit edgier. The clarinets sound darker and heavier than their French counterparts. French style oboes, for instance, are virtually the standard everywhere else.

Most Horns, no matter the country of origin, have rotary valves, a fairly standard bore of about 12 mm., and a bell size of about 12 inches (30 cm., approximately). Vienna horns generally have a bore size of 11 mm. with bell sizes from 27 to 30 cm. and have double sliding valves. They are single F, three-valved instruments. (Actually, there is no such thing as the Vienna Horn. There are many with all sorts of differences in playing characteristics, both good and bad. Generalizations are made about those with decent playing qualities.)

The voice of the Vienna Horn is very close to that of the natural horn. The sound is clear but with veiled warmth and full-bodied. The instrument itself is light in weight as the sliding valves and their casings have little mass. The bell and the entire assembly seem to respond with a higher frequency of shorter duration than a rotary valved instrument tapped or

slapped with the hand in the same way. I know of no spectroscopic sound comparisons between Vienna and rotary-valved instruments. I would strongly suspect that actual differences, if any, could be traced to the bore size, the bell diameter, and the relative mass of the instruments. Some may be traceable to mouthpieces; but I would expect such differences would be minute.

All of which is but prelude to say this: **These differences are of degree and not of kind.** Gertrude Stein wrote that "rabbits are rabbits are rabbits." We may plagiarize that "horns are horns are horns" and observe that no two are exactly alike, whether rabbits or horns. To borrow an Educational Psychologist's term, there are "individual differences;" a most unprofound description of something most obvious to even a casual observer. There is no need to labor the point; players make more differences than do their instruments. (See **The Horn Call**, Vol. II, 1, 55; Vol. III, 1, 59)

I perceive the essential differences as these: First, the lesser mass of the valve assembly damps the tone less than that of

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a double horn. Despite the smaller bore, or perhaps because of it, the tone is richer in upper partials which make for a very warm, rich sound. These partials enhance what is possibly a slightly weaker fundamental amplitude.

Second, the higher range on the F horn has more nodes (units of standing waves) in the air column than the same pitches on the Bb horn. The extra wave lengths provide an incisive power and brilliance that projects marvelously and can, at fortissimo levels, simply not be equaled. This can be easily self-illustrated by playing a written FF G" on the Bb side of a double horn. This pitch is a ninth harmonic in the Bb overtone series. Then play the same tone on the F side of the horn with the same energy and one should observe a marked increase in power and depth of the sonority. On the F horn this pitch is a twelfth harmonic. It has one-third more standing wave lengths radiating the pitch than the same note on a Bb horn. It seems only logical to expect twelve vibrating nodal lengths to sound richer than nine.

Third, the smaller bore permits a slightly more precise pitch center but less precise attacks than larger bored horns. High partials require a very firm, crisp attack and often seem to be difficult to produce with light, crisp articulations. (Compare the written high g again; one sets twelve nodal lengths to vibrating rather than the nine of the Bb horn. The actual length of the air column is longer and more unwieldy to manipulate.)

Those of us who play double horns would be stricken with terror if told that we had to play our next concert completely on the F side of our horns; or on a current Conn or King single F horn. (I would be; the last concert I played on an F horn was in 1942, my fledgling year as a hornist.) The prospect of playing a program on a Vienna horn is not nearly so frightening. Given a week or so to prepare, I feel I could play fairly adequately on a Vienna horn. I would be more secure on my double horn but just possibly could have a slightly richer tone on the Wiener horn.

The question of choice reduces to a dichotomy of a sound ideal on the one hand (the natural Waldhorn) and security and accuracy for the performer on the other

hand. If absolute accuracy is essential then perhaps a cornet or trumpet would be a wiser choice. Valved horns are a compromise between the 15 or 16 tone partials available on the Waldhorn and the 6 to 8 useable tones of the bugle or straight trumpet. The object of double horns, ascending valve arrangements, deskant horns, etc., is to gain security for the player while attempting to retain as much of the Waldhorn quality as possible. The valved horn that sounds more like a Waldhorn is the Vienna instrument. The drawback to it is that it is less accurate but very demanding upon the player. The least demanding, most accurate horn is the deskant horn (or perhaps the Eb or F Alto horn played with a cup mouthpiece). This instrument produces a tone only slightly related to the Waldhorn. The generally accepted compromise is, of course, the F-Bb double horn. It provides us with a sound close to the Waldhorn ideal; yet it also provides much more security for the player. To be sure, it has faults inherent to its design. The leadpipe is not quite correct for either the F or Bb side. It has greater resistance and considerably greater mass, is more complicated and costly to build, and more expensive for players than single horns. Yet, all in all, a fine double horn seems to be the best solution available for most players.

Yet, there is a place and a need for other instruments. The Waldhorn and the Vienna horn must continue in preserving the ideal tonal concept. They are the balance wheel, so to speak, that preserves our tonal goal when playing single Bb and deskant horns. The glory of it all is that it works! Many players can come remarkably close to this tonal ideal while playing smaller horns. Some outstanding examples are Alan Civil, Ifor James, Dave Krehbiel, Dale Clevenger, Charles Kavalovski, Peter Damm, Ib Lanzky-Otto, and the late Dennis Brain. Most of us have probably heard them play works on single Bb and deskant horns; and we could not hear a significant difference from the F horn tonal ideal.

The Vienna Horn and style of playing is premised upon an allegiance to the Waldhorn tradition. It has become a sort of benchmark: a launching pad into the adventure of horn playing. It is a tonal

concept that tethers all players to the Waldhorn tradition lest we stray too far into the technical security of Trumpetland.

Editor's note: It is expected that a technical article of much more detail and accuracy concerning the Vienna Horn will be forthcoming soon from Dick Merewether. Watch for it.



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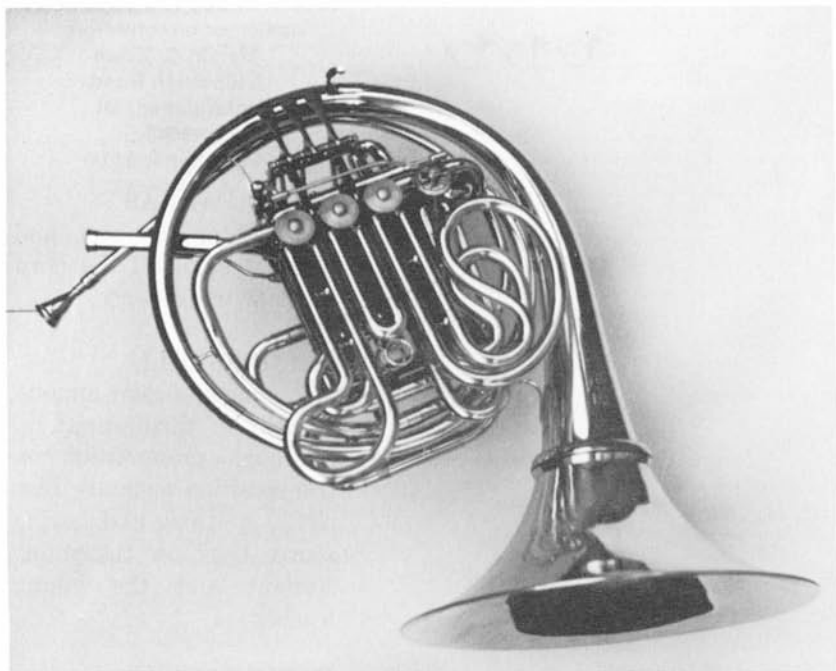
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THE FINKE TRIPLE HORN — A Review

by Malinda Kleucker

Helmut Finke is an instrument maker and designer of modern and historical instruments, who has a workshop in northern Germany in the town of Exter, southwest of Hannover. Finke offers a very complete line of horns: single, double, descant, double descant and triple, as well as hunting horns and Wagner tubas. The Finke triple is a new horn—it has been produced only the last eight years and is, unfortunately, still largely unknown. I have now been playing a Finke triple for five months and consider it to be one of the finest orchestral horns produced today.

When I bought my Finke, I had been looking for a new horn for some time. I had been playing a large bore Conn 8D for about 15 years and liked many things about it. For example, it was easy to blow and had good valves. But I wanted something with easier, or at least more secure high notes, better intonation and a more "compact" sound. I thought that this time I would try a medium bore instrument. I had considered a triple horn because it seemed to combine everything I wanted in one instrument: The security of the high F side without the sacrifice of a good double horn. Several of my colleagues play double descant horns, Bb-high F, but I thought I would miss having the low F side. People warned me about the weight of triple horns: "they're so heavy, so bulky and the sound doesn't project." I was also warned about plastic parts: "the valves expand in hot weather and stick," they said. And people warned that a triple horn only plays well in one register due to problems of design. There was also a psychological problem. People said: "You'll become too dependent on the high F side and get so that you can only play that, and tone quality will be sacrificed."

With these reservations in mind I started looking for a horn. On a recent trip to the United States, I found that it was very hard to find anything except large bore, factory produced horns and only double horns; no triples or double descants. Back in Denmark, I considered the other possibilities I had: Paxman, which all the other horn players in our section played. They all liked the horn, except for the valves, which were alternately sworn at and coddled. I knew a man in northern Denmark who played a Paxman triple and was enthusiastic about it, but I decided not to pursue the matter further because of the bad reputation of the Paxman valves. Another good possibility was Alexander, but I was put off by hearing horror stories about the plastic valves used in triple horns ("they don't work in hot weather"). Also there was the problem of availability. I didn't want to order one horn, wait six months, try it and if I didn't like it, order again and wait another six months. I wanted to be able to try several instruments and be able to choose among them. Then I saw an advertisement in the *Horn Call* for the Finke triple horns. It said: "The lightest on the market." I wrote to Helmut Finke and he responded by informing me that he had several instruments of all types, bores, and metals available for demonstration at all times. I decided to drive down to Germany during Easter vacation and visit the Finke factory.



Malinda Kleucker

At the factory I was met by Mr. Finke, who showed me a large selection of his horns and then left me alone to try them out while he went back into his workshop. This was ideal for me because I find it hard to evaluate horns objectively, especially when a salesman is breathing down my neck!

I was able to try three different triple horns. There was a full triple horn in yellow brass with a stop valve for both A and E. There was also a full triple horn in gold brass, without stop valves. And finally, there was a compensating model in yellow brass. While I was there, I also tried a regular double horn, a single Bb horn, a single F horn and a five valve single Bb horn with stop and a C valve. I liked the double horn very much, but found the double descants and single Bb's too "small" in tone for my taste. All Finke horns are wonderfully light-weight with good balance—they feel right immediately when held in playing position. I then turned my full attention to the triple horns.

I liked immediately the full triple in medium bore with gold brass better than the others, probably because it had been used as a demonstration model and was more "played in" than the other instruments. In weight, it felt about the same as my old double horn, while the triple horn with the stop valve felt a bit too heavy. I was amazed at the light response the horns had, from the pedal notes up to the descant register. I also fell in love immediately with the smooth, velvety tone quality.

Finke triple horns and double descants have a slightly unconventional design. At first I thought that there was a place for two mouthpieces, but the strange bit of tubing is actually a sliding valve. Finke uses a double mouthpipe system, one for the double horn and one for the high F horn. This eliminates the need for compromising on the length of the two horns' mouthpipes and is probably the reason for the superb intonation that this triple horn has, as well as its evenness of response over three or four octaves. The sliding valve is operated with a thumb trigger, to change from Bb (or F) to high F.

Finke has developed unique fiberglass valves (with ball-bearings) which are very light-weight and very durable and do not require lubrication of any kind (!) except that which comes normally with moisture when one plays. The Finke valves have been designed so that the player can easily take them apart, if needed. Because of Finke's design with a separate mouthpipe for the high F side, it was possible to place all the valves in a straight line. This eliminates the need for small curves in the tubing, and contributes to the fine intonation and easy blowing qualities of the horn. The horns have a very simple design without a lot of unnecessary bends and turns that you find in certain other triple horns, and this is true for the other models of horns as well. There are just no sharp curves anywhere in the tubing of Finke horns!

The triple horn is available in three different bore sizes: medium, large, and extra large, and in three different kinds of metal: brass, gold brass and nickel silver. All of these models are available either with or without lacquer and with or without a water key or removable bell. An adjustable hand support is also available.

When I got my new horn home to the practice room, the first thing that I did was to test the intonation with an electronic tuner. I was happy to find that a lot of valve combinations that were out of tune on my old horn were perfectly usable on the Finke. I was also delighted to find that there were no "bad" notes. The F and Bb sides of the horn are very well matched. The low F horn turned out to be extremely easy to play, even in the high register, and the change of tone quality from the Bb horn to the high F horn was much less than I had anticipated. I was also glad to see that there were long tuning slides. There are separate Bb, F and high F tuning slides and they are each long enough that it makes it possible to adjust the horn perfectly. I was always irritated by the short tuning slide on my Conn horn and in fact, I had to use an extra mouthpipe extender because it was always too sharp. All the valve slides are easy to reach, even the high F valve slide.

In the concert hall I noticed that the horn projects very well. This may be due to the fact that the bell is rather thick. This might sound contradictory since the horn is supposed to be so light-weight. Finke has saved on weight by using fiberglass valves and by making the tuning slides' tubing very thin. In the mouthpipe and especially in the bell, it is of normal thickness, thicker than, for example, the Conn I was used to.

The thing I like best about the horn is probably how easy it is to make smooth, "liquid" slurs, and I find the intonation very much easier to control. This horn is actually extremely easy to play in all registers, thanks to Finke's scientifically correct design. In the time I have had the horn I have had absolutely no trouble with the valves, in fact, they seem to move more and more freely as time goes on! I find it easy to change the tone quality of the horn depending on the type of music that I play, whether it's Mozart or Mahler. And I'm glad that I have the high side for certain high Mozart and Haydn and on occasional high notes in soft passages. So far I have only used it for high A, B natural, and C. Sometimes I only use the high F horn for one or two notes on a concert, but what a difference it makes to be able to have the possibility of absolute security on an isolated, pianissimo high B natural! I have not, however, been tempted to use it all the time!

In price Finke horns are comparable to either Paxman or Alexander and perhaps a little more expensive than "comparable" American horns, if they even existed! But the quality is so high in relationship to the price, that I consider the Finke horn a real bargain. I would recommend this horn to anyone who wants problem-free valves, light, even response in all registers, perfect intonation, and beautiful tone quality. Unfortunately, a Finke horn does not eliminate the need for practice!

About the author: Malinda Kleucker is principal hornist with the Zealand Symphony Orchestra in Copenhagen, Denmark. A native of Indiana, Ms. Kleucker graduated from Indiana University after studying with Abe Kniaz and Philip Farkas. From 1974-1977 she held the position of third horn with the Aarhus Symphony Orchestra and has been playing in the Zealand Symphony Orchestra since 1977.



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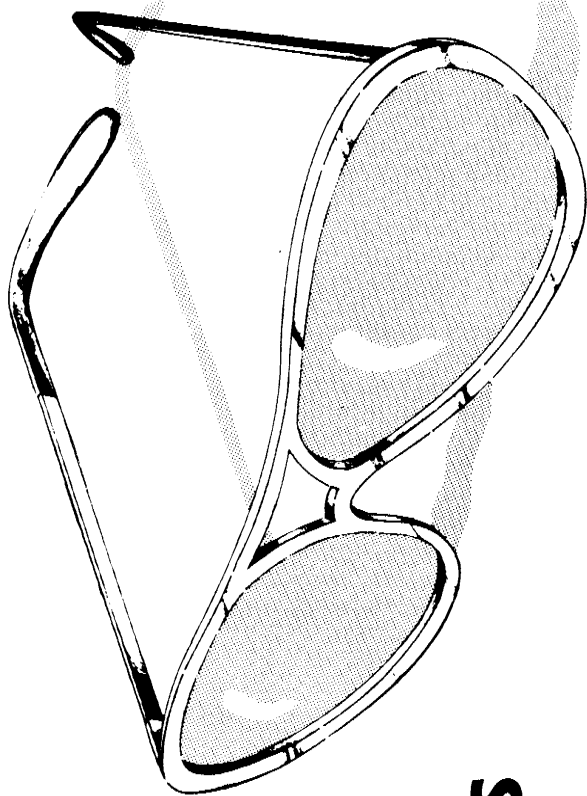
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WHO IS CARL OESTREICH AND WHY IS HE IMPORTANT TO HORN PLAYERS?

by Eric James

In the music collection of the *Stadt- und Universitaets-bibliothek* in Frankfurt am Main there exists a large number of works by one Carl Oestreich. Many of these works either include or feature the horn and it seems remarkable that, due to their quantity and quality, they and their composer are almost entirely unknown today. In April, 1982 I was fortunate in being able to spend several days in Frankfurt, studying the Oestreich manuscripts and searching for biographical information.¹ I would like to offer the results of my findings in the hope that they might lead to a more thorough investigation of this composer and his music.

Next to no information is to be found concerning Carl Oestreich in present-day musical reference works. However, an entry in the *Encyclopaedie der gesammten musikalischen Wissenschaften* of 1841² provides such a good general appraisal of Oestreich's life and work that I will quote it in full:

Oestreich, Carl, member of the theater orchestra at Frankfurt am Main, one of the most excellent horn virtuosi of recent times and also a skillful composer. Earlier he was situated in the Royal Saxon Capelle at Dresden; but since 1826 he has been employed in Frankfurt, where he ended up after a grand artistic journey through Germany, which gave an important expansion to his career as a hornist. His compositions, of which we particularly mention the following: a *Polonaise* in F for flute and orchestra, 12 *Trios* for 3 horns in two volumes (1833), '*Gustav Adolphs Morgenandacht im Angesicht seines Heeres vor der Schlacht bei Luetzen*' for voice with pianoforte accompaniment, 4 easy *Rondos* for pianoforte (1834), and a collection of songs with pianoforte accompaniment, are all written in an agreeable style and will surely have found many friends and much participation in the world of the dilettante. His musical pocket-book, *Euterpe*, which appeared in 1827, containing piano and song items was also meant for this circle and, viewed from that standpoint, likewise his *Musikalisches Unterhaltungsblatt* (several installments of easy piano pieces) must always be referred to as a friendly gift of the Muse. The only one of all his works that has a more artistic finish and is completely suited to virtuosi, is that same *Polonaise* for flute. The horn *Terzets* are nothing more than study pieces for young hornists, but as such, because of their great suitability, they have much to be recommended.³

There is no mention in the above entry of Oestreich's birthdate. However, an issue of another journal, *Didaskalia*,⁴ gives the following information:

(Frankfurt) On March 7 Herr Carl Oestreich, member of the local theater orchestra, died here in his fortieth year. Pensioned for several years as a result of prolonged illness...⁵

If Oestreich was "in his fortieth year" when he died, it is difficult to say whether he was thirty-nine or forty years of age—or more to the point, was the year of his birth 1800 or 1801? Concerning his pensioning due to illness, an entry in the *Frankfurter Theater Almanach*⁶ pinpoints the year of his retirement at 1832.

It is interesting to note that if Oestreich was a member of the Dresden *Capelle* at least until 1825, he must have played under the direction of Carl Maria von Weber and perhaps even have taken part in the Dresden premieres of *Der Freischuetz* in 1822 and *Euryanthe* in 1825. And yet, a letter from the Dresden State Archives assures me that no mention of Oestreich exists in the member lists of the orchestra from that time. Perhaps his employment there was only on a freelance or substitute basis.

There is little more to be learned about Oestreich's life. The same article in *Didaskalia*⁷ goes on to describe how, on being pensioned, he attempted to provide for his family "through unceasing activity;" that he composed several operas, "one of

which, *Die Bergknappen*, was performed with success the previous summer in Weimar." The article concludes by making an appeal for assistance for the grieving widow and her "four unspoiled children," and by announcing a concert to take place for the benefit of the family.

A number of the Oestreich manuscripts in the Stadt- und Universitätsbibliothek in Frankfurt am Main bear the inscription, "im Dresden geschrieben," in the composer's hand. Some manuscripts include a date.⁸ All of the Dresden manuscripts are for one or two horns *solí* with orchestra. They are written in a straightforward, *bravura* style. Thematic material is always serviceable, the solo instruments being put through a series of elaborations of ever-increasing difficulty: a section of chromatic scales in sixteenths will be followed by one featuring wide leaps in eighth notes to one in fast triplets. Orchestrations are often on a grand scale, one *Concerto* (Mus.Hs.680) adding timpani, bass drum and triangle in the last movement to an otherwise already full complement of winds and strings. Although it is usually only the strings which accompany the solo instrument(s)—*tuttis* appearing only in introduction, bridge and coda, there are occasional delightfully pithy interjections by the various woodwinds.

Solo horn parts are always in two of the traditional solo keys of E or F. In concertos for one horn the range is that of a *cor basse* or second horn, the part rarely rising higher than the written G above the staff, yet often descending well below written middle C.

All in all, the music of Oestreich's early Dresden period is pleasant and far from routine. There is a sure grasp of late hand-horn technique in the solo parts, and too, when we consider that Oestreich was a teenager when he wrote some of these works (a few are dated 1816), we can excuse any shortcomings. It was not until Oestreich settled in Frankfurt am Main that he produced a more varied and interesting body of music.

We are told that Oestreich began his employment in Frankfurt in 1826. From then on he leaves the virtuoso horn concerto behind (only one, Mus.Hs.784, is dated 1830), and turns to music for ensemble: horn duos, trios and quartets, songs with wind accompaniment, music for small and large wind groups, works for piano solo, and even opera. This music tends to be much more substantial than his Dresden horn concertos, both in length and in content. There is always a real understanding of the potential of each instrument and its relationship to others. Some groupings are unusual yet fully tenable, as in the *Sextet* (Mus.Hs.749) for flute, basset horn, 3 horns and trombone, with the second horn doubling on posthorn in one movement.

Despite Oestreich's seeming abandonment of the horn concerto in his Frankfurt period, he appears never to have forsaken his favourable bias towards the horn. His horn parts are often prominent in ensemble and always effective. He earned kind words for his horn writing in a contemporary review of his *Zwoelf Trios fuer drei Waldhoerner*:

We see that they come from a man who has suitably mastered the instrument for which he writes, which is certainly as it always should be. He knows from experience what sort of talents are usually lacking; he also demonstrates adequate invention and dexterity in interpretation. And so we hope that he will soon become beloved among hornists.⁹

It is difficult to determine whether Oestreich had handhorn or valve-horn in mind for his solo works. The same review of his *Zwoelf Trios* points out that:

The third horn, as is its nature, has the most to do; it finds itself in a few numbers only seldom emerging from stopped notes. With a valve-horn, which is established almost everywhere, all will certainly become much easier.¹⁰

We know that hand-horn playing flourished until well into the second half of the nineteenth century. Yet it is hard to imagine the following passage from Mus.Hs.679 performed without the use of valves:



When we now have such dubious luxuries as commercial recordings of horn concertos by Jan Vaclav Stich, or a glut of renditions of Mozart's solo horn music, it would seem to be high time that at least the existence of Carl Oestreich be known. Moreover, if we, as hornists, can perform Dauprat, Duvernoy and Puzzi, then surely we can perform Oestreich. It is to be hoped that this brief introduction to an unknown hornist-composer will help to ameliorate his unwarranted neglect.

I would like to thank Dr. Harmut Schaefer and his staff in the **Musikabteilung** of the **Stadt- und Universitaetsbibliothek**, Frankfurt am Main for their kind help in making the Oestreich manuscripts available to me.

FOOTNOTES

- 1 The impetus for this research came from Whitwell, D. Early wind manuscripts in Frankfurt am Main. *The Instrumentalist*, January 1976, pp. 32-33.
- 2 Wartensee, Schnyder von. Oestreich. In *Encyclopaedie der gesammten musikalischen Wissenschaften, oder Universal Lexicon der Tonkunst* (5, pp. 208-9). Stuttgart: Koehler, 1841.
- 3 My translation. A few other reference works include entries for Oestreich: Fetis, F. J. *Biographie universelle des Musiciens et Bibliographie generale de la Musique* (6, 353); Paris: Firmin-Didot, 1884; Bernsdorf, E. *Neues Universal-Lexicon der Tonkunst* (3, 64); Offenbach: Andre, 1861; and Mendel, H. *Musikalisches Conversations-Lexicon* (7, 326); Berlin: Oppenheim, 1877. These, however, all appear to be mere distillations of the article cited in the text.
- 4 Mannichfaltigkeiten [Miscellaneous]. *Didaskalia. Blaetter fuer Geist, Gemueth und Publizitaet*, Wednesday, April 15, 1840.
- 5 My translation.
- 6 Oettinger, Carl Moritz (Ed.). *Frankfurter Theater-Almanach fuer das Jahr 1833*, January 1 to December 15, 1832. (Oettinger was prompter of the Frankfurt theater at the time.)
- 7 Mannichfaltigkeiten. *Didaskalia*.
- 8 There are two manuscripts, Mus.Hs.677 and 730, which are dated Frankfurt, 1820 and 1822, respectively. This contradicts the date of Oestreich's employment in Frankfurt of 1826. Since both manuscripts are orchestrations without solo horn parts, they may have been cooked up on the spot in Frankfurt for performance as part of his earlier playing tour through Germany.
- 9 Review of *Zwoelf Trios fuer drei Waldhoerner* by Carl Oestreich. *Allgemeine Musikalische Zeitung*, December, 1830, 52, 850-51. My translation.
- 10 *Ibid.*, p. 851. My translation.

APPENDIX

Horn-related manuscripts of Carl Oestreich
in the **Stadt- und Universitaetsbibliothek**,
Frankfurt am Main

Mus.Hs.673 (parts)

Andante con Variaz. [in E] for horn and orchestra (2 ob, 2 hn, strings).

Mus.Hs.674 (parts)

Sextett [in Bb] for 2 cl, 2 bn, 2 hn. Three movements: *Allegro*, *Menuetto Allegro* and *Trio*, *Trauermarsch*

- Mus.Hs.675 (parts)
Larghetto [in F] for horn and orchestra (fl, 2 cl, 2 bn, 2 hn, strings).
- Mus.Hs.676 (parts)
Concertino [in F] for horn and orchestra (2 fl, 2 cl, 2 bn, 2 trp, strings). N.B. Appears to be unfinished in some of the orchestral parts (fl.II and bn.II missing).
- Mus.Hs.677 (parts)
Andante con Variation [in E] for "Corno 2de Principalo E#. Frank:a/m 1820." Horn part missing! String quartet accompaniment.
- Mus.Hs.678 (parts)
Var[iationen in F] for bassoon and horn soli and orchestra (fl, 2 cl, bn, 2 hn, 2 trp, timp, strings).
- Mus.Hs.679 (parts)
Adagio & Poloniase (sic) [in E] for horn and orchestra (2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 trp, 3 trb, timp, strings). Composed in Dresden with a written-out cadenza.
- Mus.Hs.680 (parts)
Concerto [in E] for 2 horns and orchestra (2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 trp, timp, triangle, bass drum, strings). Composed in Dresden with an illegible dedication (Laucher?, Linder?).
- Mus.Hs.681 (parts)
Concerto [in F] for horn and orchestra (2 fl, 2 bn, 2 hn, strings). Three movements: Allegro vivace, Adagio non troppo, Allegro.
- Mus. Hs. 682 (autograph score and parts)
Sextetto (Larghetto) [in c] for horn, 2 vl, 2 vla, vcl, "par C. Oestreich in Dresden geschrieben."
- Mus.Hs.683 (autograph score and parts)
Andante con Variation [in F] for horn and orchestra (2 fl, 2 hn, strings). "1816 in Dresden." Horn part missing. Same thematic material as in Mus.Hs.743.
- Mus.Hs.684 (score)
Simphonia [in Eb] *fuer Blasinstrumente* (fl, Eb cl, 4 Bb cl, 2 ob, 2 bn, 4 hn, 2 trp, keyed trp, 3 trb, serpent, snare drum, bass drum, triangle). Four movements: Adagio—Allegro vivace, Andante sostenuto, Allegro scherzando—Trio, Rondo—Presto.
- Mus.Hs.685 (score and parts)
Thema con Variation [in F] for horn and orchestra (2 fl, 2 ob, 2 cl, bn, 2 hn, trp, timp, strings). "Dresden, 1816."
- Mus.Hs.686 (autograph score and parts)
 Performance material to Mus.Hs.684.
- Mus.Hs.690 (autograph score)
 Setting for 4 horns of the *Jaegerchor* from Weber's *Der Freischuetz*. Other sketches for various instruments.
- Mus.Hs.707 (score and parts)
Quintetto [in Eb] for 2 cl, bn, 2 hn. "in Frankfurt geschrieben." Four movements: Adagio—Allegro, Adagio, Menuetto—Allegro, Alla Pollacca. "den 10 Juli 1832 F a/m" appears at end of score.
- Mus.Hs.708, no. 1 (autograph score)
Fantasie [in Eb] for fl, 2 ob, Eb cl, 4 Bb cl, 2 bn, 4 hn, 2 trp, 3 trb, serpent, snare drum, bass drum. "den 26 Maerz 1832 F a/m."
- Mus.Hs.708, no.2
 Copied score for presentation of Mus.Hs.708, no.1.
- Mus.Hs.712
 12 works for an ensemble similar to that in Mus.Hs.708.
- | | |
|--|--------------------------|
| 1. <i>Marsch</i> | 6. <i>Marsch</i> |
| 2. <i>Marsch, Trio</i> | 7. <i>Polonaise</i> |
| 3. <i>Allegro risoluto</i> (for orchestra) | — 2 <i>Maersche</i> in C |
| 4. <i>Marsch</i> | for fl, 2 ob, bn, |
| 5. <i>Marsch</i> | 2 hn |

- Mus.Hs.716 (autograph score and parts)
Ottetto [in Eb] for fl, 2 cl, 2 bn, 2 hn, trp. Five movements: Adagio—Allegro con brio ("den 25 Nov. 1830"), Adagio ("Dec. 1830"), Presto ("den 25 Dec. 1830"), Trio—Un poco meno Presto, Finale—Allegro ("den 12 Maerz 1831").
- Mus.Hs.729 (score and parts)
Terzetto [in F] for 2 horns and pianoforte.
- Mus.Hs.730
 Orchestration (2 fl, 2 ob, basset hn, 2 bn, 2 hn, 2 trp, timp, strings) of Mus.Hs.729. "den 12 Maerz 1822 F a/m."
- Mus.Hs.742 (score)
 Untitled in E for horn and orchestra. Appears to be unfinished.
- Mus.Hs.743 (score)
Tiroler con Variazioni [in E] for horn and orchestra (2 ob, bn, 2 hn, strings).
- Mus.Hs.749 (score and parts)
Sextet [in Bb] for fl, basset hn, 3 hn, trb. Eight movements: Andante, Eccossaise, Walzer, Presto, ?, Presto, Allegro resuelto (sic), Andante—Poco Allegretto—Allegro. N.B. Horn II plays posthorn in C in Walzer.
- Mus.Hs.750 (scores)
 no. 1 *Quintet* [in F] for basset hn, 3 hn, trb. Four movements: ?, Tempo di Coral, Coral, ?.
 no.2 *Adagio* [in F] for fl, basset hn, 3 hn, trb.
 no.3 *Quintet* [in F] for fl, basset hn, 3 hn. Three movements: Allegretto, Allegretto, Andantino. N.B. Horn I plays posthorn in Bb in second movement.
 no.4 *Quintet* [in Eb] for basset hn, 4 hn. Three movements: Largo, Andante, Largo, N.B. Horn II missing.
 no.5 *Adagio* [in Eb] for fl, 2 cl, bn, 2 hn.
 no.6 *Quartet* [in F] for basset hn, 3 hn, trb. Four movements: Scherzando, Tempo di Choral, Jaegerchor, ?. N.B. Horn I plays posthorn in Bb in fourth movement.
 no.7 *Quintet* [in F] for basset hn, 3 hn, bn?. Movement I is the *Brautjungferlied* from Weber's *Der Freischuetz*.
 no.8 *Quintet* [in F] for basset hn, 3 hn, trb. Horn I also plays posthorn.
 no.9 *Allegretto scherzando & Pollaca* [in F] for fl, basset hn, 3 hn, trb.
 no.10 Trombone part to no. 6.
 no.11 *Quartet* for 3 hn, trb. Four movements.
- Mus.Hs.759 (autograph score)
Andante for 2 fl, cl, basset hn, hn.
- Mus.Hs.766 (score and parts)
Lied [in Bb] for male chorus, fl, 2 cl, bn, hn, pf. "1833, Juni 23."
- Mus.Hs.767 (score and parts)
Lied [in Bb] for 2 Tenors, Bass, fl, 2 cl, hn, trb. "den 2 Feb., 1831."
- Mus.Hs.744 (autograph score and parts)
 11 *Lieder* for fl, 2 cl, 2 bn, 2 hn.
- Mus.Hs.775 (autograph score and parts)
Andante [in Eb] for voice?, fl, cl, bn, hn, pf. N.B. No text but a *Singstimme* line appears in the score.
- Mus.Hs.776 (parts)
Adagio & Lied [in Eb] for cl, 2 hn. This may be another vocal work.
- Mus.Hs.784 (autograph score)
Conzertino [in E] "fuer das Second Horn" and orchestra (fl, 2 cl, bn, strings). "3 Maerz 1830."
- Mus.Hs.787 (score)
Rondo [in A] for hn. pf.
- Mus.Hs.788 (score)
 [5] *Leichte Duetten fuer 2 Waldhorn*: Andante, Andantino, Risoluto, Allegro scherzando, Allegro.

Mus.Hs.789 (autograph score)

12 Quartetten (actually only 6) for 4 horns: Andante maestoso, Tempo di choral e sempre portamento, Thema mit Variationen, Allegretto, Rondo—Presto scherzando, Presto assai. "Den 30 der Juli 1836."

Mus.Hs.790 (parts)

Terzetto for 3 horns. Six movements: Andante, Moderato, Tempo di marziale Maestoso, Presto, Adagio sostenuto, Allegretto.

Mus.Hs.791 (parts)

Trio nr. 8 for 3 horns.

Mus.Hs.792 (parts)

Trio nr. 12 for 3 horns.

Mus.Hs.793 (parts)

[5] *Quartets* for 4 horns: Adagio sostenuto, Presto—Prestissimo, Marsch, Largo, Polacca—Trio.

Mus.Hs.794 (score)

Concertino [in F] for 2 horns and orchestra. "Frankfurt a/m 1822."

Mus.Hs.799 (score)

Untitled for 4 hn, flugel hn, 2 trp, serpent. Six movements: Presto, Allegretto, Marcia con maestoso, Innocentamente, Allegretto, Ecossaise.

Mus.Hs.817, no. 4 (parts)

Conzerto [in F] for 2 horns (and orchestra?). N.B. Only the two solo horn parts are here. Three movements: Adagio con spirito—Allegro moderato, Cantabile, Rondo. Except for the slow introduction, there is a close thematic similarity, especially in the final two movements to Mus.Hs.680.

Mus.Hs.819, no.1 (score)

Lied [in Bb] for 2 Tenors, Bass, 2 cl, bn, 2 hn.

Mus.Hs.819, no.2 (score)

2 *Lieder* [in Eb, Bb] for 2 cl, bn, 2hn.

Mus.Hs.819, no. 4 (score)

Marsch? [in Bb] for fl, 2 cl, bn, 2 hn, 2 trp, timp.

Eric James

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THE HORNS OF THE STEARNS COLLECTION

by *John M. Hancock*

The Stearns Collection of Musical Instruments is one of the largest such collections in the world. The Collection, now owned by the University of Michigan and administered by its School of Music, contains over two thousand instruments. Though not as well known as many collections in this country, it is notable for the breadth of its holdings and the rarity of its examples of ethnic and non-Western instruments.

The Stearns Collection is named after Frederick M. Stearns (1831-1907), who donated his personal collection to the University in 1899. Since that time, many instruments have been added. As unusual as it is large and varied, the original collection displays the interests and eccentricities of a remarkable man. Stearns was a pharmacist who rose from apprenticeship in a Buffalo, New York drugstore to ownership of a large Detroit drug manufacturing and retail business. He earned a large fortune in that endeavor and in his sideline as co-editor and publisher of a medical journal.¹ He retired at the age of 46 to devote his considerable energies to travel and study, and soon became an avid collector. The results of his travels in the Orient were an assemblage of Japanese, Korean, and Chinese artifacts and a huge collection of seashells, both of which were later donated to the Detroit Museum of Art. He also collected coins and precious stones. The collection of musical instruments, which he considered his crowning achievement, began with an eye-catching oddity in a Prague shop window and grew into what may be the world's largest collection of non-Western instruments, in addition to hundreds of European and American examples.

Stearns' collection was not just the retirement project of a gentleman of ease, nor did he seek to create a collection of priceless antiques. He sought to collect a representative range of instruments which would show, as he put it, "all the classes, genera, and species" of instruments that diverse cultures had devised.² His scientific background, his medical editorship, and the interest in anthropology

and conchology demonstrated by his other large collections resulted in an inevitable contact with one of the most controversial theories of the age, that of Charles Darwin. Darwin's theory of evolution as the root of biological progress was soon extended in the theories of Herbert Spencer to govern virtually every branch of art and sociology. J.F. Rowbotham, in 1885, was the first to explain the history of music in evolutionary terms.³ Prior to this time, writers about music had concerned themselves with men and events. The idea that music was an "evolving organism"⁴ demanded a fresh approach to music history—an idea which was adopted by many during that infant stage of musicology.

Darwin and Spencer each had a theory of the origin of music, based on their observations of primitive cultures and instruments. Spencer's theory of the origin of art is found in his universal law of progress, which he defines as "a change from the simple into the complex through successive differentiations."⁵ Rowbotham's exhaustive theories applied this idea of progress to two components of music—one related to language, and the other to the development of sounding instruments. Musical instruments, appearing as they do in almost all cultures and at all stages of "progress," formed the most tangible body of information upon which the theories of the evolution of music could be based.

Rowbotham's book occupied a conspicuous place in Stearns' working library. Stearns believed that musical instruments developed from the simple to the complex, as shown in the following article, which appeared in one of his journals:

ANNOUNCEMENT

Manual of Musical Instruments
A Hand Book with Descriptions
and Illustrations
of all Known Musical Instruments

The writer of this circular has for twenty years been an extensive traveler in many regions of the world, seeking health and knowledge. Incidentally during this time, he has made considerable collections in art work and in natural history. Among the objects

which have interested him much have been the varied forms of instruments of music, their evolution from primitive ideas to the more perfected and complicated forms of today. Of these he has himself made a collection of about three hundred numbers of such as are used by indigenous races—savages, negroes and orientals, as well as of some of the older and obsolete forms of those now in common use.⁶

Stearns' ultimate goal was to produce a "universal encyclopedia" of musical instruments, the history of which would be completely and irrefutably illustrated by his own collection. "Such a manual also to fully include the musical instruments of modern times; date of their invention and their history, and inventors' names, including the illustration of all patented improvements."⁷

The Stearns Collection is remarkable in the extent to which Stearns succeeded in illustrating the variety of instruments of "primitive" cultures. His theory could be proven only by finding those "missing links" which connect modern instruments to their primitive ancestors. Hence, non-Western instruments, both modern and antique, form a large part of the Collection. Though the theory that less modern cultures lie lower on the evolutionary ladder has since been generally refuted, the evidence he gathered continues to fascinate. To the growing field of ethnomusicology, such a collection is of considerable importance.

The purpose of the Stearns Collection differs from that of most museum or university collections. This difference is readily seen in the dazzling variety of primitive, oriental, ethnic, and eccentric instruments which exist together with the obligatory harpsichords, Stradivarii, and

so forth. European instruments of the last five centuries are nevertheless well represented. In addition to the predictable display of inventions and developments are exhibited the bizarre and historically inconsequential darlings of Stearns' own fancy, including several splendid examples of the forgeries of Leopoldo Franciolini.⁸ The horns of the Collection are good illustrations of several of the important historical developments of the instrument. Though the Collection contains such early progenitors as conch shells, oliphants, and fox horns, these were created as signalling devices, not as musical instruments. For that reason, they are omitted from this specific study of the horn's development.

During the 1960's, when the period of interest in performing on the instruments of the collection began, several of the horns were partially restored by the Holton Company, in consultation with Professor Louis J. Stout. Lacquer finish was applied to several horns to preserve their beauty. Some 600 of the instruments of the Collection are currently in playing condition.

The Stearns Collection, like many museum collections, has received insufficient funding to allow its holdings to be thoroughly researched, documented, and publicized. The directors of the independently funded Collection have by necessity been primarily concerned with maintaining the condition of the instruments. Currently in progress is construction of a museum which will permanently house and display this fine collection. Though now in storage in temporary quarters, the Collection is available for research and study through the cooperation of Curator Dr. James Borders.



Plate I, Stearns No. 874

Type: Parforce-Jagdhorn or Waldhorn⁹

Maker: Kersten

Date: 1775. This is the earliest surviving example of this maker's work, which extends to ca. 1840.¹⁰

Place: Dresden

Pitch: Period D

Dimensions: Oval corpus: 53 x 48 cm bell: 29 cm receiver: 12 mm

Inscription: "Verfertigt Johann Gottfried Kersten in Dresden, 1775"

Description: "Parforce" refers to a German hunting horn with a large bore and large corpus diameter. Twice wound, rather than thrice-wound like the later standard model, it was more comfortably worn encircling the body. The bore of the Parforce horn is considerably larger than that of the French hunting horn.

The bell garland is decorated with engraving, and the maker's mark in the form of a shield appears at both ends of the inscription. The main part of the tubing is of a drawn cylindrical type,

with an outside diameter of 13 mm.

It appears that the bell and corpus are not originally from the same instrument. A solder mark above the bell brace is evidence of a prior installation. The color and finish of the bell section do not match those of the corpus. A large hole in the bell is patched with a type of brass that does not match the bell, but matches the corpus. The remains of the damaged original bell may have been used to patch the one which replaced it, which had received an earlier large patch on the outside. Riding through the forest with this large an instrument could certainly result in such damage.

The maker's inscription describes only the bell, but the instrument's design and construction appears to be of the same period.

Though this instrument is not completely original, it may be the most valuable horn in the Collection by virtue of its age and rarity.



Plate II, Stearns No. 875

Type: Cor-de-Chasse or Trompe-de-Chasse

Maker: A. le Riche, This is the only instrument by this maker in any museum listing.¹¹

Date: 19th Century

Place: Paris

Pitch: D

Dimensions: Corpus: 40 cm bell: 26 cm
receiver: 7 mm

Inscription: "A. le Riche, Paris"

Description: This instrument has a long tapered leadpipe, but the corpus is made of cylindrical tubing of graduated size, with lapped joints. This type of tubing characterizes mass produced instruments of the later 19th century. The instrument is in excellent condition, with lacquer finish and black-painted bell.



Plate III. Stearns No. 883

Type: Orchesterhorn

Maker: C. W. Durrschmidt

Date: c. 1800¹³

Place: Neukirchen, Saxony

Pitch: No crooks extant

Dimensions: Corpus: 28 cm bell: 27.5 cm

Inscription: "C.W. Durrschmidt,
Neukirchen, in Sachsen"

Description: The large bore of this horn characterizes the German instruments.

The construction of the tuning slide was an early and short-lived design. The tubes leading to the slide are simply bent toward the inside of the corpus, rather than being crossed over to form a more gradual bend and add strength. The bell stay is of an unusual tulip shape. The master crooks and couplers which would have been used with this horn have not survived.

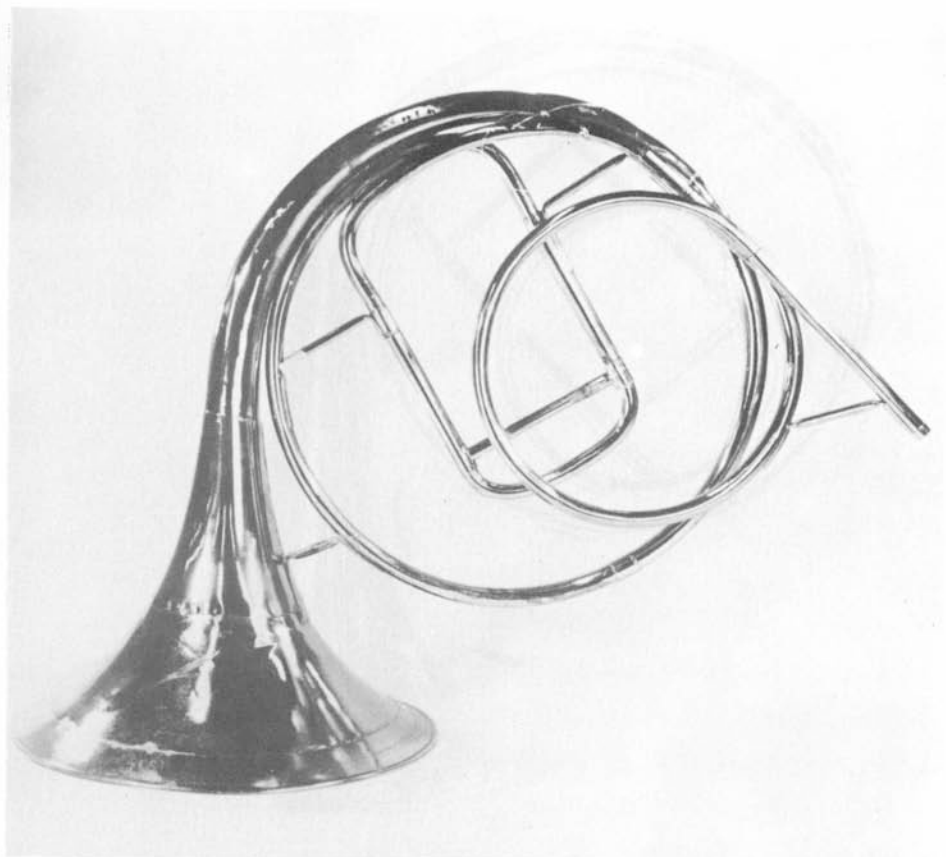


Plate IV, Stearns No. 880

Type: Cor d'Orchestre, with crooks (Stearns No. 879)

Maker: Marcel-Auguste Raoux, probably constructed by an apprentice or employee with the initials T.O.C.

Date: 1824-1855¹³

Place: Paris

Pitch: (see below)

Dimensions: Corpus: 34 cm bell: 28 cm

Inscription: "Raoux, Rue Serpent a Paris, Fournisseur de S.M. L'Emperor et de J.J. Le Vice Roi d'Egypt"

Poincon with initials "MAR"

Oval with initials "T. O-C."

Number "1"

Description: This is the most common type of French hand-horn, built by the most successful and highly-regarded family of makers of the era.

The eleven crooks included with this horn are not a matched set. Those which appear to be original are one pitched in

E—FLAT, TWO IN E, two in G, one each in A-flat and A, and one in A-flat or A. Each is stamped with its key. The braces are of tubular construction, and the receiver is 8 mm. This appears to be a group of crooks assembled by a dealer or collector, rather than a player's normal set. The requisite crooks for the lower keys are missing, and the A-flat crook is fairly rare.

Two other crooks in B-flat alto do not fit this horn. These have flat braces, a receiver size of 7 mm, and are inscribed "AS", probably identifying the maker as Antoine or Alphonse Sax.

One additional crook of still another design fits the instrument, but has a different type of pitch identification stamped on it. It is marked "MiB+1", which may have meant that in conjunction with a coupler identified as #1, it gave the key of E-flat.

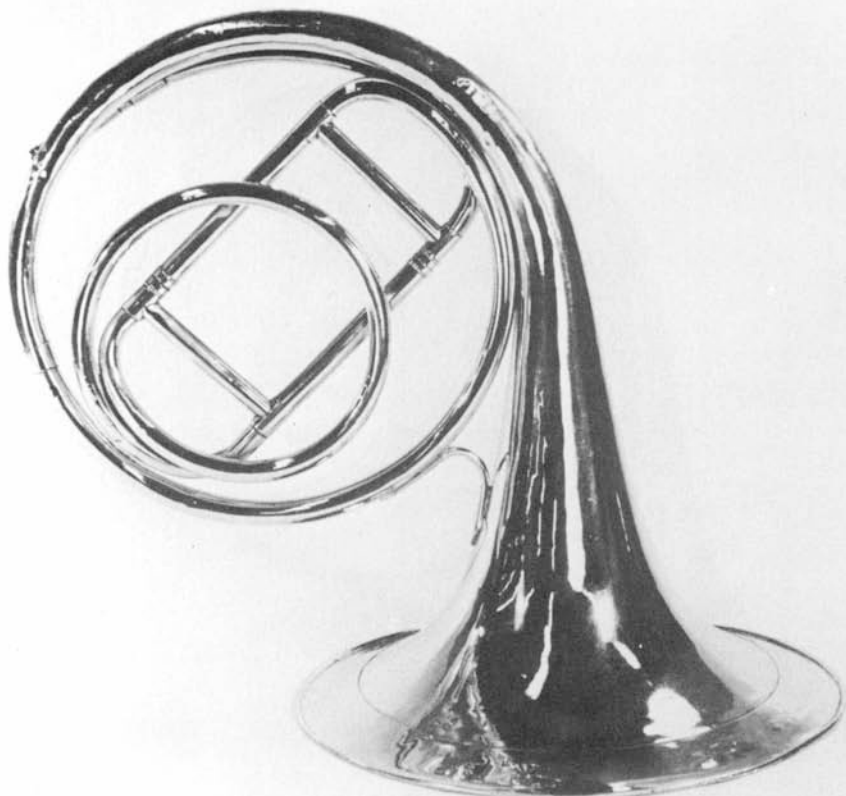


Plate V, Stearns No. 881

Type: Orchesterhorn

Maker: Anonymous

Place: Unknown, probably Germany or Austria

Period: ca. 1800

Dimensions: Corpus: 26.5 cm (unusually small) bell: 28 cm

Inscription: None

Description: The term orchestra horn describes the Viennese adaptation of the

"Inventionshorn," which had a configuration of terminal crooks and an interior tuning slide. The tuning slide of this horn is unusual because it has a complete circle of tubing rather than just a hoop. This may have been necessitated by the small size of the corpus, or it may have been one of a set of different crooks. There are no extant crooks.

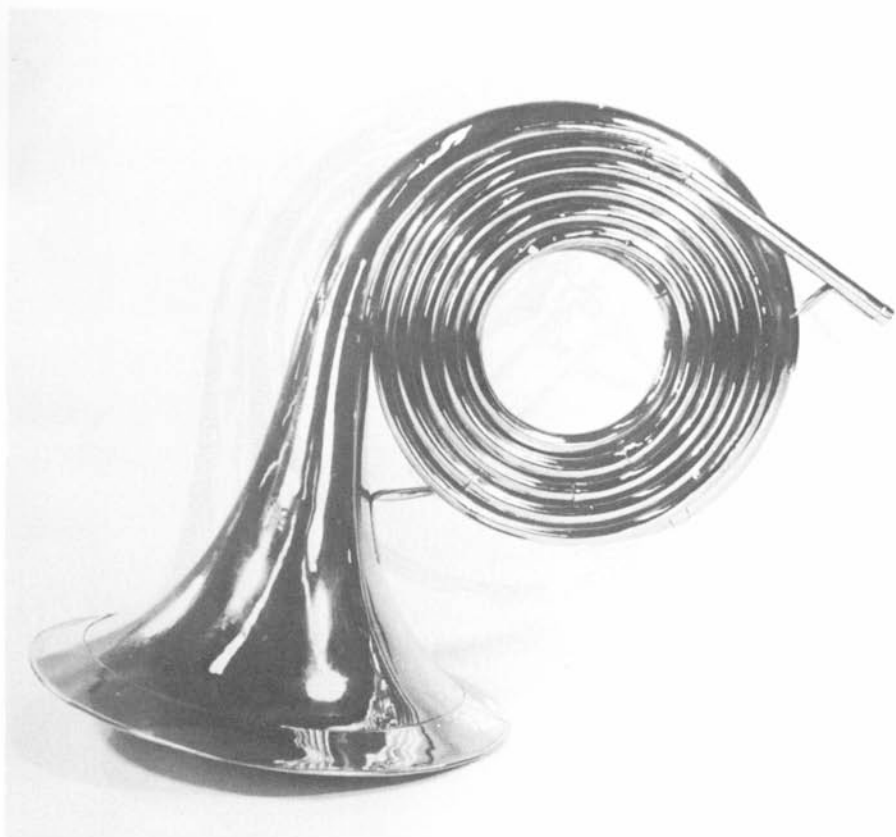


Plate VI, Stearns No. 882

Type: Helical Horn

Maker: Courtois Frere¹⁴

Place: Paris

Date: 1803-1844

Pitch: D

Dimensions: Corpus: 21 cm inner corpus: 8.5 cm bell: 23.5 cm receiver: 8.5 mm

Inscription: "Courtois Frere Rue de Caire A Paris"

Description: This horn has nine coils arranged in two layers, a very unusual type of construction for the period. The first hunting horns of sufficient length to play several different pitches were built

in the second half of the 16th century, in a small, tightly coiled design.¹⁵ Judging by the number of surviving examples, the open-hooped design was by the mid-17th century more widely used. This particular instrument may have been built as a historical replica, for fanfare or ceremonial use. Corpus construction of lapped cylindrical tubing causes a lack of refinement in tone and intonation that places this horn in a different category than that for solo or concert performance.



Plate VII, Stearns No. 885

Type: Two-valved Cor-a-Pistons, with detachable valves

Maker: Antoine Courtois Co.

Date: 1880-1909¹³

Place: Paris

Pitch: With the single extant terminal crook, A alto. With additional crooks, the horn could have been pitched in keys as low as D. For lower keys, a longer set of valve slides would have been necessary.

Dimensions: Corpus: 32.5 cm bell: 28 cm receiver: 7.5 mm

Inscription: "Antoine Courtois, Mill-Mille Jr., Facteur de Conservatoire, 88 Rue de Marion, St. Martin, Paris/5001"

Description: This type of piston valve was perfected by the Paris maker Francois

Perinet. The Perinet valve, in diameter midway between the Stölzel and the Berliner-Pumpen types, had air passages that were far less constricted than the slender Stölzel type, which resulted in greater ease of blowing and considerably improved tone.¹⁷ In France, the two-valve horn was more popular than the three-valve model into the 20th Century, both because of its lightness and the ease with which any player with hand-horn experience demonstrated the third valve unnecessary. The valve section is detachable from the instrument, allowing a simple tuning slide to be inserted in its place. The term "sauterelle" was sometimes used to describe this system.



Plate VIII, Stearns No. 886

Type: Three-valved Orchestral Horn

Maker: Anonymous

Date: Late 19th Century

Place: Unknown, probably Germany

Pitch: The mouthpipe is a very short (11cm) detachable bit, giving pitch F. This very short tapered leadpipe would not have resulted in good playing qualities; an E-flat crook, which was very common, probably would have sounded much better.

Dimensions: Corpus: 33 cm bell: 28.5 cm
receiver: 8 mm

Inscription: None

Description: These rotary valves are of the German type. The connecting arms are of a design similar to that used until recently by Alexander Bros., Mainz. The round valve-buttons and encased coiled watch-springs are of the standard German or Viennese type.

NOTES

1. **The Peninsular and Independent Medical Journal: Devoted to Medicine, Surgery, and Pharmacy**, Detroit. Stearns' association with this journal appears to have lasted only from 1858 to 1860.

2. Blanchard Hiatt, "Dusting Off the Past," *The American Music Teacher*, XXIV (June/July 1975), 8-12.

3. For the detailed information concerning "evolution," the author is indebted to Mimi Waitzman, who first documented the rationale for Stearns' work in an untitled, unpublished research paper at the University of Michigan, 1981. This citation (John Frederick Rowbotham, *A History of Music in Three Volumes* [London: Trubner & Co., 1885], Vol 1, pp. 188-89) and the four which follow appear in that paper.

4. Warren Dwight Allen, *Philosophies of Music History* (New York: Dover Publications, 1962), p. 100.

5. Herbert Spencer, *Select Works of Herbert Spencer* (New York: John B. Alden, 1886), p. 234.

6. Michigan Historical Collections, Bentley Historical Library, University of Michigan, Stearns Collection Archive, Scrapbook 7.

7. Stearns Collection Archive.

8. Franciolini (1844-1920) was a famous Italian instrument dealer and notorious forger. He was active when many well-known collections were being formed, and in addition to many authentic examples, his outright fakes and heavily reworked antiques are well represented in museums and reference books. He altered trademarks, enhanced decorative detail, unearthed fictitious makers, and created totally bogus instruments. (*The New Grove Encyclopedia of Music and Musicians*, [London: McMillan, Ltd., 1980], s.v. Franciolini.)

Stearns was particularly vulnerable to Franciolini's deceptions because of his search for the unusual. He often enlisted Franciolini's aid in finding a particularly obscure missing link, and the imaginative Florentine would simply create from old and new parts exactly what Stearns described. Stearns was a regular customer of Franciolini, and most of the instruments he purchased from him were authentic, but Franciolini's most famous fraud, a supposed three-manual harpsichord by Cristofori, was Stearns

"most priceless specimen." Stearns died before the fraud was discovered. Concerning the pseudo-Cristofori, George Kinsky, German musicologist and instrument cataloguer, wrote to Albert Stanley, the first curator of the Stearns Collection, "The old swindler Franciolini is, to my knowledge, no longer living but rather in Dante's inferno expiating for the many sins which he has perpetrated on the music collections of the old and new worlds." (Robert Austin Warner, *The Stearns Collection of Musical Instruments**1965, pamphlet, Ann Arbor, 1965.)

9. The term "Waldhorn" is often used to describe any hunting horn of German origin, and in modern German usage any type of horn. Fitzpatrick (Horace Fitzpatrick, *The Horn and Horn-Playing*, [London: Oxford University Press, 1970], p. 230) says, "The term is in a sense an abstraction in that it applies to an orchestral horn which recalls the forest by connotation." The first catalogue of the Stearns Collection (Albert A. Stanley, *The Stearns Collection of Musical Instruments*, [Ann Arbor: University of Michigan, 1929], p. 129) labeled any German horn a Waldhorn and any French instrument a "cor-de-chasse."

10. Lindsey Langwill, *An Index of Musical Wind-Instrument Makers* (Edinburgh: published by the author, Fifth Edition, 197), s.v. Kersten.

11. Langwill, s.v. le Riche.

12. Langwill (s.v. Durrschmidt) and Morley-Pegge (R. Morley-Pegge, *The French Horn*, [New York: W. W. Norton, 1973], p. 176), and Fitzpatrick (p. 243) agree that Durrschmidt, or Duirschmidt, worked around 1800, but disagree about his initials. The instrument in question and Langwill show "C.W.," but Morley-Pegge and Fitzpatrick list "C.F." Langwill includes the later August, Adolph, and Johann Durrschmidt (in Markneukirchen), but no "C.F." The Bernoulli Collection in Switzerland contains several instruments by "C.W.," most of them later types.

13. Marcel-Auguste Raoux (1795-1871) was the son of Lucien-Joseph Raoux and the grandson of Joseph Raoux, who in 1769 founded this long family line of famous builders. The instruments of M.A.R. were produced between 1825 and 1857, at which time the business was taken over by J. C. Labbaye. During the period 1839-1855, he won numerous medals in several Paris

Exhibitions. None of his instruments were inscribed with dates. (Langwill, s.v. Raoux; Morley-Pegge, p. 180.)

14. Established in 1803; it became Antoine Courtois fils in 1844. (Langwill, s.v. Courtois)

15. Morley-Pegge, in Plates I and II, includes photos of helical horns built in the 16th and 18th centuries.

16. Antoine Courtois began business in 1844. August Mille was his foreman, and took over the business in 1880. It became Courtois-Delfaux in 1909. (Langwill, s.v. Courtois)

17. Morley-Pegge, p. 48.

Photos by the author.



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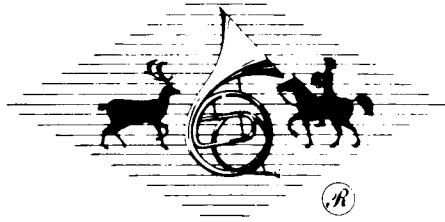
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RECORDINGS SECTION

*Christopher Leuba,
Contributing Editor*

Thanks for assistance in the preparation of this issue are given to U. Uustalu (Tallinn, U.S.S.R.) and Kleopatra Ivanova (of the record firm, Melodiya, Leningrad) for their Discography of Vitali Bujanovski, and to R. Wayne Shoaf of the Bronx, NY, for his Dukas Villanelle Discography. Also, acknowledgement is due to Ruth Fay of the Portland State University (Oregon) and to John Gibbs of the University of Washington Library for their contributions.

The Danish Hornist, **Albert Linder**, for many years Principal Hornist in Goteborg, Sweden is heard on Caprice 1144 in a most rewarding survey of Swedish music for our instrument, excellently played by all the performers, and recorded with realistic clarity. Linder's pure tone production seems ideal for the pensive brooding of the Eklund Concerto, a composition which should gain wider recognition.

The English record company, EMI, in their "HMV Treasury" series has provided a three record set of memorable recordings by Dennis Brain. The only material on LP new to this reviewer is a demonstration of the Long Call from Siegfried. This was recorded in 1947, when Dennis Brain was still performing on his Raoux single horn in F. This instrument was originally a natural instrument, to which piston valves were added by Boosey and Hawkes.

The remastering of these recordings is careful, and the set should be a part of every reference library.

Soren Hermansson makes his auspicious recording debut on a direct-disc recording of great clarity and convincing musicality. We have here a first performance on disc of the *Andante e Polacca* of

Karl Czerny, a stylistic performance of a period piece which should become a staple of our recital programming. The Berkeley receives its first recorded representation in more than a decade, a well thought-out interpretation, benefiting from the studio acoustic.

Hermansson displays an outstanding low register to good advantage several times, making otherwise problematic passages sound completely convincing. I enjoyed his interpretations: he is obviously an Artist with a significant future awaiting.

Jean Rife, heard on Titanic Ti-94 certainly does not sink: she soars! I can say little more than that this recording should be added to every study library, and be a part of the collection of every serious student of our instrument, as we are provided an authoritative and musically satisfying presentation of the program, performed with impressive fluency on the simple forebear of our modern instrument.

Rife and her colleagues are well versed in the appropriate stylistic idioms of the period; for instance, Beethoven's characteristic early Romantic *subito piano* is represented most convincingly in the Finale of the Sonata. The fluency of Rife's performance soon has us forgetting the fact of the performance being on natural horn.

It surprised me that Robert Smith's copy of a Conrad Graf *Fortepiano* recorded in Smith's studio-workshop comes out more convincingly on the Ries, from the standpoint of its texture and relationship to the horn, than does the copy of the Koenicke instrument used in the Beethoven, which was recorded in a concert auditorium environment at Brandeis University.

This is a highly recommended recording; don't delay in acquiring it!

On ERA 105 from Canada (a Canadian Broadcasting Corporation affiliate), we hear the York Winds, **Harcus Hennigar**, Hornist, in a recent recording which pro-

vides the first appearance in the West of Ferenc Farkas's charming *Ancient Hungarian Dances*, Christopher Weait's French-Canadian inspired *The Jolly Raftsmen*, and model performances of repertoire works of Ibert and Lefebvre. The CBC engineers have achieved in their digital recording a realistic sound of utmost clarity; I would have preferred a slightly more discreet placement of the Horn....heresy on these pages? This notwithstanding, the York Winds are the most enjoyable and tightest ensemble of their kind to be heard today. The jacket notes, it is regretted, omit information concerning recording data such as the location of the studio or hall, type of digital processing, as well as the names of the individual members of The York Winds.

The listing of Luciano Pavarotti (L'Oiseau-Lyre OS 26473) is not an indication that the celebrated tenor has redirected his career towards the singing beauty of the Horn, but rather to bring to our readers' attention his performance of what is mistakenly attributed to be the *Kirchen Arie* attributed to Alessandro Stradella in the volume, **French Horn Solos**, published by G. Schirmer. There is reported to be a performance of this same work, with a string orchestra accompaniment, by Valerie Polekh of Moscow: can anyone provide further information?

CORONET S376 **John Cerninaro**

Paul Hindemith, *Sonata for Horn and Piano* (1939)

Gabriel Faure, *Après un Reve, Op. 7, No. 1*

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CHRISTOPHER LEUBA, HORN: S372. former principal Chicago & Minneapolis Symphonies. Sonatas by Paul Tufts, Halsey Stevens, & John Verrall.

MEIR RIMON, HORN: S506. Israeli music for horn & orchestra. members Israel Philharmonic, David Amos, cond.

MEIR RIMON, HORN: S507. Co-principal, Israel Philharmonic. w/members Israel Philharmonic: Glazunov *Serenade*, Saint-Saens Romance, Hovhanness *Artik Concerto*, Rooth, & Zorman.

CALVIN SMITH, HORN: S371. Auf dem Strom by Schubert, works by Wilder, Schuller, Heiden, Nelhybel, Levy, Hartley. "extraordinary horn playing" -- The New Records

LOWELL GREER, HORN: S374. Bozza *En Foret*, Saint-Saens Romance, Dukas *Villanelle*, Charpentier *Pour Diane*, Poulenc *Elegie*, Gagnebin, Busser. "marvelously fluid tone", Fanfare

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* reviewed, *The Gramophone*, October 1983

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harmonia)

W.A. Mozart, *Concerto 4* (Sargent and Turner/Halle Orchestra)

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 (York Winds)

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Jacques Ibert, *Trois pieces breves*

Charles Lefebvre, *Suite, opus 57*

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Luciano Pavarotti

"Stradella"—Louis Neidermeyer (1802-1861), *Pieta Signore*

MUSICAL HERITAGE SOCIETY MHS 4621

David Kappy
 (Soni Ventorum)

Franz Danzi, *Quintet Op. 56/1 in Bb Major*

Quintet Op. 56/2 in g minor

Quintet Op. 67/1 in G Major

Quintet Op. 67/2 in e minor

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W.A. Mozart, *Quintet for Horn and*

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- Gerd Seiffert**
Manfred Klier
- W.A. Mozart, *A Musical Joke, K.522*
previously Philips SAL 3691
- * Reviewed, *The Gramophone*, October 1983
- RCA RL 1 2863
Robert Routsch
with Tashi
- W.A. Mozart, *Quintet K.452*
- *TITANIC Ti-94
- Jean Rife**, natural horn
- Franz Joseph Haydn, *Divertimento a tre*
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Ferdinand Ries (1784-1838), *Sonata in F major, opus 34*
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- ****
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- All recordings are by MELODIYA
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- D-10611-12/
C 359-60 P. Hindemith, *Kleine Kammermusik op. 24/2*
L. Janacek, *Mladost* ("Youth" Sextet)
- D-13019-20 A. Roussel, *Divertissement op. 6*
C. Saint-Saens, *Le Cygne*
H. Tomasi, *Chant Corse*
- D-13175-6
F-24276-6 L. Beethoven, *Sonata op. 17*
R. Schumann, *Adagio and Allegro*
R. Schumann, *Evening Song* (with Organ)
- D-13179/C 795-6 D. Milhaud, *Le Cheminee du Roi Rene*
- D-13770 G. Rossini, *Prelude, Theme and Variations with...*
B. Krylov, D. Bezchinsky & I. Zavidov, horns:
G. Rossini, *Rendez-vous de Chasse*
G. Rossini, *Quartet No. 3*
- D-17355 P. Hindemith, *Sonata* (1939)
- D-022067-8 F. Rosetti, *Concerto for 2 Horns*
(with V. Shalyt, 2nd horn)
- CM 01913-14 J.V. Stich (Punto), *Concerto*
- D-025797-8/
CM 02309-10 W.A. Mozart, *Four Concertos*

D-025809-10	L. Cherubini, <i>Two Sonatas</i>		<i>ing Song</i> (with Organ) R. Schumann, <i>Adagio and Allegro</i>
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CM 02949-50	L. Beethoven, <i>Sextett op. 81b</i> (with V. Shalyt, 2nd horn) L. Beethoven, <i>Rondino for Wind Octet</i> L. Beethoven, <i>Sextett op. 71</i>	D-012867/C 0751-2	F. Poulenc, <i>Sextet</i>
CM 03830	B. Britten, <i>Serenade</i> (K. Zarin, tenor)	D-016087-8 CM 02339-40	L. Beethoven, <i>Quintet opus 16</i> W.A. Mozart, <i>Quintet K.452</i>
CM 04399-400	H. Villa Lobos, <i>Choros 4</i> (with P. Yevstignejev, A. Sukhorukov, Hns.)	D 018529-30/ CM 02321-22	P. Pierne, <i>Suite pittoresque</i> G. Palet, <i>Petite suite</i> G. Schuller, <i>Suite</i> J.M. Damase, <i>17 Variations</i>
C 04708	F. Rosetti, <i>Concerto in Eb</i>	D 021851-2	G. Taranov, <i>Quintet</i>
C 10-05397-8	R. Wagner, <i>Siegfried Call</i> G. Rossini L. Dauprat, <i>Trio</i> J. Artot, <i>Trio</i> N. Tscherepnin, <i>5 Pieces</i> V. Bujanovsky, <i>Dedication to Rimski-Korsakov for 6 Horns</i> A. Liadov/Bujanovski, <i>Two Pieces for 8 Horns</i> V. Bujanovski, <i>Wagner-fantasy</i> (with P. Yevstignejev, V. Shalyt, V. Ivanov, A. Glukhov Horns)	D 025233-34/ CM 02313-14 CM 01953-4	J. Jersild/Bujanovski, <i>Music-Making in the Forest: 3 Norwegian Folk Songs</i> (with K. Izotova, sop.) O. Mortensen, <i>Quintet</i> L. Balai, <i>Divertissement</i> (quintet with Harp) M. Beot, <i>Concertino</i> H. Villa-Lobos, <i>Choros 4</i> P. Hindemith, <i>Sonata for 4 Horns</i> (with P. Yevstignejev, V. Shalyt, V. Ivanov, Horns)
C 10-07287-88	J. Haydn, <i>Concertos 3, 4</i>	CM 02249-50	M. Arnold, <i>3 Shanties</i> H. Villa-Lobos, <i>Quintette en Forme de Choros</i> J. Francaix, <i>Quintet</i>
C 10-11037-38	L. Beethoven, <i>Sonata op. 17</i> R. Schumann, <i>Even-</i>		

CM 02529-30 L. Beethoven, *Octet*
opus 103
L. Beethoven, *Quintet*
for Oboe, 3 Horns
and Bassoon opus
posthumous

C 10-09489-90 G. Telemann, *Concer-*
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D
G. Telemann, *Concer-*
to for Two Horns in
Eb
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to for Three Horns
in D

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for Horn and Trom-
bone in D
L. Mozart, *Hunting-*
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MUSIC REVIEWS

by William Scharnberg

There are, to the best of my knowledge, five publishers who currently cater specifically to horn players: McCoy's Horn Library (Marvin McCoy), A Moll Dur (Mark McGovern), Hans Pizka Edition (Hans Pizka), The Hornist's Nest (Lowell Shaw), and Wind Music Publications (Milan Yancich). As hornplayers it seems that we need to do our part in the symbiotic relationship we share with these publishers, i.e., buy their music!

This review is dedicated to the publications of Hans Pizka (Hans Pizka Edition, Postfach 1136 D-8011, Kirchheim, West Germany). A normal person would probably suffer some sort of breakdown if he were to undertake Hans Pizka's daily schedule. In addition to a busy vocation as principal horn of the Bavarian State Orchestra, he rises each morning at 5:30 to spend two hours on his publishing business, to which he adds several more hours each week.

The source of his inspiration is possibly the world's largest library of unpublished horn manuscripts. Herr Pizka has spent considerable time and energy in "the attics" of the world (card catalogs, bibliographies, RISM, dissertations, periodicals and so forth) collecting copies of as many manuscripts relating to the horn as possible. His current goal seems to be the publication of all the works from these manuscripts. The feverish pace of his activity has produced a catalog of nearly 140 publications, working alone in only about five years. The historical implication of this resurrection process is staggering and Hans Pizka should be acknowledged and supported by all of us.

With an endeavor such as this, especially when undertaken by one person, there are bound to be obstacles to overcome and errors made. First, because the intention of this project is to be as complete as possible, quality judgements concerning the original manuscripts have been a secondary consideration. In any attic most objects one finds were placed there deliberately; only occasionally will a lost gem emerge—such is the case here. Secondly, the rapid pace at which Herr Pizka attacked this project and the lack of a large financial backing caused errors and less satisfactory printing quality in the early stages of publication. These facets have been improved substantially at great personal expense to Hans Pizka. Early Xeroxed reproductions of hand-written manuscripts have been replaced by the off-set printing of engraved works; either a music typewriter or a fine quality manuscript pen is used today, or occasionally the original manuscript is copied directly when it is of high quality. It should be mentioned that Herr Pizka will send, free of charge, newer copies when an early copy with errors or poor quality printing has been purchased.

Hans Pizka's catalog is a bit confusing at first glance. The works are categorized thus: Solos for Horn and Piano, Concerti for Horn with Piano Reduction, Concerti for Two Horns and Piano Reduction, Full Scores, Baroque Horn Concerti, Music for Hornensemble (2-8 horns), Chamber Music with Horn, Orchestral Excerpts for Wagnertuba, Music for Hunting Horns, Etudes, Books, Works for Horn and Voice, and Compositions by Galla and Dauprat.

As I only have a small portion of Pizka's publications for review, I will list all the works in each category beginning here and finishing in the Fall 1984 **Horn Call**; the works reviewed will be done so as annotations within the list.

It should be mentioned at the outset that all (or most) of these works are or will be available in the U.S. through Robert King Music Co. (112A Main St., North Easton, Mass. 02356). There are still several errors in the publications, most of which are obvious and correctable; further, little or no editorial work has been done with the original manuscripts and the source of the manuscript is almost never listed, so checking the manuscript original is difficult.

(All solos are of Grade 5-6 difficulty unless noted)

Solos for Horn and Piano (ca 2.5DM=\$1 U.S.)

Blanc, Adolphe

Sonata, Op. 43

DM20each

- An 18 minute, four-movement, mid-19th-century French sonata with an involved accompaniment and broad melodic lines in the horn part; somewhat long-winded and unimaginative at times, yet with some nice writing.
- Nisle, Jean *Duo brillantes, Op. 51, No. 1-3 and 4-6* DM16
Early 19th century work; straightforward musically with some technical demands.
- Strauss, Franz *Original fantasie, Op. 6* DM16
Typical Multi-sectional Straussian work.
- Bellonci and Leidesdorf *Sonata pour Cor et Piano* DM20
A hornist and a pianist jointly wrote this piece. It is fairly repetitive with some nice sections and idiomatic writing.
- Nisle, Jean *6 Duos brillantes, Op. 5* DM22
- Czerny, Carl *Introduction et Variations conc. sur une Tyrolienne, Op. 248* DM16
- Eisner, Carl *Szene et Aria, Op. 10* DM14
Interesting from an operatic, gymnastic standpoint.
- Eisner, Carl *Fantasie, Variations et Polonaise, Op. 9* DM14
- Kalkbrenner, Fred. *Nocturno, Op. 95* DM14
- Reissiger, Carl *Elegie suivie d'un Rondeau, Op. 153* DM18
- Reis, Ferdinand *Introduction et Rondeau, Op. 113* DM18
- Rummel, Christian *Fantasia [dedicated to Galla]* DM18
- Puzzi, Giovanni *Theme Varie* DM16
- Potter, Ciprian *Sonata di bravura* DM16
- Duvernoy, Frederic *6 Solos [Recueil de Rousseau]* DM12

Horn Concerti with Piano Reductions

- Fridl, Carl *Concerto ex Dis* DM16
Very interesting work with a somewhat dubious origin: the second movement is identical to the second movement of Anton Teyber's concerto in Eb (Doblinger)
- Agthe, G. F. *Grand Concerto* DM18
A lengthy virtuoso concerto in a style similar to von Weber with some moments of great excitement.
- Backofen, Heinrich *Concerto in Fa* DM18
An early 19th-century German work. Although written for "cor principal," it was intended for "cor secondo" with its exploitation of the low range and quick technique.
- Rosetti, F. A. *Concerto ex Dis [Corno secondo principal]* DM16
A good work but not one of Rosetti's most inspired.
- Dauprat, L. F. *Concerto No. 1, Op. 1* DM18
- Strauss, Franz *Concerto No. 2 in Es, Op. 14* DM18
- Kling, Henri *Concerto in Fa* DM14
A fine virtuosic concerto in a mid-19th-century style similar to that of Franz Strauss.
- Lewy, Richard *Concertino* DM16
Fairly interesting concerto by Vienna's mid-19th-century horn virtuoso; not too high or technically difficult (Grade 4+).
- Molter, J. M. *Concerto in D* DM16
A clarino Baroque horn concerto with a range up to concert g".
- Stich, J. V. *Concerto No. 3 [in preparation]* DM18
- Stich, J. V. *Concerto No. 6* DM18
- Stich, J. V. *Concerto No. 10 [in preparation]* DM18
- Pokorny, F. X. *Concerto [160] per il Corno secondo principal* DM16
- Lindtpainter, Peter von *Concertino in F* DM20
- Lindtpainter, Peter von *Concertino in E, Op. 43* DM20
Virtuoso early 19th-century concertino that is not particularly dis-

guished.		
Dimmler, Anton	<i>Concerto in Es</i>	DM20

Concerti for 2 Horns with Piano Reduction

Dornaus, Philipp	<i>Concerto for 2 Horns in E, Op. 14</i>	DM20
Fiala, Joseph	<i>Concerto per due Corni in Mi-bemol [Eb]</i>	DM25

The 1983 edition corrects errors in the 1979 publication of this very intriguing double concerto similar in style to Rosetti.

Rosetti, F. A.	<i>Concerto in Fa [in preparation]</i>	DM25
Lindtpainter, Peter von	<i>Fantaisie, Variations et Rondeau</i>	DM25
Koch, Charles	<i>Rondeau, Op. 8</i>	DM20
Dimmler, Anton	<i>Concerto per due Corni in Mi</i>	DM30
Dimmler, Anton	<i>Concerto per due Corni in Mi</i>	DM40
Mozart, Leopold	<i>Concerto per due Corni</i>	DM20

The same excellent concerto as published by KaWe (Klaus Weelinck).

Witt, Friedrich	<i>Concerto No. 3</i>	DM30
Witt, F.	<i>Concerto No. 4</i>	DM30
Witt, F.	<i>Concerto No. 5</i>	DM30
Schenk, Johann	<i>Concerto per clarinetto e corno</i>	DM27
Lindtpainter, Peter von	<i>Sinfonia concertante per flauto, ob., clar., fag. et corno, Op. 36</i>	DM60
Eler, Andreas	<i>Sinfonia concertante per flauto, clar., fag. e corno</i>	DM40
Fuchs, Georg F.	<i>Sinfonia concertane per clarinetto e corno</i>	DM30

Weaker repetitive and unmelodic first movement and tutti writing throughout are redeemed by a flashy final movement.

Baroque Horn Concerti (full score and parts only)

Knechtel, Johann Georg	<i>Concerto ex Dis</i>	DM25
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One of the highest virtuoso clarino concerti (up to concert bb")

Knechtel, J. G.	<i>Concerto ex D</i>	DM25
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Slightly more reasonable range (to concert a").

Forster, Christoph	<i>Concerto No. 2 in Es</i>	DM25
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This is the same fine virtuoso clarino concerto published by Marvin McCoy.

Anonymous (Karlsruhe 1057)	<i>Concerto No. 1</i>	DM25
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DM25

Anonymous (Karlsruhe 1057)	<i>Concerto No. 2</i>	DM25
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DM25

Performance material for nearly all the horn concerti may be rented upon request from Hans Pizka.

Music for Horn Ensemble (2-8 Horns)

2 Horns

Vanderhagen	<i>30 Duos melodiques ou lecon [very easy]</i>	DM10
Jaquin	<i>12 Duos</i>	DM12
Melchoir	<i>3 Duos concertans</i>	DM12
Stich, J. V.	<i>20 Duos [1793]</i>	DM12

3 Horns

Kozeluch, Leopold	<i>24 Fanfares</i>	DM15
Interesting but difficult to read in its original manuscript form.		
Hanmuller, J. A.	<i>12 Trios</i>	DM15
Neithardt, A.	<i>Trios nach Themen aus dem Freischutz</i>	DM15

4 Horns

Liftl, F. J.	<i>Mit Herz und Hand [March]</i>	DM6
Liftl, F. J.	<i>Die Nacht [Schubert]</i>	DM6
Lift, F. J.	<i>Wuerzbürger Schuetzenmarsch</i>	DM6

Nauber, Franz	<i>24 Originalequartette [in preparation]</i>	
Pizka, Erich	<i>24 Originale Hornquartette</i>	DM32
Here are 24 charming and brief fanfares, polkas, galops, waltzes and songs in four part-books.		
Pizka, Erich	<i>20 Originale Hornquartette, Serie 2 [in preparation]</i>	
Stiegler, Karl	<i>Tristan und Isolde Fantasie</i>	DM20
Aloys, Ladislav	<i>Suite op. 54 [5 movements]</i>	DM25
Wunderer, Anton	<i>Hornquartette No. 1</i>	DM15
		DM15
Wunderer, Anton	<i>Hornquartette No. 2</i>	DM15
Wunderer, A.	<i>Hornquartette No. 3</i>	DM15
Wunderer, A.	<i>Hornquartette No. 4</i>	DM12
Anonymous (18th century)	<i>Hornquartette No. 1 [very high]</i>	DM12
Anonymous (18th century)	<i>Hornquartette No. 2 [very high]</i>	DM12
Wunderer, A.	<i>St. Hubertus-Messe & St. Carolus-Messe</i>	DM12
Several movements playable by young players (Grade 3+)		
Wunderer, A.	<i>Jagdphantasie, Op. 67</i>	DM15
J. Strauss, K. Komzak	<i>Saengerlust-Polka, Kriegers Schwur, Traum-verloren, Bosnische Legende</i>	DM10
F. Liftl		DM10
Schantl, G. and J.	<i>Four Quartets [Abendstaendchen, etc.]</i>	DM10
Four nice works for horn quartet from the romantic era.		
Stiegler, Karl (arr.)	<i>Nibelungemarsch</i>	DM10
Tunes from Wagner's Ring in march style and tempo.		
Anonymous	<i>Quartett in 3 Saetzen</i>	DM15
Wunderer, A. & F. Strauss	<i>Four Quartets [Spanisches Staendchen, etc.]</i>	DM15
Schantl, J. & R. Wagner	<i>Quodlibet aus Rienzi</i>	DM12
Schantl, J.	<i>Wiener Gedanken [Walzer], Polka concertanto</i>	
	<i>Komisches Quartett [comical quartet]</i>	DM15
5 Horns		
Stiegler, Karl	<i>St. Hubertusmesse</i>	DM20
Stiegler, Karl	<i>St. Eustachiusmesse I</i>	DM20
Stiegler, Karl	<i>Luetzows wilde Jagd, Dinans Jagdmarsch</i>	DM13
Pizka, Hans	<i>25 Christmas Pieces</i>	DM20
Stiegler, Karl	<i>Jagdovertuere</i>	DM15
A long, multi-sectional fantasy featuring several hunting style melodies; a score is included.		
Richter, Hans	<i>Wagneriana</i>	DM15
Stiegler, Freiberg, Doppler	<i>Wotans Jagd, Nocturno, Abendlaeuten</i>	DM20
Wottawa, Heinrich	<i>Suite in 6 Movements</i>	DM20
Weill, Sigismund	<i>Suite 'Jagdbilder' [14 hunting movements]</i>	DM25
Freiberg, Gottfried	<i>Abendlied, Scherzo, Festfanfare</i>	DM20
6 Horns		
Gatscha, Anton	<i>Serenade, Op. 17</i>	DM32
A six-movement serenade in a late 19th-century styles.		
Anonymous (Dauprat)	<i>Sextetto</i>	DM30
8 Horns		
Nauber, Franz	<i>Oktett No. 1, Op. 20</i>	DM40
Stiegler, Karl	<i>Lohengrin Fantasie</i>	DM30
Stiegler, Karl	<i>Siegfried Fantasie</i>	DM25
A long and difficult fantasy on most of the important themes from Wagner's Siegfried.		
Bujanovskij, Vitali	<i>From Sibelius and Rimski-Korssakov</i>	DM16
Two 20th-century fantasies on themes by these composers with more		

modern harmonic language throughout.
 Stiegler, Karl *Luetzows wilde Jagd* DM20

Horn Quartets with Other Instruments

Dopper, Alb. Franz *Das Waldvoeglein [Flute & 4 Horns]* DM20

The very unique 19th-century work published by McGinnis and Marx and
 recorded recently by John Cerminaro and company.

Richter, Josef *Die Jagd [4 Horns and Piano]* DM15

Schantl, Josef *Sylvester Polka [humorous] [5 Horns and
 percussion]* DM20

This review of Hans Pizka's publications will be continued in the Fall 1984 issue of **The
 Horn Call**.



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REVIEWS OF NEW MUSIC AND BOOKS

by Randall E. Faust

Extended Techniques For The Horn—A Practical Handbook for Composers and Performers by Douglas Hill

Columbia Pictures Publications, Studio 224, 16333 N.W. 54th Avenue, Hialeah, Florida 33014

Complete Text with Cassette Tape \$14.95

This text will probably become the most significant horn book of the decade because it demonstrates that the horn is not "the most treacherous of all instruments," but rather, "the most versatile of all instruments."

Before producing this volume, Professor Hill studied over 300 scores and numerous books and articles on new notation and extended techniques. Furthermore, he has distinguished himself in the performance and composition of new music for the horn. He has, as a result, established himself as the premier authority on the performance of extended techniques for the horn.

Among the techniques demonstrated in the book are the following: Range, Mutes, Hand Muting, Tonguing/Articulations, Trills and Tremolos, Glissandos, Half-Valved Effects, Varied Timbral Potentials, Vibrato, Quarter-Tones, Vocalizations, Air Sounds and Mouthpiece Effects. In addition, he demonstrates the combination of various effects and the effects which involve "removal of tubes, percussive use of the instrument's structural properties, and the combining with other instruments or props for additive timbral results." Completing the book are examples of the "Complete Overtone Series," "All Possible Fingerings on the Full Double Horn F/Bb," and a listing of "Selected Scores and Books."

Readers will be struck by the clarity of his format. Each chapter is divided into three sections: 1. a Statement of the topic; 2. a chart of Specifics—including Name, Notation, Effect, Technique and Comments; and 3. original Examples—in notation and recorded on the accompanying cassette tape.

In his Guest Introduction, Gunther Schuller describes the tape of these tech-

niques as "an invaluable auditory bonus... (that proves)...that they are not hypothetical fantasies, but fully realizable, and in most cases, eminently practical." I agree! A careful study of this handbook by composers and performers might cause one problem for Douglas Hill: he might have to change the title to **Standard Techniques for the Horn**.

Method for French Horn—Marvin C. Howe \$7.00

Marvin C. Howe
5105 Bush Road
Interlochen, Michigan 49643

This review is not made without bias. After having studied this Method in lessons with the author during my Junior High School years, I later found that I used it with my Junior High School students when I became a teacher. Among its outstanding features are a plethora of lip slurs and melodic studies, an introduction to the low register and bass clef, and an organization which challenges, but does not tire the student, as it takes him through the transition from beginning to intermediate levels.

Several years ago, it went out of print. As a result, I searched for adequate substitutes and found, (as my academic friends would say), "there ain't none." In 1983, the author obtained permission from the copyright owner to republish his book—**Method for French (sic) Horn**—better known by his students as "Howe to Play the Horn." It is available now at the above address.

...another man's poison for Brass Quintet by Sidney Hodkinson \$12.50
Merion Music, Inc., Theodore Presser Co., Sole Representative, Bryn Mawr, Pennsylvania

This work, composed for The Canadian Brass in 1970, was published by Merion Music in 1983. It employs various avant-garde and jazz techniques within a theatrical scenario that places the second trumpet in opposition to the rest of the quintet.

The hornist is required to perform the following techniques: non-metric rhythms, molto vibrato, flutter tonguing,

double tonguing, shouting into the instrument, stopped horn, muted horn, trills, and a variety of rhythmic subdivisions. The horn range ascends to c^{'''}. Grade VI+.

Sonata for Horn and Piano by Jozsef Soproni
Editio Musica Budapest, Hungary. \$8.50

Like many of our works dating from the time of Beethoven, this *Sonata* is as equally demanding for the pianist as it is for the hornist. The hornist must play through a three-octave-plus range from Bb to b^{''} using open, stopped, and echo horn techniques. However, neither these techniques nor the rapid tonguing passages are the real challenges of the work: the real challenges lie in the aural demands of the angular, dissonant pitch organization and the problems of ensemble coordination within the time-proportional rhythmic notation. Grade VI.

Lune De Sang for Horn Solo
by Jean-Louis Florentz.
Alphonse Leduc, Editions Musicales, 175, rue Saint-Honore, 75040 Paris Cedex 01. Available in the U.S.A. via Robert King Music Sales, Inc., North Easton, Mass. 02356. \$2.90

Lune De Sang is a colorful work whose title, modality, and soft dynamics might suggest subtle stage lighting for the performer. Even though the construction of the composition is quite simple, it could be an effective recital piece if the hornist controls the contrasts between open and stopped horn and the undulations between triple and quintuple subdivisions thus highlighting the dynamic climax of the work. The range is from c['] to b^{''}. Grade V.

Hornissimo, Op. 24, for 8 Horns, by Burton Hardin. \$6.00
Israel Brass-Woodwind Publications, P.O. Box 2811, Holon 58128 Israel.

Although it is not as profound as his other IBWP publication, *Flights of Fancy*, Burton Hardin's *Hornissimo* will

probably become a horn club favorite. Its many fanfares and rich harmonies make it a work of sonic gratification for the performers. Conductors should probably use only an octet of this work, however. The harmonies are so rich that excessive doubling results in an overdose of sound and an underachievement of clarity. Despite a few discrepancies in the parts and the score, it is an attractive publication. Grade V.

Vokalisieren—Marco Bordogni, adapted by Friedrich Gabler.
Ludwig Doblinger, Dorotheergasse 10, Wien 1, Austria. \$19.25.

Many brass players try to develop a singing style. One way of doing this has been to study the vocalises of various singing teachers. Friedrich Gabler, for example, has arranged this group of ten vocalises for horn and piano. In this edition, phrasing and key changes have been made by the editor. Furthermore, he has intended that the vocalises be used for performances as well as for study purposes. The horn range is from bb to a^{''}. Grade IV+.

Four Dances from Terpsichore by Michael Praetorius
arranged for brass ensemble by Peter Reeve.
Junior Just Brass directed by Philip Jones and Elgar Howarth. J. & W. Chester/Edition, Wilhelm Hansen London Ltd., Eagle Court, London Ec1M 5QD. Available in the U.S.A. from ABI/Alexander Broude Inc., 225 W. 57th St., N.Y., N.Y. 10019.

Peter Reeve states that "Terpsichore was the Muse of the Dance in Greek mythology. Praetorius gave this name to his collection of French Dances published in 1612." This edition is for brass quintet with percussion (one player performing on drums—high and low, tambourine, and glockenspiel.) The *Four Dances* (Entree, Volte, La Canarie, la Bouree), are rhythmically attractive and simple in form. The horn range is from bb to g^{''}. Grade IV+.

Horn Solos—Volume One written and arranged by Ifor James and Stefan de Haan. \$13.50
Available from the Just Brass Series—Chester Music. (See the address above.)

Ifor James has distinguished himself at horn workshops with dazzling performances and clever compositions. Three of his works are included in this volume—*The Happy Huntsman*, *Reflections*, and *Albert Hall Galop*. In addition, the following arrangements for horn and piano complete this book: *Minuet*—Handel, *Huntsmen's Chorus*—Weber, *Andante Cantabile*—Tchaikovsky, *Andantino*—Schubert, *Ballade*—Grieg, and *Traumerei*—Schumann. These solos could be used as recital encores or as student studies. However, if regarded in the latter context, this collection could be faulted with the unwonted thoroughness with which it avoids the low register. The horn range is from c—bb". Grades IV-V.

Trio in D Major for Horn, Violin and Continuo by (Karl Heinrich) Graun. Edited by William Scharnberg.

This is one of several manuscripts researched by Dr. Scharnberg from the collection *Katalog Wenster Litteratur I/1-17b*, preserved in the Universitetsbiblioteket of Lund, Sweden. From these manuscripts he has produced several performance editions—this being one of them.

As a part of this edition, he provides instructions for the realization of the ornaments and suggestions of possible articulations. Furthermore, he provides a realization of the figured bass for beginning continuo players. On the other hand, he **does** show his respect for continuo players who like to extemporize the realization by providing the original figured bass for them. The three movements require an agile hornist who can flexibly negotiate the **D** Horn range of C to c". Grade V.

McCoy's Horn Library, 3204 West 44th St., Minneapolis, MN 55410.

BOOK REVIEW

John Dressler
School of Music
University of Georgia
Athens, GA 30602

The Horn

Barry Tuckwell. Yehudi Menuhin Music Guides Series. pub. Schirmer Books, New York, 1983. ISBN 0-02-871560-8. 202 pp. paperback. \$9.95.

As one of nine others in this series edited by Yehudi Menuhin, Barry Tuckwell, renowned horn player, has contributed the horn segment as a fine introduction to the instrument for both aspiring students as well as professionals, historians and enthusiasts. The author's preface sets an informative, historical and inspiring tone for the remainder of the book. Concert-goers who know only that the horn is a difficult instrument will have these difficulties enumerated and their causes explained. Of particular note is Mr. Tuckwell's explanation of a "missed note."

This is not just another textbook on the horn and horn playing. Rather, fundamentals, ancestry, valves, advice to students and professionals are discussed from a practical point of view. Perhaps the most unique feature of this book is the twenty-eight page chapter on eighteenth and nineteenth century horn players. Finally in one place can readers learn names, dates, cities of employment and other data about those who have furthered the high standard of horn playing. Although brief these biographies give us information about these players heretofore unknown or difficult to locate; e.g., educational background, type of horn(s) played, etc. I would have liked to have seen a more detailed account of Max Pottag and Franz Strauss, more familiar names. With respect to Mr. Pottag's sketch Mr. Tuckwell did not mention his first appointment in the United States (2nd horn with Philadelphia, 1901) nor his subsequent appointments as 2nd horn with Pittsburgh (1902-05) and Cincinnati (1905-07). One other detail worth citing is that Mr. Pottag taught at Northwestern University and not "North West" University. Unfortunately important names such as Maxime-Alphonse, Kopprasch and



Kling are not included; however, this is only a minor disappointment. There are several typographical errors which will, perhaps, be corrected in the next printing.

The drawings, illustrations, musical examples and charts are of excellent quality. Especially worthwhile are the diagrams of valve systems and photos of eighteenth and nineteenth century instruments. This is a welcomed addition to the horn literature and is highly recommended to all interested in the horn and its heritage.

Dictionary of Music

Theodore Karp

Northwestern University Press, \$4.95
Evanston, IL 60201

This paperback dictionary has no peculiar link to things hornistic. It is simply a very good general dictionary of music in an inexpensive, compact paperback format. Highly recommended for student use and for a handy reference you can carry in your instrument case.



GUEST REVIEW

by J. C. Leuba

The Composer's Advocate

Erich Leinsdorf

Yale University Press, New Haven 1981

This is a worthwhile, information-packed paperback, a compendium of a lifetime of informed study by the Conductor, Erich Leinsdorf. Almost every page will stimulate discussion among musicians who care about music as much as about "performance" on their instruments.

Pages which I found of special interest were his discussion of *a priori* assumptions of the Baroque and Classic periods, illustrated by Beethoven's notation (p. 65) of the "O Freunde...." aria from the Ninth Symphony. Leinsdorf's observations will provide a useful frame of reference for our own decisions regarding anomalies of no-

tation.

His thoughts on the nature of staccato (p. 78/89) in an extensive overview of the *Eroica* is of great value to Hornists: the lack of a variety of types of staccato is a major weakness of many aspiring players, and Leinsdorf adds an articulate voice to those of many teachers in encouraging players both to think and to listen while playing.

Also very interesting: the doubling of horns (p. 200), concepts of sound, "German" *vis a vis* "French" (p. 204), and the overall attitudes which one major Conductor takes towards his players (p. 167).

Reading this significant book, I frequently found the author's self-aggrandisements intrusive; occasionally, the change of topic seemed to be more conversational than appropriate to a text: the reader must steer the steady course! Nevertheless, this is important reading.

Note Grouping, James Morgan Thurmond JMT Publications

P.O. Box 603
Camp Hill, PA

Suites for Unaccompanied Violoncello,
J.S. Bach, annotated by Diran Alexanian
Paris, Editions Salabert

Note Grouping, by James Morgan Thurmond is an important book which, as its subtitle indicates, provides "A Method of Achieving Expression and Style in Musical Performance." It comprises 125 pages of highly condensed text, drawing from the concepts utilized by Marcel Tabeteau who was a major influence among American musicians for nearly half a century, both through his performances as Principal Oboist of the Philadelphia Orchestra and mentor of many of today's most important players who studied at The Curtis Institute.

Thurmond's text is dense and requires careful attention; it is not a work to be taken lightly. I have the impression that it would best be used by the student in conjunction with actual performing examples provided by a teacher already acquainted

with the method. In addition to emphasizing more than once that it is primarily *through the ears, by listening* that we learn our Art, the Author does indeed provide a discography of recordings which he considers to be models of phrasing expertise along with commentary on some of these.

I miss any mention in the text of the concept of "shaping" notes in order to bring out the concepts of "upbeat" and "downbeat" which he so correctly espouses.

Nor is the concept of "rubato" as an imperative of rhythmic performance considered: the word is not even mentioned in the glossary. Similarly, "appoggiatura" is not mentioned, either in text or glossary.

Som generalities might be disagreed with: for example, on p. 83 Thurmond writes:

"From earliest times...it has been the nature of Western music for dissonance to occur usually on the weak beat, or the weak *part* of the beat, and resolve to consonance which occurs on the strong beat, or strong *part* of the beat."

Unless I totally misunderstand the Author's intention, I would disagree with this generality, citing for example:

Mozart, *Concerto III*

1st mvt. bars 30 & 32 (downbeats)

2nd mvt. bars 18 & 30 (downbeats)

3rd mvt. bars 2 & 4 (downbeats)

Beethoven, *Symphony IX*

Finale bar 47 (downbeat)

There are literally thousands of such similar examples where the dissonance occurs on the downbeat, resolving on the weak part of the bar. In many instances we have the dissonance of appoggiaturas occurring on the downbeat. Erich Leinsdorf, in **The Composer's Advocate** discusses at length the above mentioned Beethoven passage. Composers distribute their tensions and relaxations (resolutions) in differing ways. Nevertheless, Thurmond raises extremely important questions which should be considered in the performance of every work.

I would recommend that major school libraries should acquire this book as an important reference to the concepts en-

dorsed by some major performers.

To the same end of understanding the phrasing concepts utilized by artists such as Pablo Casals and Marcel Tabeteau, Diran Alexanian's interesting edition of the *Bach Suites for Violoncello Alone* is important. It should be considered in conjunction with listening to Casal's performances, which are documented on a historic recording (Angel COLH 17, and other reissues). Casal's opening statement of the C Major Suite is a definitive example of the concepts explained by Alexanian and Thurmond, as well as demonstrating clearly the use of "rubato" to which I referred previously.

The translation into English of Alexanian's thoughts from the original French is obscure. It will help the reader to be fluent in either French or German to find more meaning in the quadrilingual Introduction. Both Alexanian and Thurmond have their elaborate "codes" of additional symbols superimposed on the original notation. One must be diligent in learning these conceptual aids, as the end will reward the quest.



SYMPHONIES BY F. J. HAYDN
compiled by Louis Stout, Jr.

The information here was compiled from a complete set of scores in the University of Michigan Music School Library. The scores were edited by H. C. R. Landon from autograph copies, original parts and various other old editions and sets of parts.

*=a Symphony with B or C alto parts or with some other point worth notice (F# or H horn)

**=a Symphony with notes above high C

***=THE Symphony, #51

HAYDN SYMPHONIES

- *A. in BbM—2 Horns in Bb alto (high c's)
 - 1. in D M—2 Horns in D (one high G#)
 - 2. in C M—2 Horns in C
 - 3. in G M—2 Horns in G
 - 4. in D M—2 Horns in D
- **5. in A M—2 Horns in A (high B's and E's)
 - 6. in D M, *Le Matin*—2 Horns in D
 - 7. in C M, *Le Midi*—2 Horns in C
 - 8. in G M, *Le Soir*—2 Horns in G (one high B)
 - 9. in C M, 2 Horns in C
 - 10. in D M, 2 Horns in D
 - 11. in EbM, 2 Horns in Eb
 - 12. in E M, 2 Horns in E
 - 13. in D M, 4 Horns in D
 - 14. in A M, 2 Horns in A
 - 15. in D M, 2 Horns in D
- *16. in BbM, 2 Horns in Bb alto
 - 17. in F M, 2 Horns in F
 - 18. in G M, 2 Horns in G
 - 19. in D M, 2 Horns in D
- **20. in C M, 2 Horns in C alto (lots of high D's)
 - 21. in A M, 2 Horns in A
 - 22. in EbM, 2 Horns in Eb (-Menuetto and Trio)
 - 23. in G M, 2 Horns in G
 - 24. in D M, 2 Horns in D (*Trio of Menuet)
 - 25. in C M, 2 Horns in C
 - 26. in D m, *Lamentatione*, 2 Horns in D and F
 - 27. in G M, 2 Horns in G
 - 28. in A M, 2 Horns in A
 - 29. in E M, 2 Horns in E
 - 30. in C M, *Alleluja*, 2 Horns in C
- **31. in D M, *Motivsignal*, 2 Horns in D (high c#s)
 - 2 Horns in D and G
- **32. in C M, 2 Horns in C alto (high D's and E's)
- **33. in C M, 2 Horns in C alto (high D's and E's)
 - 34. in D m, 2 Horns in D
- **35. in BbM, 2 Horns in Bb alto (high c's and one high D)
 - 36. in EbM, 2 Horns in Eb
 - 37. in C M, 2 Horns in C (if using Tymp., use Trumpets instead of Horns)
- **38. in C M, 2 Horns in C alto (high D's and E's)
- *39. in G m, 2 Horns in Bb alto (high C's in Trio of Menuet)
 - 2 Horns in G
- *40. in F M, 2 Horns in F (Trio of Menuet—high C's)
- **41. in C M, 2 Horns in C alto and basso (high d's and E's)
 - 42. in D M, 2 Horns in D and A
 - 43. in EbM, *Mercury*, 2 Horns in Eb
 - 44. in E m, *Trauersymphonie*, Horn I in E (one high B)
 - Horn II in G and E (frequently higher than I) (*Trio of Menuetto)
- *45. in F#m, *Farewell*, Horn I in A and F#
 - Horn II in E, A and F#
- *46. in B M, 2 Horns in H and D
- 47. in G M, 2 Horns in G and D
- **48. in C M, *Maria Theresia*, 2 Horns in C alto and F (high Ds)
 - 49. in F M, *La Passione*, 2 Horns in F (Trio of Menuet—high C's)
- **50. in C M, 2 Horns in C alto (high D's)
- **51. in BbM, 2 Horns in Bb alto; Eb (high D's, E's and F's)
- **52. in C m, Horn I in C alto and basso (high D's)
 - Horn II in E and C basso (high B in Finale)
- 53. in D M, *L'Imperiale*, 2 Horns in D and A alto (Mov't. II in A alto tacet in Esterhazy parts)
 - 3 Versions of Finale;
 - 1. Esterhazy parts
 - 2. Version found in most old manuscripts
 - 3. Version found in French printings
- 54. in G M, 2 Horns in G and C basso
- *55. in EbM, *Der Schulmeister*, 2 Horns in Eb and Bb alto (only high B's)
- **56. in C M, 2 Horns in C alto and F (high D's)
 - 57. in D M, 2 Horns in D and G (no Tymp. part in autography, but an apparently authentic part can be used)
 - 58. in F M, 2 Horns in F
 - 59. in A M, *Feuersymphonie*, 2 Horns in A
- **60. in C M, *Per la Commedia intitolata 'Il Distratto'* 2 Horns in C alto and C (high D's)

61. in D M, 2 Horns in D and A (nothing high)
62. in D M, 2 Horns in D
- **63.** in C M, *La Roxelane*, 2 Versions;
Version I—2 Horns in C basso and C alto (*Menuet & Finale* = C alto-D's
Version II—only *Menuet* in C alto (no D's) Flute in *Menuet*, Bssn II ad libitum
(also possible Tymp. part for Version I and Trpt. and Tymp. for Version II)
64. in A M, *Tempora Mutantor*, 2 Horns in A and D
65. in A M, 2 Horns in A and D
- *66.** in BbM, 2 Horns in Bb alto and F (high C's)
- *66.** in F M, 2 Horns in F and Bb alto (nothing above top space G)
- *68.** in BbM, 2 Horns in Bb alto and Eb (one high C)
69. in C M, *Laudon*, 2 Horns in C and F
70. in D M, 2 Horns in D
- *71.** in BbM, 2 Horns in Bb alto and F (nothing above high A's)
- *72.** in D M, 4 Horns in D (high C's in 1st and A's in 3rd, 2nd is bottom and 4th is higher)
73. in D M, *La Chasse*, 2 Horns in D and G
- *74.** in EbM, 2 Horns in Eb and Bb alto (one high C)
75. in D M, 2 Horns in D and G
- *76.** in EbM, 2 Horns in Eb and Bb alto (nothing above top space G)
- *77.** in BbM, 2 Horns in Bb alto and F (one high Bb)
78. in C m, 2 Horns in Eb and C
- *79.** in F M, 2 Horns in F and Bb alto (2 high C's)
- *80.** in D m, 2 Horns in D and Bb alto (only 2 or 3 high A's)
81. in G M, 2 Horns in G and D (nothing above top space G)
- **82.** in C M, *L'Ours*, 2 Horns in C alto and F (high D's)
83. in G m, *La Poule*, 2 Horns in G and Eb (nothing above top space G)
- *84.** in EbM, 2 Horns in Eb and Bb alto (one high C)
- *85.** in BbM, *La Reine*, 2 Horns in Bb alto and Eb (high C's)
86. in D M, 2 Horns in D and G (nothing above 4th space E)
87. in A M, 2 Horns in A alto and D (nothing above top space G#)
88. in G M, 2 Horns in G and D
89. in F M, 2 Horns in F and C
- **90.** in C M, 2 Horns in C alto and F (high D's)
- *91.** in EbM, 2 Horns in Eb and Bb alto (2 high C's)
92. in G M, *Oxford*, 2 Horns in G and D (1 high A)
- CONCERTANTE—Oboe, Bssn, Vln, Cello Solo—2 Horns in Bb and F
93. in D M, 2 Horns in D and G (nothing above top line F#)
94. in G M, *Surprise*, 2 Horns in G and C
95. in C m, 2 Horns in E and C
96. in D M, *The Miracle*, 2 Horns in D and G (nothing above top line F#)
97. in C M, 2 Horns in C and F
98. in BbM, 2 Horns in Bb and F
- **99.** in EbM, 2 Horns in Eb and G (one high Bb and D in *Menuet*, Otherwise nothing above top line F#)
- *100.** in G M, *Military*, 2 Horns in G and C
101. in D M, *The Clock*, 2 Horns in D and G
102. in BbM, 2 Horns in Bb and F
103. in EbM, *Drum Roll*, 2 Horns in Eb and C
104. in D M, *London*, 2 Horns in D and G (nothing above top space G)

Sym[#] 48 in CM — " Maria Theresia "

F. J. Haydn

In C Alto

I. Allegro

II. Adagio

III. Menuet - Allegretto

Iⁿ C Alto

F

ff

III. Allegro

Iⁿ C Alto

F

p

F

Sym #51 in Bb M

F.J. Haydn

II. Adagio

Iⁿ Eb

2. Solo

p sostenuto

2. Solo

1. Solo

p

III. Trio II

Iⁿ Bb Alto

p

pp

Musette D.C.

IV. Finale - Allegro



A CURIOUS GEM FROM MY ARCHIVE

Hans Pizka

Some days ago I was rummaging in my collection of old letters and mementoes of famous musicians. I encountered a special letter written by the famous conductor of Wagnerian operas, Hans Richter. (He was born April 4, 1843 in Raab-Hungary; probably a pupil of Richard Levy as hornist from Sept. 1, 1862 until March 1, 1866; hornist with the Vienna Philharmonic, 1866-67; Wagner's "Famulus" at Triebtschen-Switzerland; conducted the first *Ring* at Bayreuth in 1876; Imperial Kapellmeister at the Vienna Hofopera from 1879 to 1900; concert conductor in Manchester from 1900 to 1910; lived in Bayreuth from 1912 and died Dec. 5, 1916.)

In this letter he is giving good advice to hornists about how to act with an unfriendly, unqualified conductor. Richter was a close friend to Karl Stiegler, his father Joseph Stiegler, and Josef Schantl. The letter shows the deep respect Richter had for great masters of the art of composition.

29 APR 1908

LONDON
62. Bedford Court
Mansions. W.C.

An Herrn Stieglitz in vortheilhafter Korrespondenz.

Privat

Lieber Herr Stieglitz!

Aber göttet Ihnen nichts, Teufel zu sein, als mit dem Publico als
Componisten vorzugehen? — Herr Balke schreibt mir, daß Sie in
Potsdam ein „Walldornstückchen“ von mir spielen. Nein, einen vollen
menschenwürdigen Überfall können Sie ausführen! Alles lebt der
aus allen möglichen bekannten Phrasen zusammengestopfte
Schund vor! Welcheschindl haben Sie zu von Papi bekommen.
Lieber Herr Stieglitz! Thun Sie mir den Gefallen, das Stück —
und wenn Sie noch anderen Schund aus meiner Feder haben sollten
auch Das Keng — zu vernichten, es jedenfalls nicht zu wieder
aufzuführen, sollten Sie es dringend als repertoire stück branden,
so führen Sie es unter einem anderen Namen auf. Das wäre ganz
feig; aber wenn Sie wieder einen anderen Karl von Kapellmeister
haben sollten, der mit verheerenden Händen die Meinen —
Partituren besudelt und verheut, so schicken Sie ihm den
Schund in die Schube und compromittieren Sie den Schuft
als „Componisten des Horuguarbittes“. Im Uebri- „Gegen
einen solchen Hallunken ist jedes Mittel — gerechtfertigt.“ — erlaubt.

Mit besten Grüßen an Sie Allen

Ihre ergebener

Hans Richter

kein Componist.

29 APR 1908

London
62 Bedford Ct.
Mansion, W.C.

An Herrn Stiegler, den vortrefflichen
Hornisten

Privat!

Lieber Herr Stiegler!

Aber faellt Ihnen nichts besseres ein, als mich dem Publico als Componisten vorzufuehren?—Herr Batka schrieb mir, dab Sie in Possony ein *Waldhornstueckle* von mir spielten. Nein, einen solchen meuchlerischen Ueberfall konnten Sie ausfuehren. Also lebt der aus allen moeglichen bakannten Phrasen zusammengestoppelte Schund noch! Wahrscheinlich haben Sie ihn vom Pepi (Josef Richter, his cousin) bekommen. Thun Sie mir den Gefallen, das Stueck — und wenn Sie noch anderen Schund aus meiner Feder haben sollten auch *das* Zeug — zu vernichten, es jedenfalls nicht mehr aufzufuehren; sollten Sie es dringend als repertoire Stueck brauchen, so fuehren Sie es unter einem anderen Namen auf.—Das waere zwar feig; aber wenn Sie wieder einen miserablen Kerl von Kapellmeister haben, der mit verbrecherischen Haenden die Meisterpartituren besudelt und verhunzt, so schieben Sie ihm den Schund in die Schuhe und compromittieren Sie den-Schuft als Componisten des Hornquartettes *Im Walde*. Gegen einen solchen Hallunken ist jedes Mittel — jesuitisch! — erlaubt.

Mit besten Gruessen an Sie Alle

Ihr ergebener

Hans Richter

kein Componist

29 Apr. 1908

LONDON
62 Bedford Court
Mansion, W.C.

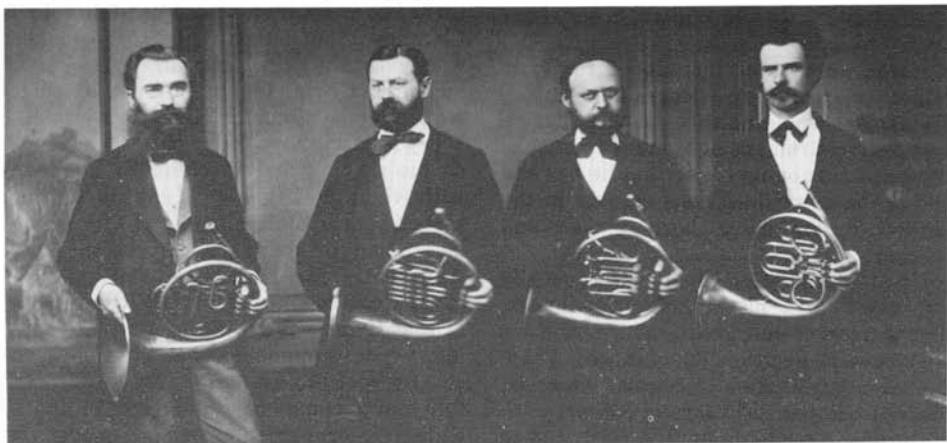
To Mr. Stiegler, the excellent hornist!
Privately!

Dear Mr. Stiegler!

Can't you do something better than to display me to the audience as a composer? —Mr. Batka wrote to me, that you've played some "Waldhornpieces" by my hand at Pszony. No, that assassin-like attack you were able to do to me! Then, the old trash assembled from all possible known phrases is still existing! Probably you got it from Pepi (Josef Richter, his cousin) Do me the favor, to destroy this piece and if you have other trash written by my pen, this stuff too, anyway never to perform anymore; if you would need this piece as a part of your repertory, perform it under another's name. This seems to be cowardly; but if you have again a miserable beast of a fellow conductor, who is soiling and foozling the master scores with his criminal hand, then shove the trash to his shoes and compromise this rascal as the composer of the horn quartet *Im Walde*." Against this kind of rascal ANY REMEDY IS—Jesuitical—allowed.

With best regards to you all
your obedient
Hans Richter
not a composer

I found, later, what are surely very important pictures of horn quartets. Surely they must be the oldest such photographs.



The Horn quartet of the Johann Strauss orchestra in 1869 with, from left, F. Morawetz, F. Sabay, Em. Radnitzky, and Josef Schantl (Schantl was born Feb. 8, 1842 at Graz; died March 3, 1902 in Amstetten. Played in Vienna Philharmonic from 1870 to 1895; performed the *Call* nineteen times between the first performance in Vienna and 1881, even under Richard Wagner's direction. Professor at the Vienna Conservatory, was Stiegler's teacher.)



Josef Schantl's Horn quartet of 1882. From left: Schawaneberg; Unknown with drinking horn; Emil Wipperich (died April 19, 1917, Vienna Philharmonic from 1882 to 1914, professor at the Vienna Music Academy, played the *Call* at Bayreuth until 1904); Josef Richter (in front, cousin of Hans Richter, Vienna Philharmonic from 1880 to 1915, played percussion after 1899, died Sept. 1, 1925.); and Josef Schantl (with Virginia cigar). Both Schantl horns are in my collection.

UPON THE RETIREMENT OF CLYDE MILLER

by William Scharnberg

If you were to be introduced to Clyde Miller on a street corner in Denton, Texas, you would neither suspect that he was near retirement age, indeed he looks fifteen years younger, nor that he has had one of the more illustrious careers in the United States as a horn player and teacher.

Upon first meeting Clyde, one is usually impressed by his quiet friendliness, diminutive yet energetic stature, and his remarkably healthy appearance; I assumed a combination of regular exercise, moderate living and years of contact with enthusiastic students have contributed to this impression. Upon becoming better acquainted with Clyde and his colleagues at North Texas State University, one learns that he is an extremely dedicated and reliable teacher and performer: always punctual, prepared, thorough, and with an instinct for career and financial opportunities.

It appears that Professor Miller approached retirement with the same calculating wisdom that saw his nearly forty-year career as a player elide comfortably with the rewards of his nearly thirty-year career as a teacher. Indeed, he was prepared and ready to retire; to relax, travel and visit friends and relatives with his energetic wife, Pat.

Those that know Clyde fully expect the present phase of his life to last at least thirty years. This article is intended to serve as a tribute to his playing and teaching career, which stands as an important document in the history of American horn playing.

Clyde Miller was born on September 29, 1917, and raised in Downers Grove, Illinois, a suburb of Chicago. He began playing the horn in sixth grade after four years of piano training—he “wanted something to blow.” For the first six months he played an Eb mellophone, then switched to a Conn single F horn. Very fortunately his parents, who were not musical themselves, loved music and supported his training from the beginning. In addition, his grade school and high school band directors, a wife and husband

“team,” were fine musicians. After missing a year of school due to illness, he returned to a new high school band director, Clarence Shoemaker. Mr. Shoemaker wisely had the principal chairs in his band, including Clyde, teach the rest of their respective sections for 50 cents a lesson.

Clyde attributes the greatest influence on his playing and teaching to the man with whom he began to study during his second year in high school, and with whom he studied for six years: Louis Dufrasne. Apparently, Mr. Dufrasne, principal horn of the Chicago Opera and NBC Orchestras at that time, was not interested in teaching. Clyde remembers that after making contact with Mr. Dufrasne, the gentleman told him to come back in one month and if enough improvement had been made (on contest material) he would think about taking him as a student. Apparently enough improvement was made during that month, because he accepted Clyde shortly after accepting another budding hornist, young Philip Farkas.

Lessons with Mr. Dufrasne were for one hour once a month the first year, then every other week from the second year of study. Mr. Dufrasne had studied in Brussels and had the “warmth of tone without the wide vibrato” of that schooling. Lessons consisted of a 15-20 minute warmup period, (the basic routine is published in **The Art of French Horn Playing** by Mr. Farkas), followed by Gallay and Alphonse etudes, solos and, later, orchestral repertoire. Clyde would borrow Mr. Dufrasne’s repertoire and diligently copy the works by hand. Clyde describes Mr. Dufrasne as “a task-master who made you work, but did not stand over you—an excellent teacher and coach.” A work was repeated time after time in a lesson until it was accurate technically and musically. To this day Clyde attributes his love for a singing, flowing style of playing and his method of teaching to Mr. Dufrasne.

While in high school Clyde Miller consistently won both state and national competitions in both solo and ensemble competitions. When it came time for college, he entered Northwestern University where he continued to study with Dufrasne and earned a BME in 1940. While at Northwestern he was also influenced by George Dasch, conductor of the

student orchestra as well as the Tri-City Symphony (Iowa-Illinois) and the Chicago Business Men's Symphony. While still in school Clyde received his first professional job between his sophomore and junior years, performing as principal horn in a Grant Park concert conducted by Maestro Dasch. The program included Mendelssohn's *Nocturne from a Midsummer Night's Dream* and Beethoven's Symphony No. 2; the second horn was Max Pottag, who turned to Clyde after the concert, patted him on the back and said, "very nice job little boy!"

In Clyde's senior year at Northwestern he performed Richard Strauss' Concerto, Op. 11 with the student orchestra; the tape of the performance is apparently still one of the school's best.

It should be mentioned here that in 1924 Carl Geyer made a matching pair of double horns with detachable mouthpipe stems; Louis Dufrasne bought one and Clyde Miller the other. It is this horn on which he performed his entire career and still plays regularly today. In fact, after Mr. Dufrasne's death in 1941, he was able to purchase the matching Geyer from Mrs. Dufrasne just ahead of another party, again Philip Farkas.

Immediately upon graduation, Clyde went to the Indianapolis Symphony as assistant principal. (Frank Brouk was principal that year.) Later that year he moved to third horn and the next year to co-principal. The conductor of that orchestra, Maestro Sevitzyk, was a tyrant. Clyde remembers the whole experience as being valuable; here he "learned the professional way and how bad it can get; to always be on your toes and if you don't produce, you are out." It was also during these years that he learned "to play out more," blend, and play in tune in a horn section from his collegial relationship with such hornists as Max Pottag, Frank Brouk and Helen Kotas.

World War II interrupted Clyde's career as it did for so many other excellent horn players of the time. Although he welcomed his release from Indianapolis, he describes the three-and-a-half years in the U.S. Army Band, primarily at Ft. Meyer, as "time spent."

Upon discharge, he went to New York City where, with the help of the G.I. bill,

he began work on a Master's degree at Columbia University Teacher's College, a degree he completed in 1947. While in New York, he became affiliated with the National Orchestral Association, where he and Dick Moore, then principal horn at the Met, served as coaches for the horn section of this training orchestra. The conductor of the orchestra, Maestro Leon Barzin, was connected with the emerging NY Ballet Society and helped Clyde make connections by having him perform in and contract the Ballet Theatre orchestra. It was through these connections that Clyde was able to perform as a free-lance musician in New York, including Broadway productions (most significantly Menotti's *The Medium* and *The Telephone* for six months), and eventually extra horn with the New York Philharmonic and Metropolitan Opera Orchestra. In addition, he toured the Eastern States with a Brass Quintet and in a trio, performing Brahms' Trio, Op. 40. It was also during these years that he began a long association with the Asbury Park Municipal Band where some of the other brass players included Bill Bell, "Mundy" Ghitalla, "Bernie" Adelstein, and "Johnny" Ware.

In the spring of 1948 Clyde auditioned in New York for Antal Dorati, conductor of the Dallas Symphony, and won the principal horn position. He replaced Forrest Standley who took "a better job" as principal with the Pittsburgh Symphony. Clyde was principal horn in Dallas for sixteen years (1948-63) under such conductors as Dorati, Walter Hendl, ("an excellent conductor and an especially fine accompanist"), Paul Kletzky, George Solti ("his one year gave the orchestra sonority through balance and the appreciation of the musicians") and Donald Johanos, as well as many guest conductors such as Beecham and Ansermet. When I asked Clyde to list his most memorable concerts he mentioned the Franck Symphony on tour with Dorati, Tchaikovsky's Fifth on tour with Hendl, Don Juan, Mahler's First and Third, The Fairy's Kiss, and Ein Heldenleben, all during his Dallas tenure.

During his years in Dallas, Clyde continued to travel to Asbury Park in the summers until his connections with the Met Orchestra landed him the principal horn position with the Central City

(Colorado) Opera, where he performed nine summers. In Colorado Clyde remembers hiking daily to the top of a mountain to practice and build lung capacity.

In 1954 Clyde began to teach part-time at North Texas State University, a school that has since grown to an enrollment of some 1500 music majors with an international reputation in the jazz field and a national reputation for its band and orchestra program.

In 1963 North Texas asked Clyde to choose between a full-time teaching position at the school or to bow out. By this time he was prepared, after nearly thirty-five years of playing, to enjoy the prospects of passing on his playing tradition and the potential retirement security years later. He still managed to perform regularly with the Ft. Worth Symphony (nine years), beginning in the section the first years, then becoming principal hornist.

At North Texas, Clyde performed in the faculty Woodwind Quintet and performed the first solos since his college days with the band (Mozart's First and Third Concerti, and *Pastoral* by Merle Ellis) and orchestra (Morceau de Concert by Saint-Saens and Mozart's First and Third Concerti). During the summers he began working regularly in Dallas and Ft. Worth musicals.

Clyde Miller is justifiably proud of his teaching career and his association with North Texas. He enjoys seeing his students carry on the tradition he learned from Mr. Dufrasne: a singing tone through air flow and technical accuracy through diligent practice and repetition. His important students are numerous, including three recent IHS competition winners: David Reiswig, Sue Hudson, and Jay Matthews. In addition, Scott Fearing is currently in the National Symphony, Jay Wadenpfohl is in the Boston Symphony, Sue Hudson is with the San Antonio Symphony, and Ed Kammerer teaches horn at the University of Oregon. Even more recent students are on their way to becoming known in the field.

Clyde feels extremely lucky to have been a part of a unique and tightly-knit brass faculty, including the nationally-known teachers, John J. Haynie and Leon Brown (who also retired last year after 30

years as trombone teacher at NTSU). The leadership of these three men, plus some help from newer faculty members, established and maintained a brass department second to none. Further, the continued camaraderie and high level of performance among the horn students still reflects the spirit that pervaded Clyde Miller's studio.

At retirement Clyde Miller and Leon Brown were showered with justly deserved honors befitting their many years of extraordinary service. Clyde is very proud of these years and has begun to carefully document them as he prepares for the next thirty years.



PLAYING THE HORN IN EUROPE: EXCERPT FROM THE MEMOIRS OF PROF. HUBLEY

We here at the **Horn Call** are always alert for newly-published books, treatises, how-to manuals, how-not-to manuals, and the like that will be of interest to our readers. At present we find we are unable to ignore the weighty tome that is cluttering up the right side of our desk. As a public service to the readership, (and because of the \$20 bill inside the title page) we have decided to reprint sections of the book (occasionally condensed, edited, or censored). The book is **On the Dilemmas of a Horn**, (Barmash Press, \$37.00) the memoirs of that noted horn expert, Prof. F. Hubley. It is being hailed as a "major publishing event" and a "publishing miracle." As far as we can ascertain, the miracle consists of being published at all. The book makes an unusual read to say the least, with style and content ranging from the impeachable to the polymorphic perverse. We also were unable to find a single trace of the sex, drugs, and rock 'n' roll promised on the dust jacket. In any case, we have decided to let you find out for yourselves with this sample chapter. We figure it will nip any further curiosity in the bud; if enough people don't buy it, we will prevent a paperback edition at least. Tobe Hooper probably already has the movie rights. Oh well.—Ed.

Chapter XXXVIII: Playing Horn in Europe

And yet another topic that I can tell you practically everything about is what it is like to play horn in a European orchestra. Now pay attention this chapter because there will be a quiz at the end; I've had enough of this dozing off. And stop reading during lunch; you're getting your greasy fingers all over the pages. Where was I? Oh, yes, ah, those wonderful days when I played with the Philharmonica Bulgarica in Laerm, Germany.

After college, my famous teacher Mr. Sakraf told me that if I had the wit of a planarian I would take auditions someplace other than North America (something to do with his reputation, but I never did figure that out). Actually, I almost did get a gig with the Tahlequah Symphony. Unfortunately, somebody else showed up at the audition. So, spurred on by advice from friends, enemies, magazine articles, and my draft board, I was off.

It was really something being in Europe—land of Bach, Beethoven, and Pizka—I tell you, I've never seen so many foreigners in all my life. They seemed so quaint and backwards in so many ways, but I realized that these were highly intelligent people I was dealing with—I mean, even the little kids were speaking fluent German! I did my best to adjust to all those weird customs (shaking hands all the time, doors opening the wrong way, with handles instead of knobs; trains always on time, etc.), but I had a rough time with the language. As Mark Twain so aptly put it, life is too short to learn German. I mean, why say *Wohnung* when you mean apartment? Anyway.

I didn't have much trouble winning a spot with the Philharmonica Bulgarica. Of course, it didn't hurt that I had taken pains to study with the first horn, Herr Schmiss, for two years specifically preparing for this audition. I narrowly managed to edge out the other guy that showed up, a 14 year old who couldn't transpose. But it was thrilling to have the dream of a lifetime fulfilled—to be playing with a sure enough real full-time professional orchestra! Well, pretty much. The Bulgarica's subsidy wasn't all it could have been and I occasionally had to supplement my income with a paper route. Actually, if the Ministry of Culture had had its way, the whole PB would have been out on paper routes, but we had a good union.

There were musical adjustments, too. In the states I had always played my big silver Coltonn 180D like everybody else. In Germany they played mostly these little brass numbers. So I made the switch one night after the section chucked my 180 into the Rhine. On the whole, however, they didn't seem as hung up as US orchestras on everybody having to have the same make and model of horn. Just as long as you played OK

and paid for the beer occasionally. As a matter of fact, getting along with the colleagues was more important than playing ability (especially during your Probejahr—the first trial year). At the time I thought this was a lot of hooey, but now I always take the audition finalists out for a beer to check out personality chemistry, learn about personal interests, and see who's a soft touch for beer money.

Getting along was also important because, unlike most European orchestras, which are primarily opera orchestras, the PB was exclusively a symphony orchestra, and this meant life on the road. I wish I had a pfennig for every hotel I stayed at while on tour with that group. We would be out for months at a time on tours—Albania, the Hebrides, Gibraltar, Brno, Addis Ababa. Let me tell you, it ain't easy to keep up a good set of chops, to say nothing of doing your laundry. But when one is young and carefree, one is transported by the sheer fun and adventure of it all and does not at first notice the hardships and disadvantages. In my case, I think it was about three days.

I had no trouble getting through my Probejahr because I made a point of buying beer for everybody every time I had a bad night. Unfortunately, word of this got out and after any performance in which I dropped a couple, practically the whole orchestra would show up in the bar. It got to where I could barely get through the month on my salary. Near the end of the year, the first horn suddenly took sick just before a concert that included *Midsummer Night's Dream* and *Bruckner 4*—and I had to step in on first. I heard years later that after the concert the entire orchestra, the conductor, the stagehands, most of the audience, and some passers-by trooped en masse to the nearest beer hall to await my arrival. Even if I sold my horn I knew I couldn't cover this one, so I donned a false mustache and took the 22:27 and hid out in Bavaria for a bit.

This turned out to be a good career move, as it added another line to my resume, and introduced me to opera. It happened that the nearby town of Kuhkumpf was starting up an orchestra (RVK F) and needed players. They paid even less than the Bulgarica, but neither they nor I were in a position to be picky. Previously, they had done things like the Ring (scored for piano and drum set), *Rosenkavalier* (clarinet choir), and every oldy-but-moldy operetta ever composed. But they were nothing if not ambitious, and the city fathers were able to convince das Volk that a real orchestra would add immeasurably to the city's prestige, reduce unemployment, and get one up on the rival village of Pferdpfad, which was still using piano and drum set.

Formerly I had always firmly believed that listening to opera was some kind of divine retribution for living an unsavory life; an easy opinion for one to hold when innocent of the actual experiencing of an opera live. Imagine my surprise when I found that not only was the pain involved far less than reputed, but that I actually really loved the whole spectacle. Really got into it, as the children today put it. I mean, on a good day it was better than a rock video, even.

Life in the pit was just fine, as far as I was concerned, as there wasn't the stress that one is subjected to on the concert stage. Unless of course you had to do one of those killers, like *Haensel and Gretel*—I called in sick for as many of those as I could. I even liked the operettas, schmalz and silly jokes and all. I didn't dare tell anyone else of this, for I think there must have been something in our contracts that you had to complain daily about having to play operettas. In that sense, it sort of reminded me of my days playing in an army band, now there's a story (Hmmm. That sounds like a good idea for the next chapter. Skip ahead to it if you like, but of course then you'll miss the dirty part and probably flunk the quiz at the end, see if I care.)

There was one thing that happened to me at this time that I want to pass along to you. It was something that changed my life, and I have never forgotten it. It happened on a certain spring day, that first fresh day when the warm sun and breeze can lift the gray gloom that the long winter has laid upon your spirit. Hilda and I had just met, and we were strolling hand in hand along a secluded path by the river. We didn't speak much, but that blonde hair, those blue eyes, that radiant smile told me more than all the written works of man. We stopped at a patch of mossy green that would serve as our table for lunch, and as I unpacked the basket, I looked over at her with love and tenderness. Then I saw the tears rolling down her perfect cheeks. What could be amiss?

I was sure it wasn't the cheese. Then I saw the pistol, a Czech 9 mm. "Take off your shirt," she sniffled sadly but firmly, leveling the weapon at my heart. Had I known then what I know now, I would have nev

[Sorry. My publisher has just told me that if I exceed the maximum prescribed chapter length one more time, he's gonna break my fingers. Maybe I can sneak the rest of the story in later. I think there may be room in the Care and Maintenance chapter. So pay attention and don't forget to wash your hands before you pick up the book next time, for pete's sake.]



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- Mansur's Answers, Notes from the Editor's Desk: 1,11; 2,12.
- Music Reviews: *Faust, Randall E.*; 1,89; 2,86.
- _____: *Scharnberg, William*; 1,87; 2,80.
- Recordings: *Leuba, Christopher*; 1,84; 2,73.

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