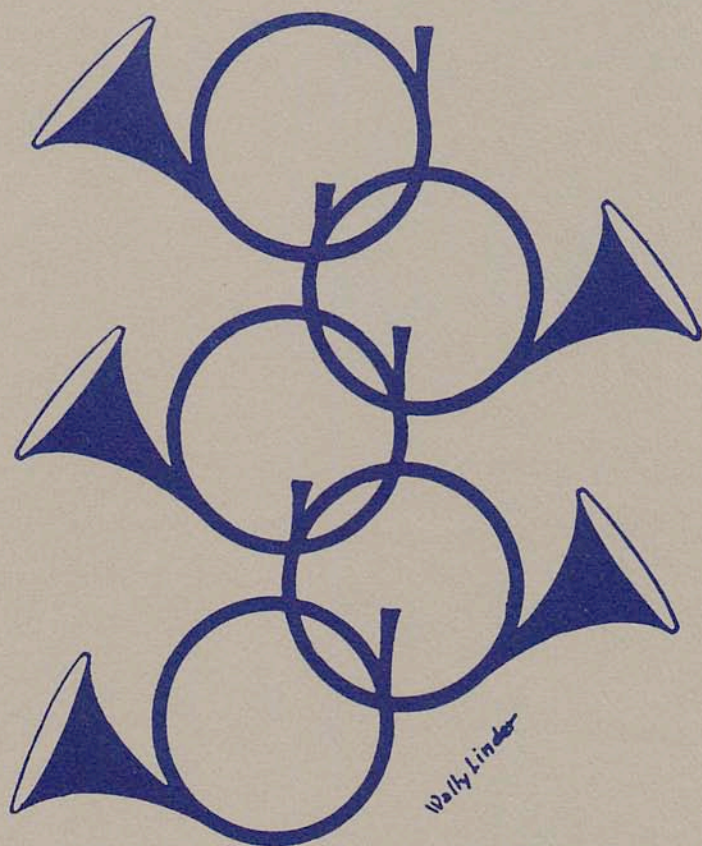


# The Horn Call



*journal of the*

International Horn Society

Internationale Hörngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

October, 1984

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# The Horn Call

October, 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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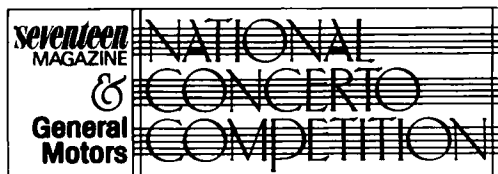
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**FINALS:** February 22 through 25, 1985 at the Oberlin College Conservatory of Music, Oberlin, Ohio.

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(Select one from each category)	(Select one from each category)	(Select one from each category)
<b>Baroque</b> Bach—Sonata No. 1 in G minor	<b>Classical</b> Beethoven—Sonata in F major, Op. 17	<b>Baroque</b> Bach—Prelude and Fugue in D minor (WTC II)
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Mendelssohn—Concerto in E minor, Op. 64	Strauss—Concerto No. 1 in E flat, Op. 11	Beethoven—Concerto No. 3 in C minor

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 gekürzt zu veröffentlichen. Alle Briefe müssen Namen und Adresse des Absenders tragen.

Wir interessieren uns auch fuer unserer aufgabe entsprechende Fotos. Auch der Name des Photographen wird gedruckt. Auf Wunsch erhaelt man eingesandte Fotos zurueck.

#### CARTAS AL EDITOR

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

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

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

#### LETTRES AU REDACTEUR

Sous cette rubrique, le Comité de Rédaction désire encourager les Membres de la Société 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 Società desidera incoraggiare i suoi membri a voler esprimere i loro pareri con

rispetto a qualsiasi soggetto interessante circa a detta colonna "Lettere al Redattore."

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

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

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

#### LETTERS TO THE EDITOR

*Herewith is an English translation of the note from Edmond Leloir, previously published in French:*

Dear President Winter,

I have received your letter containing the Diploma of "Honorary Member of the International Horn Society." to which you have elected me. I am very happy, proud, and highly appreciative of the honor which has been given to me. I am in debt to you and all the members of the Council of the I.H.S.

Pass on, Mr. President, the expression of my heartfelt appreciation.

Edmond Leloir

*(Translation prepared by Dick Cason.)*

\*\*\*\*\*

Having returned from Vienna (*International Horn Symposium-Wien*) I want to express my impression of those days we have spent together. You would oblige me by relaying this information to all friends of the horn by publishing my greetings in *The Horn Call*.

The most exciting experience of that week in the beautiful city of Vienna was the cordiality, the interest in understanding one another in a colleague-like format, the relations between "Star" and student, teacher and pupil, professional and amateur; and lastly but not least: the pleasure of being a member of a great family, to meet one another and to learn from each other.

I would like to send kind regards to our colleagues in Vienna and I would like to express my warmest thanks for the great work in preparing and realizing the jubilee! At home, a little bit tired

after the journey, we are especially conscious of the excellent piece of work of our colleagues, Dr. Schwarzl, Prof. Horvath, Dr. Seyfried and others. (We also thankfully remember Daniel Bourgue and Avignon.) Our best wishes to the Wiener Waldhorn-Verein and its following hundred years!!

The Hornquartet of the Radio Symphony of Leipzig appeals to the hornists of all the world to do everything possible in order to guarantee the peace of the world we need to continue our musical work!

Affectionately ever yours,  
Gunther Opitz and quartet  
Liviastr. 7  
DDR-7010 Leipzig

\*\*\*\*\*

When Politics dictates culture, wheat will become rare.

Children have the habit of asking at any moment: "Why Daddy, Why Mommie?" The usual answer is: "Because."

"Because Why?"

"Because.....etc."

An empty dialogue lacking respect for the inborn personality of the child. A lack of intelligence and psychology on the part of the parents. When one asks of the adults present, or absent, at IBC 2: "Why was a certain trumpet player of the eastern bloc not present?" They answer: "Don't know, curious, strange." "They could have told us in advance." "What organization!" or even "That's a political question!"

Ah, the word is loosed. Politics. As we know, the politicians of the east wander about our countries of the west in complete freedom and where they will under the cover of diplomatic immunity—and we are tolerant. We—the degenerate capitalists.

Culture...where are you? In the wheat fields, They will have again need.

Francis Orval  
1415 N. Florence  
El Paso, TX 79902

Quand la Politique s'occupe de culture

le ble se fera rare.

Les enfants ont l'habitude de demander à toute heure:

—Pourquoi? did Papa, did Maman, Pourquoi.

et la réponse habituelle est:

—Parceque.

—Parceque quoi?

—Parceque.....etc.

Dialogue de sourd, manque de respect pour la personnalité naissante de l'enfant, manque d'intelligence et de psychologie.

Quand on vous demandera à vous adultes présents ou absents du IBC 2:

—Pourquoi un certain trompettiste de l'est n'étoit pas au rendez-vous?

Vous repondrez:

—Sais-pas, ou, curieux, bizarre, on aurait pu nous prévenir, quelle organisation, ou encore, c'est une question politique...!

Ah, le mot est lache.

Politique.....Lorsque l'on sait que les politiciens de l'est parcourrent nos pays de l'ouest en toute liberté et à leur guise sous le couvert de l'immunité diplomatique...nous sommes tolerant, nous les capitalistes dégénérés!

Culture...ou es-tu?

Dans nos champs de blé,

Ils en auront encore besoin.

Francis Orval  
1415 N. Florence  
El Paso, TX 79902

\*\*\*\*\*

Looking at the excerpt from Prof. Hubley's *On the dilemmas of a Horn*, in the *Afterbeats* column of April 1984, I am pleased to see some humour (Canadian spelling, eh?) to gently offset the serious and technical material of *The Horn Call*. Hornists have a special type of humour that comes from a mild insanity possibly due to valve oil fumes and a relatively low earned note average. Keep 'em coming, Prof.

Don't get me wrong, I quite enjoy the rest of the journal. This organization of horns will not be stopped nor muted in our struggle to be heard when our bells are to the wall. I am sure one day we will be given our deserved respect from the world and 'French' will be dropped from

our name.

Our task is long and hard, but I propose this to be our starting point in our struggle against the world: There have been some recent debates concerning hornography. I see no reason to object to the contents of the *Horn Call*, aside from its brevity and the little numbers at the bottom of the pages. The IHS could gain much-needed publicity from this misunderstanding with claims of buffed Alexanders and promoting violence in splattered notes and the Paxman video game, not to mention the mere reference to being horny! Big protest rallies and...what?...You mean?...Oops, please forgive me...Well, um, please ignore that last paragraph, though it would be a rather good idea.

Hoping this wasn't taken too seriously,  
David Hawkins  
School of Music  
Brandon University  
Brandon, Manitoba, Canada  
R7A 6A9

\*\*\*\*\*

Enclosed is a report of B.H.S. regional activities of the last year, which I hope is of sufficient interest to print.

I was recently re-reading Tom Brown's article "The Hunting Horn and the Classical Style" in *Horn Call* Volume X No. 2 (April 1980) and noticed the statement "His (William Boyce) Symphonies do not use horns." I do not know if anyone has commented but in fact the *Symphony No. 4* of Boyce has horn parts (in F) in the 2nd and 3rd of its three movements.

Yours sincerely,  
Paul A. Kampen

\*\*\*\*\*

Dear Miss Hokanson,

Thank you very much for your so kind letter, which I received a few days ago. I'm very glad to be a member of IHS now and Professor Biehlig is very pleased, too.

...It may be that some opinions of mine about the horn and its medical

aspects may be considered for publication in *The Horn Call*. In case of need, perhaps we could make good some deficiency in knowledge.

...Please excuse my heavy style (of writing) and I can only hope you are tolerant with my hand-knitted English; but reading the *Horn Call* is a very approved method to do better in times to come.

For your amiability, many thanks, again. With kindest regards,

Yours sincerely,  
Dr. Klaus Roeder  
Goethestrasse 42  
DDR - 5082 Erfurt

\*\*\*\*\*

Prof. Hermann Baumann gave a Masterclass on May 27-29 in Israel at the Jerusalem Music Centre. The Israel Horn Club used the opportunity of his solo playing with the Jerusalem Symphony Orchestra where he played Mozart No. 3 and No. 1. (No. 1 on natural horn.) The Masterclass was a big success and was attended by 60 musicians (horn players and other brass players). We are most thankful to Prof. Baumann and to the Israel-American Cultural Foundation, The Jerusalem Symphony, and The Jerusalem Music Centre for their help.

Meir Rimon and Jaakov Mishori  
Israel Horn Club



Israeli Masterclass with young horn student on left, Meir Rimon doing the translating and Prof. Baumann on the right.

There is a quote incorrectly attributed by Willem Valkenier to Richard Strauss in the Profile by Milan Yancich which appeared in the October, 1983 *Horn Call*.

"Once he (*Richard Strauss*) was conducting the orchestra where his father was playing and he was heard to say, 'If you cannot play then ask for your pension'."

This incident involving Franz Strauss did in fact occur, but the conductor in question was *Hans von Bülow*, an irascible, sarcastic man.

Richard Strauss has been maligned enough for supposed shortcomings of character.

In the interest of historical verisimilitude, yours cordially,

Ralph Lockwood

\*\*\*\*\*

I am writing this letter with the hope that some of my fellow members will be able to help me in the research that I am presently involved in.

Besides being a performer and teacher, I also design horn mouthpieces. The project that I am currently working on is in publishing a comparable mouthpiece guide for the horn. Besides my own collection of mouthpieces, many colleagues and horn players that I have met on auditions have donated mouthpieces to my collection, and this has been the impetus for the comparative guide.

What I would like to do is to ask the membership to contribute any mouthpieces that they may have that they are not using or have no use for. This would help me greatly. Even with my present collection I have only begun to scratch the surface. As you can imagine, an undertaking like this without donations would be financially prohibitive. But I believe that a guide such as this would be invaluable to the professional horn player, the student, and the designer. I would like to include as many different mouthpieces as possible in this guide, foreign and domestic manufacturers as well as custom designs, so an appeal like this is essential to my enter-

prise.

Thank you for your time in reading my letter.

Anthony Corbo  
P.O. Box 1164  
New Canaan, CT. 06840

\*\*\*\*\*

Greetings to you and all other hornists! Two items of possible interest and a question: First, the May, 1984 issue of *Smithsonian* magazine contains a fine article on Durke Mitchell and Willie Ruff, "On The Road With Durke and Willie," p. 155. These two jazz musicians have been touring and bringing jazz to various groups for many years; Mitchell is the pianist and Ruff plays bass and horn. I found the article interesting (especially since I play both horn and bass also) and would recommend the articles highly.

Second, I received a brochure some time ago which described the work Morris Secon is doing bringing the horn and its music to young and old alike! Bravo, Hip, Hip, Hooray, about time! I have been annoyed too many times by nice, friendly, uninformed persons looking at my horn and commenting, "What a (pretty) (unusual) (strange) (etc.) trumpet!" May the tribe of those who try to bring our beautiful instrument to greater public recognition increase! I am sure the brochure was mailed to all the IHS membership but the address bears repeating:

The Magic of Music, Inc.  
148 San Gabriel Dr.  
Rochester, NY 14610 USA

The question is whether anyone out there knows of a good amateur orchestra in the Philadelphia area? I go to college in Philly and have not succeeded in joining the school orchestra and I would like to get back to playing with a group again. If anyone knows of such a group, please write:

Lisa Joan Holderer  
152 Beverly Road  
Huntington Sta., NY 11746

Even if you don't know of a group, write anyway as I am an avid letter-writer and would like to hear from



anyone. I also read and write German and French if any of our hornists in other countries would like to have an American correspondent.

Thank you for the opportunity to communicate with other hornists. For some years I was almost the only hornist in my school and felt that "there was no one out there."

Cordially,  
Lisa Joan Holderer

(And also Beauregarde, my horn. Does anyone else out there engage in the whimsy of naming their instruments?)

*Of course! Murgatroyd, Mercedes and I send our greetings to you, Lisa. The Editor*

\*\*\*\*\*

The April *Horn Call* was a delight—your articles were the best. WHAT did Hilda do with the pistol?

Last night on Public Television we heard the Mahler 6th—Bernstein and the Vienna Philharmonic. Among the ten horns we recognized two of our hosts at last September's IHS-W.

Dick Cason

\*\*\*\*\*

Many congratulations on a superb article on the Vienna Horn Symposium in the April *Horn Call*, which I have only recently received. Speaking as one of the relatively small British contingent present, I can only say that it brought back many happy memories, as well as being a pretty fair summary of the many events of an eventful week. I was only sorry that, among the many memorable musical events you quoted, you did not include the superb performance of the Brahms *Trio* at the Monday concert, when Volker Altmann's *ad hoc* trio had been called in at the last minute to replace the double-booked Högner trio. Though described to me by Roland Horvath afterwards as "not completely in the Viennese style," (well, the thumb-valve on his Yamaha did *sometimes* move!), it was one of those rare occa-

sions when great but familiar music has the same freshness of impact on a hardened listener as at a first hearing. Perhaps I was just prejudiced by the circumstances!

With all best wishes,  
Yours sincerely,  
Oliver Brockway.

\*\*\*\*\*

### The Horn *A Musical Voyage*



A "Family Concert" for youngsters and their parents was held by the Israel Philharmonic Orchestra on March 4th, 1984. This concert, entitled "The Horn: A Musical Voyage," was conducted and narrated by Professor Arie Vardi and the orchestral solo parts were played by members of the IPO Horn Section. Various compositions were heard, including those of Bach, Handel, Beethoven, Bruckner, and etc., Ya'acov Mishori played *Horn Concerto No. 3* by Mozart, using both a regular Horn and a Hunting Horn (E Flat). He was joined later on by Yossi Rabin, Schlomo Shochat and Anatoly Krupnik. Under Professor Vardi's baton they performed Schumann's *Konzertstück for Four Horns*.

The "Family Concert" was recorded and part of it was televised.

Yaacov Mishori

\*\*\*\*\*

I have not been a member of the International Horn Society since, I believe, 1980. Since last I knew, you are the *Horn*

Call's editor, I thought you could hook me up with the person in charge of membership.

Thank you in advance for your help. I anxiously await to be reunited with the Society.

Sincerely,  
Margaret Berry

\*\*\*\*\*

I am Atsushi Kimura, 25 years old and play fourth Horn in the Tokyo Symphony Orchestra. I joined the IHS this year. I have designed new parts for my French Horn made by Yamaha Atelier Tokyo. Here are four photos:



- (1) My photo. Instrument is Atelier Harrow, made in Japan. The mouthpiece is my original, custom made by Yamaha.
- (2) Reconstructed Bb II slide (right) and F II slide (left).
- (3) The ring of Bb II slide is a copy of my mouthpiece.
- (4) Player can check embouchure by oneself.

If this is the first such part in the world, I want to have it introduced through the journal of the IHS.

Atsushi Kimura

Letters continued on page 92.

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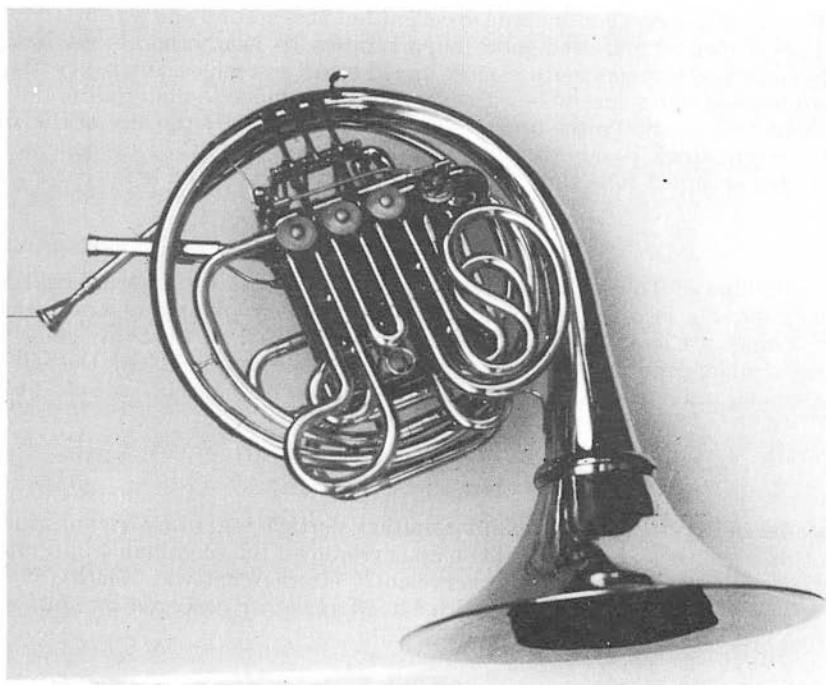
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## MANSUR'S ANSWERS

### Notes from the Editor's desk

*Paul Mansur*

Perspective of any given event, as the proverb says of beauty, is in the eye of the beholder. (Or as Secon says, "in the ear of the behearer.") There are as many perspectives of IBC2 as there were participants. Two views are offered in this issue with reports of the second International Brass Congress from Elaine Braun and Catherine Watson. Plus, naturally, a few comments from this column.

Eight years ago I began my tenure as editor with a review of the first International Brass Congress. That one was excellent but this second one was better. As in 1976, I would have preferred more opportunities to hear other brass lectures, performances, and to participate in more mixed brass ensembles. It's a pity that the proposed massed brass ensemble with everybody in it failed to materialize. I did get to participate in the 300 piece brass choir, limited to that by the size of the stage. (And I thought Rock Bands were loud!) When we get to IBC3 I do hope all participants are assigned to both a medium-small and a large sized brass ensemble.

\*\*\*\*\*

David Phillips of Towson State University will be host for International Horn Workshop 17. He is off and running with preliminary plans and arrangements already. Things are looking good, indeed, for a fine Workshop. Costs are going to be quite reasonable; especially with an early registration discount. See the full-page advertisement and registration form for IHW-17 elsewhere in this issue of *The Horn Call*.

\*\*\*\*\*

As promised in XIV, No. 2, Dick Merewether's article regarding Vienna Horns is also in this issue. It's a sparkling little opus crammed full of valuable information, insight, specific detail, and Dick's marvelously effervescent wit. Nearby, if space permits, you will find an interview with Mr. Merewether prepared by staff writer Catherine Watson.

\*\*\*\*\*

### GUIDELINE FOR GRANT APPLICATIONS IHS SUPPORT FOR REGIONAL HORN WORKSHOPS

Any group of individuals, an organization or Not-For-Profit corporation may request grant monies from the IHS in support of a regional Horn Workshop provided the objectives are consistent with the aims and purposes of the International Horn Society. Further, no individual or group of individuals may benefit monetarily from the support grant, except for reasonable compensation for services rendered.

The maximum grant support shall be \$100.00 U.S. Allocations shall be made in the order of receipt of applications until the annual funds allotment is depleted.

#### PROCEDURE:

1. Letter of application to the IHS Secretary including:
  - a. Title and/or description of the event proposed.
  - b. Name of principal sponsor, organization or the coordinator with address, telephone number, occupation/position.
  - c. Listing of co-organizers.
  - d. Proposed source of support.
  - e. Summary of any previous events of this nature.
  - f. Summary of planned events.

2. Submit brochures, advertising fliers, programs and other printed materials upon conclusion of the event.
3. Provide public acknowledgement of the IHS support.
4. Applications must be received at least one month prior to the scheduled date of the event.

Upon receipt of a complete, qualified application, the IHS Secretary shall recommend a grant amount up to the maximum allowable and submit the request for funds to the Executive-Secretary of IHS for payment.

\*\*\*\*\*

As noted previously, we are in possession of several Interviews/Profiles concerning famed Horn personalities. In this issue is the first such article we have ever published of a negative nature. The subject is Arkady Yegudkin, the "General" of Eastman School of Music fame. That he was a flamboyant, colorful, and controversial character cannot be denied. The article, by Gene Coghill of the Guadalajara Symphony, is a record of his relationship to and reminiscences of the General. It is a perspective that many of Yegudkin's former students do not share. We would welcome an article of opposing views from another former student.

No one seems to know of a certainty just how the "General" got his rank. When I studied with him he attributed the appellation to the fact that he had produced an "army" of horn players and teachers. Dr. William McKee, University of Tulsa and former Solo Horn of the Tulsa Philharmonic, says the title came to being during a rehearsal of the Rochester Philharmonic. Eugene Goosens was conducting and as the rehearsal began Yegudkin had not yet arrived. Goosens stopped the rehearsal and refused to continue, saying: "When the General is not here then the army does not march!" I, personally, felt the title could well have come from the cartoon character of a general in *The Little King*, a popular newspaper comic strip back in the 1930's and 1940's.

\*\*\*\*\*

Dr. Siegfried Schwarzl has informed me that much of the credit for the planning and arrangements for the splendid *Gala Abend* concert during the IHSW last September goes to Hans Pizka. It was largely his idea and he is primarily responsible for securing the splendid artists who performed. Preliminaries began as early as the Trossingen workshop, August of 1980. Congratulations, Herr Pizka, *et al!*

\*\*\*\*\*

Cecil Isaac, conductor of the Sherman Symphony (of which I am now in the nineteenth year as principal horn) found an advertisement for the Willie Ruff recording made in Saint Mark's Cathedral, Venice. (Reviewed in Chris Leuba's Recording section of this issue, incidentally.) Conductor Isaac sent me a copy of the ad with the following terse appendage: "Is there no limit to the horn players' encroachment on unhorny turf?" (He has not yet heard our version of *Egmont*, *Roman Carnival Overture*, or the overture to *The Magic Flute*.)

\*\*\*\*\*

Some good news! *A Register of Horns* for IHS members should be a reality quite soon. Thanks to Tracey Pace of Denton, Texas, a computerized registry is being designed and planned. A registration form will be published very soon for us to complete and send to Tracey. A detailed description with notes for identification can then be recalled instantly for circulation in the Newsletter and for the use of law enforcement officials. Stay tuned for details.

New publications from summer 1983:

Horn & Piano:

Peter v.Lindtpaintner:Concerto in F

Peter v.Lindtpaintner:Concerto in E op.43

Anton Dimmler(1753-1819?):Concerto in E-flat

Anton Dimmler:Concerto for 2 horns in E & piano

(Dimmler was hornist in the Mannheim orchestra  
& belonged to Mozarts friends)

Partitures(full score):

Leopold Mozart:Concerto f.2 horns & orchestra

Franz Strauss:Concerto no.2 op.14 in E-flat

Stich-Punto:Concerto no.3,no.6,no.10

Rosetti F.A.:Concerto No.6 (hr & orch)Kaul39

Dimmler Anton:Concerto in E-flat(hr.& orch.)

Witt Friedrich:Concerto f.2 hrs & orch. No.3

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## MY FIRST TEACHER ARCADY YEGUDKIN — "THE GENERAL"

*By Gene Coghill*

Something should certainly be said about Arcady Yegudkin, "The General," who held sway as professor of French Horn at the Eastman School of Music for so many years. He was, to say the least, controversial: a pain in the neck to some, (notably the school administration), a good friend to many, outspoken antagonist of others and, above all, a *character* the likes of which had to be seen to be believed. Even then it was difficult.

I knew him near the end of his teaching career (he had long since stopped playing). My mother, wishing me to have the best, enrolled me as a ninth grader in the Eastman Preparatory Department, and there began a long series of lessons that extended into college.

He was of average height, barrel chested but not fat, possessing a fierce, black moustache, piercing brown eyes and a deep and resonant voice that produced garbled English in the thickest imaginable accent. Conversing with him was somewhat like playing an audition: you felt you were being scrutinized for certain responses, but it was hard to tell just what was expected. The main thing was to give quick and obvious assent. If this was not forthcoming, he would challenge fiercely, "You doesn't beleef me?" and continuance of the relationship would depend on immediate assurance that one did, indeed, take every word as gospel.

He combed his hair from back to front to cover the bald spot and held it in place with bobby pins. Periodically, he would emerge with hair and moustache dyed jet black which would remind us that it had been showing some grey. His walk was a strut—toes sharply out, head up, frequently with Mrs. Yegudkin hobbling along behind, carrying his overcoat if the day had turned warm. He wore spats.

His very first instruction was to tell me that he was the best horn teacher in the world, (the only good one, one was to infer, outside of Russia), that his method was infallible and that it was very important that I never listen to anyone else on the subject. He then proceeded to tell me to smile as widely as I could, then close my lips and, putting most of the mouthpiece pressure on the lower lip, use explosive tongue movements to set the lips vibrating. Whether to help the student or drown out the sound he sang every note of every lesson in a strong voice, and, as his *solfeggio* was good, it was very easy to play along. Soon, he began to say that I was already a fine hornist and played beautifully.

It was a deadly combination for a fourteen year old. I swallowed it and it set me back ten years at least. Dimly, I sensed that something was terribly wrong, but I wasn't awake enough to face the fact that I really couldn't play for sour apples. Occasionally something would go more or less right and I would be encouraged. Then I'd go back for another lesson and the old problems would crop up again.

During the whole period of his tenure at the Eastman School, the horn was an exceedingly recondite affair. There were the few (one suspects that they arrived at the school with extremely sound fundamentals) who, mysteriously, could play and the rest of us who, equally mysteriously, could not. In sober fact, there are men in all walks of life today who might have been horn players had the General not unleashed his "system" on them. During this time Fritz Reiner, lunching with Eastman School director, Howard Hanson, was overheard to ask, "Do you still have that horn teacher who ruins all the players?" And Jimmy Stagliano later confided that through all the years he auditioned students for Tanglewood there were virtually none from the Eastman School he could accept.

In the Rochester Public School System at that time was the most talented young player I have ever heard, Charles Valenza. As he showed great promise, he was eventually sent to Eastman and the General, who changed his embouchure, rendering him nearly helpless for years. As a successful lawyer today Valenza may be grateful but it could only have been an immensely distressing experience at the time.

Undoubtedly, Yegudkin had himself been a strong player, although in a style that

was never to be in vogue in the United States. (He used a heavy diaphragm vibrato—more about “dem diaphragm” later). Trombonist Gordon Pulis heard him play with the Rochester Orchestra when Pulis was a student and told me that Yegudkin had a clear tone and was very accurate. Someone else remarked that he sounded as if he was playing in a barrel, but, as he was always rubbing someone the wrong way, there may have been a bit of malice in that assessment.

He had surfaced in New York after the Russian revolution as first horn with Walter Damrosch's *New York Symphony*, an ensemble that included renowned flautist *Georges Barrere* among other notable instrumentalists. Somehow, he wound up at Eastman shortly afterward in what amounted to a life-time appointment. He was fond of brandishing a telegram from the Philadelphia Orchestra offering him two hundred and fifty dollars a week, a princely sum, to play horn there. “Vood not play for dat steenkair for t'ousan' dollars a week!”, he would snarl, but I was never able to ascertain just who was indicated or what had offended him. Another of his prized possessions was a signed photograph of Alexander Glazounov with a few bars of solo passage sketched in and dedicated to A. Yegudkin, further evidence that he had been an impressive player.

We liked each other. As he sat, filling the studio with cigar smoke and energetically demonstrating how the Red Army would encircle and annihilate Hitler's invading forces (I'm sure that's where the appellation “General” originated), he found me a respectful audience and for my part I liked the fact that he was different from anyone else I'd ever known and that he was positive. He seemed utterly himself.

He would mention Linder, Klein, Burdick, Meek and Harvey Garber (pronounced *Hobbie Gobbie*), all former students who were “earning a piece of bread and butter” with the horn. I, too, would “earn a piece of bread and butter” with my playing. I did but it was much later, after his pedagogic influence had worn off.

As I recall it now Yegudkin's “System” included the following points:

1) *Smiling embouchure*. The General advocated the factor that effectively nullified whatever benefits might have accrued from adhering to the other elements of his teaching.

2) *Mouthpiece setting and pressure*. Along with the standard position ( $\frac{2}{3}$  upper lip,  $\frac{1}{3}$  lower) Yegudkin advocated that the great preponderance of pressure be against the lower lip.

3) *Variation of attack syllables*. He always taught a “T” attack but varied the vowel accompaniment from *TOH* for the low register to *TAH* in the middle to *TEE* for the high.

4) *“Dem Diaphragm.”* Support for the sound with the lower diaphragm pushing out for the high register. “Ta-*HEE*” he would roar, holding the students' hands against his lower stomach while demonstrating how to make an upward slur. “Sometimes you veel take dem top C like a meedle sound.” he would observe.

5) *New beginnings*. This was simply advice to make quick breaks in a phrase whenever possible. Evidently he had found this salutary for endurance and accuracy. Along with this he advised frequent rest intervals while practicing and would go into lengthy descriptions of how the blood rejuvenates cell tissues at such times.

6) *Long tones*. These he advocated on middle register notes only and at mezzo-piano or mezzo-forte with no dynamic variation. The idea was to reach “dem diaphragm veend” (wind). As long as the tone was unsteady it was “dem heart veend.” When it remained even and controlled it was “dem diaphragm veend” and all good things would follow. I must here add that, despite a great deal of time and effort over the years practicing this exercise, it never led anywhere for me.

7) *“Practice with caution.”* (This I will explain later.)

Some philosophical advice was also included. “Don't be nervous; I vas not nervous,” he would say. (Fred Bradley, who played second horn with him, once remarked that he would sometimes tremble so mightily before a solo that the risers would shake.) In my own experience, I have observed that it is easier not to be ner-

vous if you know how to play. "Don't *vorry*—vork!" was another favorite admonition and "Take easy, brudder," which might pop out at any time, but invariably when he was climbing stairs, which he did with dignified, measured steps.

Occasionally, he would play for me, each time prefacing the performance by dramatically wiggling his teeth with his finger, demonstrating that they were indeed loose. After spitting into the mouthpiece a few times, "moscling op" he called it, he would sputter a few attacks around second line G then proceed to the C and G above and, finally, to top C and then the F above that! The sound was like nothing I have heard before or since. Pure, penetrating. The laser had not yet been invented so I had nothing with which to compare it. Climaxing the performance with a passage from Strauss' *Domestic Symphony*, he would put the horn back in its case. "Jesus, brudder," he would observe, "eef I would moscle op for two, t'ree veeks dey vood steenk in dere pants!" He had a singular instrument, an Alexander single F horn modified to single B flat. Although I played on it a few times, I cannot now judge its merits. It was, of course, extremely light. The last I heard it was in the possession of Harvey Garber.

Once during each lesson he would excuse himself to go to the men's room. "Excuse me, Joe, must go to Congress!" indicating a low opinion of that judicial body. The Bolsheviks fared worse: "dirty rotten gengstairs!" "Let dem politicians fight dem vors," he would say, "If dem people who *make* dem vor vood haf to *fight* dem vor, *dere vood be no vor!*"

Mrs. Yegudkin was a broken woman. They had lost their two sons in the revolutionary period. Some said they had been shot. Another, perhaps more likely version, was by cholera. She walked bent over from the waist, upper body almost parallel with the ground, drooling a little and babbling. She had become the old hag of the fairy tales. Rumor had it that in earlier times she had accompanied him to houses of ill repute, waiting patiently downstairs while he entertained himself. When asked how she could let him behave like that, she answered, "He carried me through the enemy lines at night in his arms. He can do anything he wants!" Reputedly, she was fluent in many languages. Always at his beck and call and completely passive in his presence, she did once have the spunk to signal to their dinner guests that it was she and not her husband, as he was claiming, who had prepared the chicken. "He is a prince," she whispered to me once. I saw their wedding photograph and was touched to see how striking they looked—he, with his (naturally) black hair and moustache and bold glance, and she, with fine features and the bloom of youth.

As mentioned, one of the most emphasized aspects of the General's system was, "dem diaphragm." He himself had a spectacular development of that bodily area and would seize a student's hands, place them firmly inside his trousers behind the suspenders and begin to inhale, expanding majestically like a bullfrog, while fixing a riveting gaze on the student and very much resembling a comedian of the day, *Jerry Colonna*, about to burst into song. It was not easy to find the appropriate thing to say after this disconcerting performance, but I always tried dutifully to register the right blend of awe and admiration and, satisfied, he would proceed to something else.

"Dem diaphragm" was truly a religion with the General as Igor Hudadof discovered. Igor was absorbing the General's theories on his pet subject when he ventured to take exception to some aspect or other. "That's not what Mr. Spouse told us," he volunteered. Immediately, he was seized by the hand and dragged up the back stairs to Spouse's office. Alfred Spouse, head of the Eastman vocal department, was a plump man of sedate manner who wore suits with vest and watch chain. It was the interval between classes, the hall was filled with students and, emerging from his office, he was no doubt somewhat horrified to see Yegudkin bearing down on him with Hudadof in tow. "Vat's dees," roared the General, "vat's dees you're telling my students about dem diaphragm?" "*Dees* is dem diaphragm!" and snatching the poor man's hands, he clasped them to his mid section and subjected him to the full expansion.

Another time the General was at bridge in the student lounge. (An abominable player, he enjoyed the atmosphere, and it was there that I usually had to go to round him up for my lesson). "Coach" Davis, a school fixture for many years, who supervised physical education and taught a course in hygiene, was also playing. A student wandered in and, spotting the coach, asked him about a question on a recent hygiene quiz. "You asked what is the most important organ in the human body, and I put the brain, but you marked it wrong. What was the right answer?" "The heart," said the coach. "No!" erupted the General, "dem diaphragm!," and all present were privileged to witness his demonstration of that feature.

Pianist Robert Kaufman was sitting under the clock in the deserted main hall one day. Yegudkin, who would sit silently for long periods in one of the massive wooden chairs, motionless but observing keenly while waiting for his next student to come, or perhaps his wife to escort him home, was seated beside him. Mrs. Howard Hanson, wife of the school director, entered the mausoleum-like chamber with her little dog, Beowulf, on a leash. As the pair proceeded up the marble hall, the click of high heels and pit-pit-pit of the tiny beast's toenails were the only sounds until they drew abreast whereupon the General turned to Kaufman and in a whisper that could be heard out on Gibbs Street said, "Jesus, brudder, dere goes best member of whole gol-demmed fambly!"

Violist Francis Tursi reported being approached at graduation ceremonies by Yegudkin in his black robe and mortarboard. Eastman, being a division of the University of Rochester, there were numerous Ph.D's in attendance with their brilliant robes. "Jesus brudder," he snorted, "look at all these Doctors, *who can they cure?*"; and another year: "Look at all these Doctors, *—no patients!*"

Arthur See, long time treasurer of the Rochester Philharmonic told me of a live broadcast in which Yegudkin, arriving late, could not be restrained from announcing loudly that he had just had, not one, but, "*four flats tires!*"

Upon rising as the General approached, Paul Mansur was once admonished, "Sidd down, the Tzar ees long time dead!"

On more than one occasion he took pains to tell me, "Leesten, Joe, Rochester ees a leedle town vat sometimes you cannot even find heem on the map!" thus responding to the local attitude which so affected a *Saturday Evening Post* team of the day that their article on the city appeared with the sub-title, "Smugtown USA."

After high school I attended Michigan State University where I studied under Doug Campbell, an Eastman graduate and Yegudkin student who was recovering by virtue of having played in the National Symphony and being coached by the fourth horn player there, a man named Cipriani. Then I returned to Eastman and Yegudkin. At that time there was a certain uneasy atmosphere regarding the General. Henry McCorkle was the first of several students to leave him and study with Fred Bradley, and more and more incoming students were electing to work with Morris Secon, first horn of the Rochester Orchestra. ("Plays like a gypso," was the General's verdict. We assumed he meant *gypsy*.) I still couldn't play, but if I was an embarrassment to the General, he refused to acknowledge it and continued bravely to assert that I was nearly a finished horn player and ready for a top job. Nearly finished I was but in another sense. It was to be years before I struggled out of my wrong habits.

And now I come to the fairy-tale-like finishing touch: During the entire period of study perhaps his most regular admonishment had been, "Joe, practice veeth a caution." I always assumed, logically enough, I think, that this meant to practice carefully. When, at the start of each lesson he would ask, "Joe, (He never used my real name, Gene. I got the feeling he didn't quite believe in it.), you practice veeth a caution?" I would always assure him that I had. Now, as an old friend, he shared more of his life with me, and one day told me of an experience that had been a breakthrough for him.

A scholarship student at the St. Petersburg Conservatory, (headed by Glazanouv and with Rimsky-Korsakov on the faculty), he had not enough money to go home for

Christmas. The conservatory was shut down and locked for a month and the landlord would not let him practice in his apartment. His solution was to put on overcoat and boots and go up to the roof where, by holding a cushion over the bell of his horn, he was able to practice in the sub-zero weather without disturbing anyone. This had been good for his embouchure, and, when the vacation was over, he had emerged as the premier student player and gone on to a successful career.

As the story unfolded I began to get a prickly feeling. For seven years he had been advising me to "practice veeth a caution." Only now was it dawning on me that he was counseling to take a *cushion*, hold it over the bell of the horn and practice into it!

Besides "dem diaphragm," General had another fixation: teeth, ("dem teets"), that figured in what was probably his most spectacular mis-adventure in communication. "Dem teets," was an area in which he considered himself expert. He would peer into a student's mouth and pronounce whether "dem teets" were satisfactory for horn playing. If not, something would have to be done, and in this he did not shrink from prescribing remedies which even included *filing* (I shudder even now) or having the membrane under the tongue snipped to facilitate articulation. I should mention that he was known to have footed the bill himself in cases where the student was needy. My own teeth passed inspection; so I was spared this particular facet of his "system."

In any event, it transpired that a freshman coed appeared at the registrar's office shortly after the start of her first lesson with the General. She was in a hysterical state, and it took some time to get the story, but at last it emerged: having been accepted by the prestigious Eastman School and having traveled a good way to present herself for her first lesson, she had been informed by the General that she could not play the horn because "dem teets" were crooked. She took it that he was criticizing her figure, and it's not surprising that she was more than a little unsettled.

Ah. General! Where are you now? Instructing Gabriel on the proper use of "dem diaphragm?" Considering the over-production of fine horn players today, maybe you had the right idea in partially stemming the tide. For my part, I wouldn't have missed you. If our paths hadn't crossed, I fancy I'd never have had my own commercial salmon boat, probably never have been a golf professional, certainly would never have worked in the stock market. I might well be stuck in some large orchestra that plays in tune, worrying about how to get rid of my current conductor.

Well, as someone remarked, "What could have happened, did." Somehow, we were meant for each other.

E.T. Coghill  
Apdo. Postal 31-223  
Guadalajara, Jalisco  
Mexico

*Eugene Coghill has been a member of the National Symphony, the Toronto Symphony and the Rochester Philharmonic and principal horn of the Syracuse and Oakland Symphonies. He is currently principal horn of the Guadalajara Symphony.*



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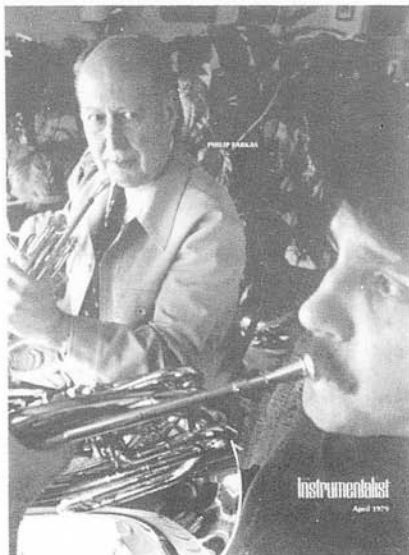
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## BRASS VALHALLA—IBC2

By Catherine Watson

"I never thought I'd fall asleep during something so loud!" This remark, by one very tired Marvin Howe near the end of IBC2, neatly summed up the physical state of many of us. There was so much to do all week that by the end we were nearly all ready to drop from exhaustion.

On Sunday, June 3, the whole world seemed to converge on Bloomington, Indiana for the Second International Brass Congress at Indiana University. With 1400 participants, registration was ill-fated from the start, and seemed interminable to those of us who had just driven eight hours. Even this long wait had its good points, however; hugs were exchanged between old friends, and new acquaintances were made.

That evening, the Congress opened with introductions and welcomes, followed by a lengthy Gala Jazz Concert. We were treated to performances by The Wynton Marsalis Quintet, Slide Hampton, the Matteson/Phillips Tubajazz Consort—but no horns! There are some fine jazz horn players out there, so I was a bit disappointed that our instrument was not represented.

The daily activities for the rest of the week followed a basic pattern. Each of the four brass societies had a morning session followed by a combined session with the other societies in the Musical Arts Center Auditorium. After lunch the pattern was repeated; but the combined session was usually a panel discussion rather than a recital or lecture. After dinner there were two combined sessions with a short break between. The first was a presentation by one of the brass societies, and the second was generally a mixed ensemble. These last concerts were fabulous, and often continued far past the scheduled time.

The horn sessions were excellent and included such favorites as Douglas Hill, Frøydis Ree Wekre, ("Never Say Never"), Ib Lanzky-Otto, John MacDonald, and Francis Orval. Ib spoke about fatigue; and performed a great service by playing some lovely Scandinavian works that are accessible to non-virtuoso players.

Several of last year's clinicians and other well-known IHS members were on hand, as well. Gail Williams gave a recital that was almost too perfect to be believed. David Krehbiel, Christopher Leuba, Lowell Shaw, and James Winter, among others, played in a performance of the ever-popular Civil arrangement of the *Egmont Overture*. Hans Pizka was the power behind the bass horn, (*Editor's Note: An oversize bore Horn in F used by the Wiener Waldhorn Verein to bolster the bottom part.*), holding his own against the tuba. Tuesday's horn luncheon was the setting for William Ver Meulen's arrangement of arias from *La Traviata*. The medley concluded with the famous *Sempre Libera*, complete with an off-stage horn portraying a lovestruck Alfredo. And all week, of course, Meir Rimón was everywhere, spreading his own special brand of good cheer.

Since this was a Brass Congress rather than a Horn Workshop, things were different. People seemed to have mixed feelings about the event. There were fewer individual brass sessions in favor of more combined events. Many people mentioned this as a bad point, but they added that in this way we were able to see some ensembles that otherwise wouldn't have come. An example cited by nearly everyone was the Scandinavian Brass Ensemble. This polished group was created specifically to play at IBC2, and is comprised of outstanding orchestral brass players from Norway, Sweden, Finland and Denmark. To give some idea of the caliber of this group, two of the horn players were Ib Lanzky-Otto and Frøydis Ree Wekre. A third, Ivar Olsen, gave a rousing performance of *Czardas*, proving that the "nimble fingers school of horn playing" is alive and well in Scandinavia. Kjell Erik Arnesen rounded out the section. The Ensemble proved its versatility time and again by playing such diversified pieces as *Carnival of Venice* (with tuba soloist Michael Lind), *Stardust*, and several works by Scandinavian composers. Many of the works were arranged by Julius Jacobsen, the group's talented composer/arranger.

Other outstanding groups were The Modern Brass Ensemble of Budapest; The Paris Trombone Quartet, who drew standing ovations despite their not having slept in two days; and The Slokar (trombone) Quartet from Switzerland, who made me promise to put in a good word for them. The Cleveland Orchestra Brass presented a program of brass pieces and symphonic excerpts.

The Congress had its disappointments, too. The great Russian trumpet player Timofei Dokschitzer was to perform, but due to the lack of a cultural exchange agreement between the U.S. and the U.S.S.R. he had to cancel. Instead, we heard one of his recordings, and even those of us who were unfamiliar with his work were spellbound by the beauty of his playing. It was a bitter disappointment that this great artist was unable to be with us.

The exhibits were scattered throughout two buildings, and some of them were very hard to find. Participants and exhibitors alike complained that there was not

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enough scheduled free time to see everything. Paxman Ltd. had perhaps the greatest inconvenience. Their horns had been scheduled to arrive on Friday before the Congress, but they were held up in Indianapolis and didn't arrive until Monday evening after the exhibits were closed for the day.

No one complained of a shortage of activities. The horn sessions usually started at 9 AM, and the schedule went nonstop until the last concert ended at about 11 PM. The only breaks were half an hour between sessions, lunch and dinner. Even then, there were sessions scheduled during dinner and after the last concert for those who couldn't get enough during the day. David Nesmith pointed out that if we attended all the horn and combined events, we would be sitting for about 55 hours in a little over five days.

Unfortunately, the schedule took its toll of traditional Workshop activities. The only real time to practice was during the dinner break, unless you chose to miss something. The same went for socializing. There seemed to be fewer parties; probably because everyone was too tired. Ed Zadrozny, a trombonist, said that he noticed most of the people who practiced in the dorm were horn players. "Horn players are a different breed." Someone else said that we tend to participate more than the other brass players. How many of you have gone to a Workshop and *not* played in impromptu quartets? Randall Faust said that he thought there would be quintets formed everywhere, but all he saw were horn ensembles and an occasional trombone quartet playing excerpts. Doubtless part of the reason was lack of free time.

Another disadvantage was the enormous number of people present. There were 250 horn players scattered among 1400 people. We have a tendency to seek our own kind, since we have a camaraderie that seems to be missing among other musicians. Strange as it seems, a Workshop is a close-knit group of 300. Here, though, it was easy to feel lost. You might meet someone and not see him again the rest of the week. Even at the horn events, many of the people were band directors or all-around brass players. The rarefied atmosphere of a workshop is diluted in the larger Brass Congress.

People seemed to think the Brass Congress is a good idea once every four, five or eight years, but no more often than that. It is a very worthwhile venture, since we can learn so much not only from horn players, but from other great brass people as well. Arnold Jacobs, for example, on breathing—"Take in all the air so you create a vacuum in the room." Denis Wick, an English trombonist, "Real technique is undetectable. It's a means to an end." And from the same man, on teaching, "It's a marvelous feeling when you meet one of your students playing professionally, playing extremely well, and playing *your way!*"

The whirlwind week ended with the Final Gala Concert. The first half consisted of a performance by The Air Force Men of Note, and the second half began with the world premiere of *Episodes for Trumpet and Brass Choir* (Tyzik and Vizzutti) performed by Doc Severinsen and the IBC2 Brass Choir. After a major rearrangement on stage, the concert concluded with Gunther Schuller conducting the Mass Brass Ensemble in his own arrangement of a piece by Tallis, *Spem in alium nunkuam habui*, and Ken Kugler's arrangement of John Williams' *Superman*. The Ensemble was joined by Doc part way through the last number for a stellar finish.

It was a good Congress. The IBC2 Advisory Committee did a fine job; our thanks to them—Charles Gorham, Harvey Phillips, M. Dee Stewart and our own Philip Farkas.

As I was going down the elevator one last time, I said to the other occupant, a stranger, "Well, tomorrow it's back to the real world." He turned to me and said wistfully, "No. *This* is the real world. The rest is a dream." How true.



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## A MESSAGE FROM THE PRESIDENT

I am pleased to announce to you that the Society survived a year of my presidency, and seems still to be healthy. Our financial situation is very healthy indeed, thanks in part to prudent investments of our resources by Executive Secretary Ruth Hokanson, who keeps all of our affairs in good order.

While I am passing out kudos, I want to direct the members' attention to the tremendous behind-the-scenes work done by our appointed coordinators. Bill Scharnberg is our Workshop Coordinator, and does much of the organizing and planning of each Workshop, even though the host is nominally responsible for everything. Former president Douglas Hill is in charge of our Commissioning Project, and has produced excellent results already; he is indefatigable, and has very exciting hopes for the future which I cannot reveal, for obvious reasons. Gayle Chesebro presided over the Composition Contest through 1982, and laid all of the groundwork for a program that has produced some excellent new works. Thanks to her advance work, my only responsibility for the 1983 contest was the processing and cataloging of the entries. Jeffrey Agrell will take over for 1984, and we hope for a more substantial list of entries from Europe. The Solo Scholarship Competition has tended to have one-year chairs, and may continue to do so; the Advisory Council has increased the size of the awards for 1985, and is embarking upon a long-range study of a more international "big-league" format, with Francis Orval making the study. (The awards for the Composition Contest were also increased.) Randall Faust has been working with the very difficult problem of publication of composition contest winners, and reports progress. Finally, I wonder if our members have any idea of the hours and energy expended in the Society's behalf by Morris Secon—or realize that a portion of the profits from his "Secon's Emporium" go directly into the I.H.S. coffers?

We will be soliciting applications for some new jobs, decided upon by the Advisory Council during the recent Brass Congress. Applicants should know that there will be work to do, and can take pride in the fact that the appointees will be joining a hard-working, productive group of very dedicated people.

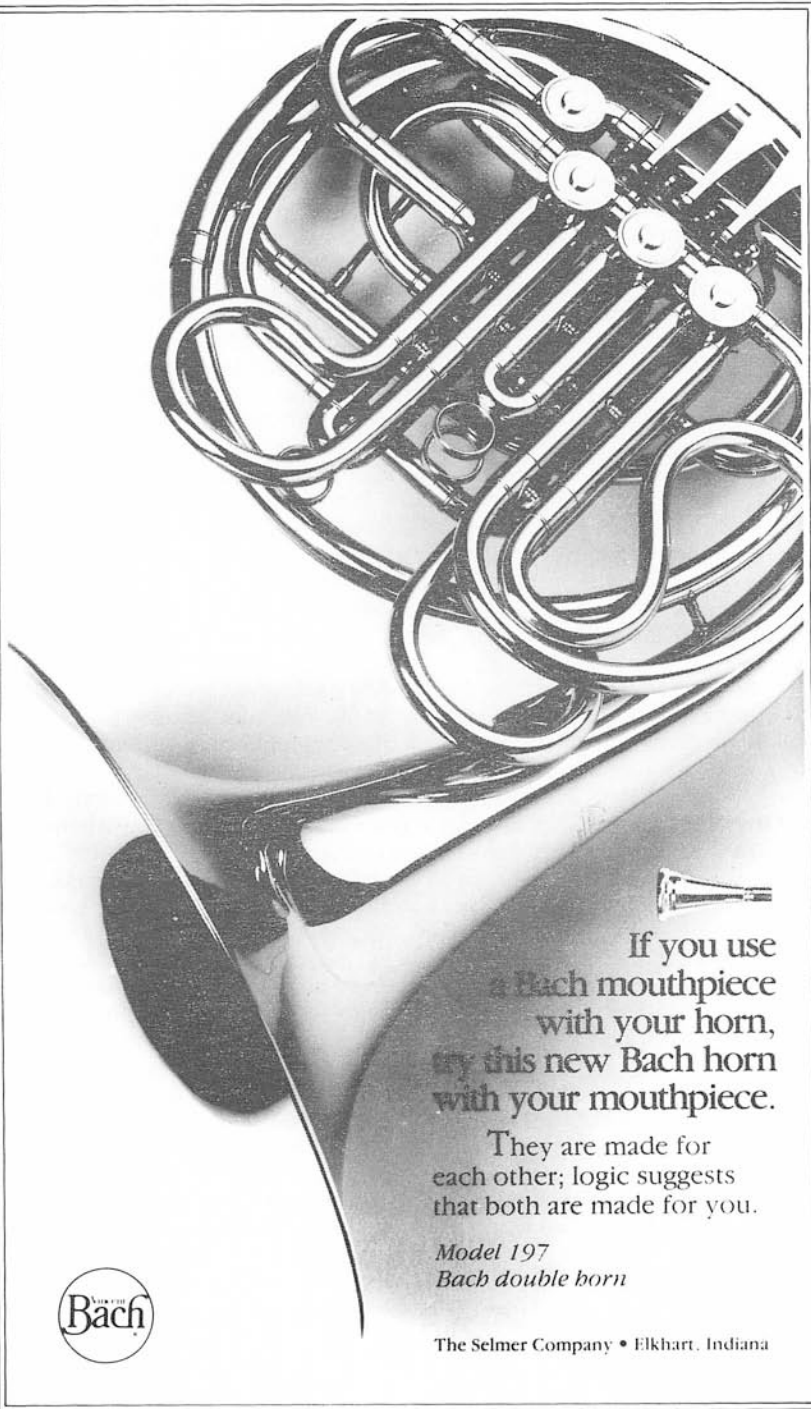
I did not mention Paul Mansur and Tom Murray, who are not exactly behind the scenes. Obviously, they carry the major portion of the Society's work-load, and we are all grateful to them. Behind the scenes to many members, Hans Pizka has been doing a fantastic job of translating and actually publishing a German edition of the *Horn Call*. Finally, visible only to those in their respective areas, the area representatives and their "boss," Mary Bartholomew, do vital work in maintaining and expanding membership. To all, for all of our members, many, many thanks.

Advisory Council changes have been reported already, so I shall list them briefly: Mason Jones, Gerd Seifert and I were elected to second terms by the membership at large, and Randall Faust and David Krehbiel were elected as new members by the Council; welcome to these two new members, and thanks for invaluable contributions to retiring members Francis Orval and Milan Yancich. Gayle Chesebro, Elaine Braun and I were re-elected to serve as the Society's officers for another year. These two ladies are wonderful workers, with a wealth of experience in Society affairs, and I shall try very hard to keep out of trouble.

Our 1985 Workshop will take place at Towson State University (on the north side of Baltimore) and we will be complete in ourselves. The Brass Congress was splendidly planned, organized, and run, and a very exciting event; 1985 will be equally well operated by host David Phillips, and I look forward to it with great enthusiasm. I hope to be able to announce the 1986 site to you shortly, and you will be as excited as I. Best wishes and good luck to all.

James H. Winter,  
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## BRITISH HORN SOCIETY IN THE REGIONS

By P. A. Kampen

The 1983-84 season has seen two major regional events in the British Horn Society calendar with Midlands Co-ordinator Dr. Jim Lowe organizing the second Birmingham seminar for February 12th. Birmingham is England's second largest city and the hub of our motorway network and it has probably the most modern city centre in Britain, most of it being rebuilt since 1945 with honourable exceptions such as the Town Hall of 1834 (home of the City of Birmingham Symphony Orchestra) and the baroque style Cathedral of 1715. The largest of the city parks, Cannon Hill, covers five acres encompassing a nature centre and the West Midlands Arts Centre which was the venue for the seminar—thus non-Midlanders, like myself, could recover from a long car journey with a walk in the park before the seminar began.

The "Newart Horn Octet" set the ball rolling—they are a remarkable amateur group whose membership includes college lecturers and police officers and they play a repertoire including many arrangements and original compositions by their conductor, Peter Bateman. For this occasion they provided arrangements of the Allegro from Handel's *Water Music* and the Soldiers' Chorus from Gounod's *Faust* plus an interesting novelty—the *Sinfonietta* for double horn quartet by Jasper D'Arville. A United States horn player from West Virginia, Mike Brubaker, performed unaccompanied horn music by Alec Wilder and a horn quartet from the Birmingham School of Music (Nicholas Firth, Beverley Roper, James Moore and Nichola Payne) gave what was perhaps the most convincing performance of the Hindemith *Sonata for Four Horns* I have ever heard.

Guest artists for the day were John Pigneguy and Anthony Halstead whose illustrated talk on the Mozart *Quintet K.407* covered many aspects of this fine work: different editions, interpretation of grace notes, etc. etc. As hornist in one of Britain's foremost chamber groups, the Nash Ensemble, John Pigneguy has much practical experience of the work which he brought to bear in an informative and entertaining manner. Likewise his second talk, "From the front room to the concert platform," contained much sound advice for his listeners, professional and amateur alike.

Earlier, Richard Merewether and Willie Watson, in "How it works and How it's made" described the accoustical phenomena which characterise the horn and emphasised the importance of basic 'F' horn exercises using the open horn. It is here that seminars such as these can influence horn teaching in a positive way: the incidence of horn players knowing only the 'Bb' side in the search for quick results is too high for comfort.

In the evening concert the Mozart *Quintet*, in a version for horn and piano, was one of two major works, the other being the Hindemith *Sonata* which provided a fascinating contrast of genre. The way the two artists adapted their playing to suit each work was an object lesson for all the neophyte soloists in the audience. A large horn ensemble with John Pigneguy as first horn and Anthony Halstead forsaking the piano for the horn ended the day's proceedings with some exciting playing. Finally, a word in praise of Jim Lowe's running of proceedings, combining a relaxed manner with firm control.

July 8th saw the Society pay its second visit to the College of Ripon and York St. John in a very different city—York. This is one of our oldest cities, steeped in the history of many ages (its mediaeval Minster was tragically damaged by fire on the evening of the seminar). As before, the host was John Cundall whilst I was taking part in a dual capacity as local B.H.S. Co-ordinator and as fourth horn to my Opera North colleagues (Robert Ashworth, Alison Jenkins and Angus West). It fell to us to open proceedings with Viennese Hunting music (played on hand horns) and music by Tcherpnin and Susato. Group playing featured largely with participants dividing into four ensembles for two pretty intensive sessions of coaching. A 'Group discussion' was the time to introduce our guest artist, Michael Thompson (principal

horn for the Philharmonia Orchestra) and also gave us the opportunity to feature Farquharson Cousins. Mr. Cousins' book *On Playing the Horn* was recently published by Samski Press and his humorous approach to answering some serious questioning was much appreciated.

Three young horn players, Ian Kewley, Stephen Pomfret and Paul Singh, were the victims for a master class taken by Michael Thompson. His relaxed manner in taking this session quickly put the students at their ease and the way in which their performances developed during the course of the session was quite fascinating.

The centrepiece for the evening concert and the culmination of the whole day was an exciting performance of the Brahms *Trio Op.40* in which Mr. Thompson was joined by David Greed (violin) and Stuart Bower (piano). The three performers achieved a much more blended balance than is often the case with this piece, revealing many of Brahms's subtleties which are often hidden. Earlier, Michael Thompson had opened the concert with *Scenes from Romeo and Juliet* by Gareth Wood. As the title implies, this is a suite of programme music for unaccompanied horn and it must be regarded as one of the few really successful items of its kind. This performance, by the work's commissioner, was received very enthusiastically by a large audience—the seminar participants being joined by friends and relatives plus several members of the public. Our contribution to the concert encompassed the Lutgen *Quartet* and the Bozza *Suite for Four Horns*.

In conclusion, it is worth saying a word here about B.H.S. activities in the North. To date there have been four seminars (two each in Leeds and York) plus a "mini-seminar" in Scarborough and a full scale "Manchester Horn Festival" at the Royal Northern College of Music. Another festival is to be held in Manchester on December 9th, 1984, and will feature Ifor James and the College's horn teaching staff (Michael Purton, Jonathan Goodall, Hugh Potts, Derek Taylor). We have developed a hard core of supporters who will be seen at all our events and this is always very encouraging for organizers. For the future, it is hoped to do a northern seminar in July 1985 with a slightly varied format which will give participants options of activities.

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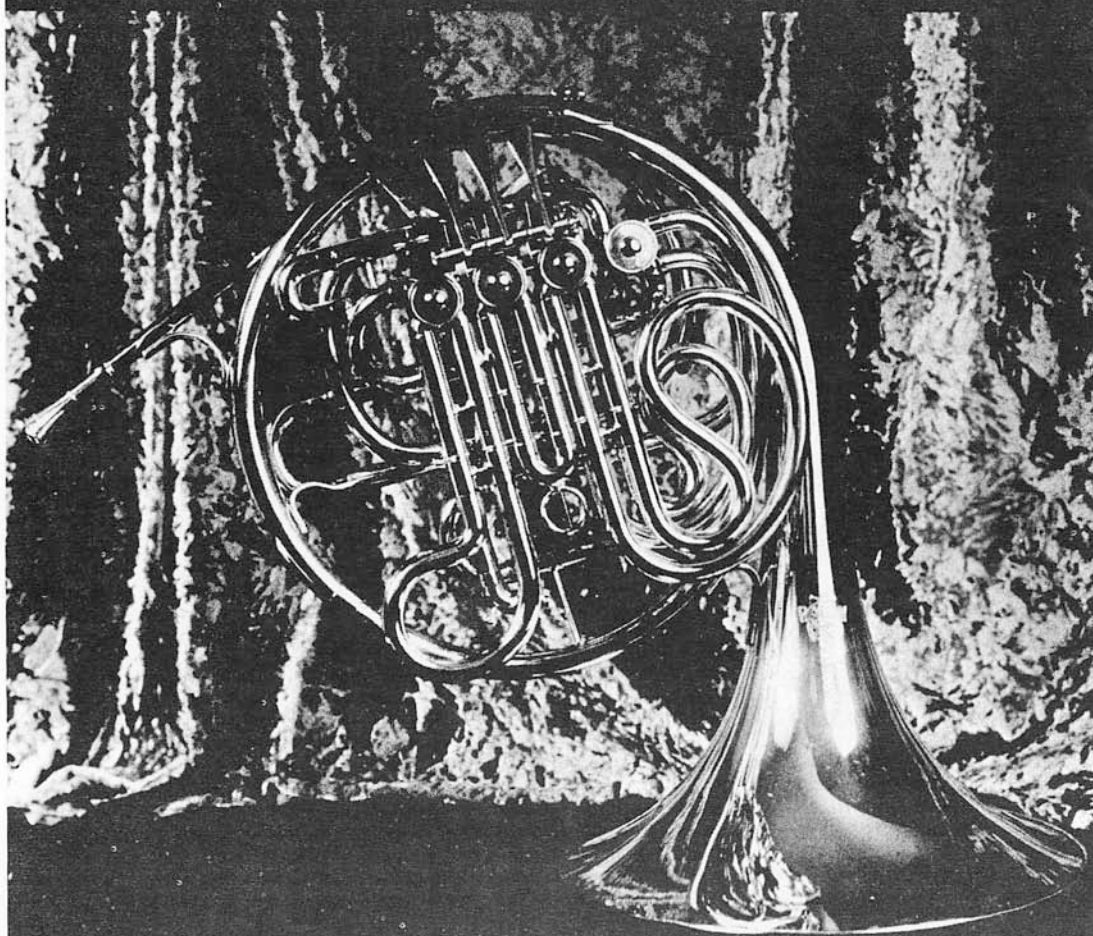
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## THE VIENNA-HORN—AND SOME THOUGHTS ON ITS PAST FIFTY YEARS

*by Richard Merewether*

Perhaps the earliest brass-instrument valve to be developed, in the 1820's, is that now known as the "Vienna" valve. Each comprises twin cylinders, through whose pistons and casings the added windway must pass longitudinally to and from the valve-slide-legs; the shorter by-pass pierces each piston transversely in the usual way. It is only seen today in the "Vienna" horn, still nurtured in that city ever since its invention. By the time Brahms was born, Johann Strauss's orchestra was touring Germany with a pair of such horns, as made by Uhlmann. Usually equipped with three of these dual-valves and a terminal F-crook, it sometimes also appears with a Bb-shank and three appropriately shorter valve-slides. It has by tradition a median cylindrical bore-size of about 11 mm or .433" (i.e. about 15% in cross-section area smaller than in modern horns, but then proceeds to a bell-taper comparable with the latter and hence much wider than that of the classic "French" horn—thus following the Bohemian type of instrument.

It must be stated that each such Vienna-valve when pressed introduces two sharply-mitred 90°-angles to the windway, and moreover at both of these points an abrupt constriction (perhaps 8%) in the bore, immediately adjoining a sudden expansion greatly oversize. When no valve is pressed, a succession of six such narrowings lies along a stretch of about 11 cm (nearly 4½") of the open tube. None of this could be thought conducive to assisting the instrument's response, and indeed it is acutely noticeable in use, together with the powerful thump imparted to the horn by an unavoidably clumsy action, for all its most delicate construction. In addition, a partially-occluding "bridge" (as in many another type of valve) slides across the entering airstream during the piston's travel. Yet one unaccountably hears and reads the myth that this valve is "the most efficient acoustically," and that the Vienna-horn's smooth slurs and beautiful sound are attributable to it. One is forced to declare that Vienna-horns play and sound as well as they undoubtedly can in spite of—not because of—their valves, which only promote smooth slurring (or rather, "blurring") through the acoustic chaos they bring to the resonating air-column. This (in that one aspect only) admittedly gives the instrument an agreeably bland "feel" which the Viennese exploit admirably—but, in all other ways, makes it quite difficult to play. One may obtain smooth shifts from the poorest gearbox filled with sawdust—but let nobody claim this to be mechanical perfection, or expect much else from it! Yet with all its faults, one cannot but love a good Vienna-horn. That widely-recognized, delicious ease of gliding about in legato-playing also owes much to a horn which begins small, but ends in a wide bell-taper (a feature enormously exaggerated in Wagner-tubas), and the celebrated tone is surely due to the magnificent players who head the Viennese school, and discipline themselves to this endearing but perilous instrument. There can be exciting beauty in a difficult feat superbly done—though by no means all who attempt it fare so well.

With bell and branch commonly made in one length (as in some Czech instruments



still), the bell-profiles of XIXth- and XXth- century Vienna-horns are as many and varied as their makers, and appear with rim-diameters between 27 cm or less (10½") and 30 cm or more (12"); all are by tradition furnished with a broad nickel-silver "garland" 4-6 cm (1½"-2½") wide. Performance of these understandably varies to a considerable extent, and different players liked one type or another; they are found in both yellow-brass and gold-brass, and the flares were commonly formed with a large, closely-toothed, triangular gusset. It would be very difficult to define what could be meant by the "traditional Vienna-horn bell" from this evidence, but one hears more and more of this concept—perhaps because one such bell is offered to assemblers worldwide by a specialist production-shop in Bavaria (which supplies other types also to many a renowned horn-builder); these are formed in the modern way, with a spun flare toothed and brazed to a separate bell-tail, and bear the nickel-silver "garland." Various makers have recently entered the field, and horns by Engel and Ganter are now seen.

Formerly held with the left thumb in a broad, comfortable ring adjacent to the crook, these horns are increasingly fitted with the usual little-finger-hook nowadays. More than one book-illustrator draws compression-springs below the pistons within each cylinder, but the writer has never seen these in practice. In older instruments the spring-return of the valves is effected by clock-springs enclosed in individual drums for each lever, but latterly the assembly usual for rotary-valved horns has been adopted to propel the piston-rods, being simpler in these days of stainless-steel, wound wire springs.

Vienna-horn mouthpieces abound from a century or so ago and examples like them are still in use. Often of a very deep funnel-shape with convex inner walls leading to a wide hole and minimal backbore, the tapered shank is so large that the crook's receiving-end can delude the observer into believing that the instrument is of big bore. Modern mouthpieces will almost fall into the initial opening of crooks adapted for these older types. One has heard it said often that a Vienna-horn could never be played properly with any modern mouthpiece, but this simply is not so. For many decades leading players there have been using mouthpieces which, in their inside shape of cone, throat and backbore, could have been of any German make, and which they use perfectly happily with other models of horn. As anywhere else, people use whatever suits them.

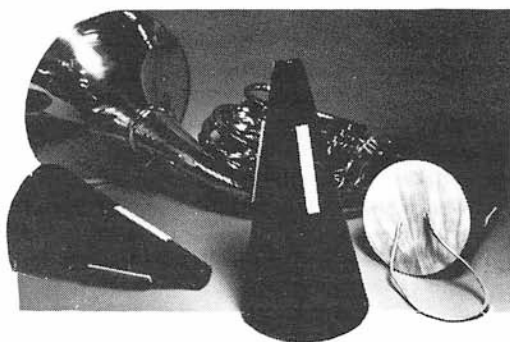
The author acquired in about 1960 a Vienna-horn (then some 40 years old) of unusually wide bell-taper, which had left its birthplace unmourned nearly 25 years earlier with such a "roll" on its top-G as to make this virtually unplayable. Made by brothers A. & F. Cížek (who briefly collaborated in the early 1920's) it had been badly knocked-about, and after restoration by Robert Paxman we re-disposed some tubing in the crook and at the back of the horn—completely curing the trouble and making it even more of a treasured possession, which the youthful Roland Berger then begged ceaselessly to own. (The writer felt progressively worse and worse about keeping it, suggesting however that Roland might have it on its owner's death—to which he simply replied "Good, but SOON...!": a friend indeed, who will even lend a hand with your death-wish.)

One's own obsessive love for the Vienna Philharmonic horns, and indeed the whole Orchestra, dates from the old 78 rpm records (under Walter and others) made in the '30s and heard avidly by a boy himself longing to play. Never had one heard such wildly passionate extravagances (nor such devastating mishaps when they failed—for much of this was taken during concerts) as in Freiberg's playing of Mahler IX or *Das Lied*. Scant notice was paid to trills: some left out, others achieved by a rapid, neat wobbling of those extraordinary valves. In those days there was a general insouciance about what went on to records; beautiful playing from Freiberg (e.g. in Brahms I or Academic Festival) offset by a simply terrible 3rd-horn, a quarter-tone flat and missing everything: the loud, unmistakable clank of crook against the hoop as the basses leave their low F# in the quiet introduction of *Leonore III*—someone must still have these discs; the writer parted with his forty years ago.

Freiberg made the most captivating use of portamento, which with some others could become a travesty; little four or five note phrases from him (say, the poignant motto-theme preceding the autumnal epilogue in Brahms III, or a magical fragment leading to the moonlit E-major-close of *Meistersinger* Act 2), can pluck at the heart on mere recall. Freiberg engaged in an abortive flirtation with America (where he recorded the Beethoven Sonata with Yella Pessl, somewhat sharp and seemingly in a "phone-booth"); and Hans Berger went temporarily to Berlin; both these players had returned to join Veleba, Nitsch and the others by the time the writer was lucky enough to play for the great Viennese, Mahler-protégés-conductors, and heard this Orchestra "live." At that time not all the players were seen with Vienna-horns, though Freiberg mainly was; how one longs to forget possibly the most embarrassing *Pastorale* ever heard from a great orchestra—and doubtless there have been some—when he obtained no right notes from E upward, throughout. (Tuckwell was with me—please do not ask him to remember it; "as Mrs. Cadogan remarked to the sweep, 'a Turk couldn't stand it'." Such calamities are unthinkable nowadays, but the moments of taste and true grandeur are still only occasionally equalled, and seldom surpassed.

Born in Berlin, today's Childe Roland to the Red Tower came, aged about 3; the Berger family was returning to Vienna, and he decided to come with them. True to his namesake, he was in no haste to blow the horn; his *enfances* (like Tuckwell's) were as a boy-singer before he became Freiberg's pupil, to spring upon the musical scene and the Philharmonic aged seventeen. Eschewing the uglier excesses of por-

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tamento, he brought a powerful, declamatory exactness and purity to performance of the epics in German music; one would see elderly people cast widened eyes upward, and hear murmurings of "Stiegler." His long call in *Siegfried* (from Solti's complete *Ring*) could arguably be its definitive rendering despite—or perversely because of?—a funny but callous practical joke played upon a highly-strung young man by the Decca crew; it was recorded, in a fury, on an old Vienna-horn in F.

At the close of the Freiberg-era it seemed as though the Philharmonic's adherence to the Vienna-horn was not so strong as, for instance, that of the oboists to their distinctive instrument and style. There was a difficulty in replacing the old, increasingly worn-out horns being handed down, and although some were being made in emulation of historic designs, workmanship and (in the present writer's view) the patterns chosen were not of the best. Even if Berger had gained his wish to own the horn mentioned above (which one feels is in truth rather less than is claimed for it) this would not have solved the problem, and an approach was made to PAXMAN to consider commissions from the Orchestra for such instruments. At that time it was utterly impossible to devote the resources necessary for developing suitable valves (which one would not contemplate buying-in), and there was no alternative but to decline the request—with great reluctance, in view of the undoubted honour. However, there was another need which one might pursue: among others there, Berger made use of a single f-descant horn for much Classical and modern music, using a very old German example from early in the century formerly played by Stiegler; we had for many years managed to combine a descant with an excellent long F-horn, and Robert Paxman made him one in yellow-brass, normal 12 mm (.472") bore, and with extra-large bell. This we took in person to Vienna in 1972, finishing the making, polishing and setting-up on a saloon-table in a crowded cross-Channel ferry and a train from Ostend; it was delivered (as, alas, were all our horns at that time) complete with vestigial metal-particles and workshop débris, for good measure. (We had not then realized how long this crippling effect lasts, nor how difficult it is to eradicate—but are still paying for such lapses etched into the racial-memory, years after introducing measures to solve them.) Berger had met our train, driven to the Oper, tried and bought the horn, all in 8½ minutes—his Toyota would have made it quicker, had not the Opernring been all dug-up for building the U-Bahn! It is nice to contemplate that this is still one of his very favourite instruments.

Despite that, Roland Berger presided over the firm re-instatement of the Vienna-horn on its home-ground, and indeed its spread to other places; it is not necessary to name all the superb players who, there and elsewhere, are now playing it so splendidly. And yet one should also record a dichotomy: an ambivalent impatience with mere enthusiasm for its own sake—for the wrong reasons and unbacked by competence. One evening at a Böhm concert I forwent even the pleasure of hearing Hogner and Altmann take part in Beethoven IV, to accompany Roland for a beer or two before he joined them in the *Eroica*. One knew he would use the double-descant already referred to, but was astonished to see—not hear, mark you: only see, from the light falling on the fingerplates—that not for one note throughout did he depart from the f-alto horn (even the half-blind have an eye for some things); and his sound-quality matched and even surpassed that of his colleagues. Afterwards, backstage, amid all the plaudits and compliments, I asked him why he had done this; he answered tersely, and with a glance around at the musicians busily packing away their instruments, that he "had a point to make"...and make it he did, many times over. I later heard (though did not see) a performance of the Mendelssohn *Nocturne* from the *Dream* in the Salzburg Festival, when one is told he did the same thing. Now, while still retaining his rôle as leader of the Wagner-tuba team, and to avoid being driven at once up the wall and vertically down into the ground by too many decades in the solo-horn's chair, Roland has become assuredly one of the most illustrious 3rd-horns ever to grace a fortunate section; may he enjoy yet as many



years of continuing influence among Vienna's hornplayers.

In 1983, to mark the centenary of the Wiener WaldhornVerein, we turned our minds (and Robert Paxman's hands) at last to building two prototypes of Vienna-horn—one of medium bell-taper much resembling a horn one remembers made by T. Dehmal, and a large-throated model more like the writer's old Čížek. Contrary to one's usual feeling, it will certainly be the latter preferably to go into production—but a slight amendment to the more usual form at the back is planned, to lay once for all that spectre which can haunt the top of the treble staff.

One can conclude that there is nothing to playing the Vienna-horn—nothing, that is, other than finding one with F, F# and G at the top and some sort of fingering for the notes above that; for the rest, it is all down to acquiring a preternatural exactness of selectivity among the notes you want and the ones you do not (for the moment)—and in that, it only differs from what everyone else is trying to do in the matter of its extreme degree. One thing is apparent: attaining this pitch of refinement could equip one as the finest imaginable player of a descant-horn—but the converse might not necessarily follow.

We may now look back on a century-and-a-half of this marvellous tradition, now increasingly beleaguered geographically by quite other styles. Let the Viennese school be assured that they may still look in one direction at least for admiring support in all they seek to preserve.



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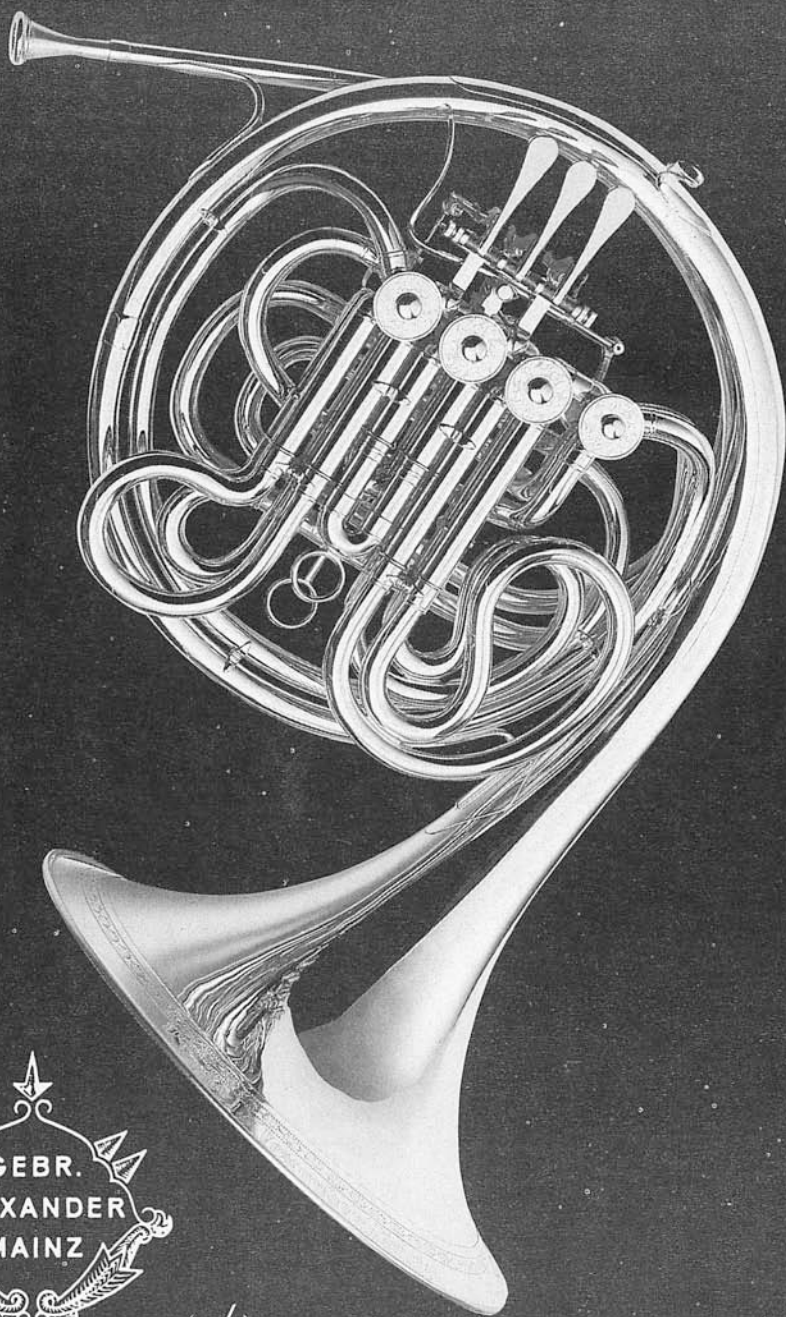
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## WHO'S SITTING IN THAT EMPTY CHAIR?

*By Morris Secon*

Like so many other great Europeans, Toscanini fled his beloved country rather than stay in an atmosphere of bestial behaviour brought on by the atrocities of war. Fortunately for the world, he made his way to the United States. Soon after his arrival he became musical director of the famed N.B.C. Symphony (founded for him).

Other conductors joined the staff of this most prestigious orchestra, some of whom were obviously politically appointed—yes, even in the world of music, at that time.

During a rehearsal one of these not so remarkable conductors, gazing in a certain direction, asked of the orchestra, "Who's sitting in that empty chair?"

Well, tonight we found out "who was sitting in that empty chair." It was 7:00 P.M. Monday, June 4th. Almost 1500 brass players from around the world sat in anticipation of a sensational evening that was to begin. The trumpet festival was to start at the Second International Brass Conference at Indiana University, in Bloomington, Indiana.

The first group of eight trumpeters appeared. They played their Renaissance music from Italy magnificently with breathtaking feats of virtuosity as well as sensitivity. Two stunning performances followed, performed by a lovely young lady and a young man, which were quite sensational. Suddenly a white haired man walked up the stairs from the audience. No, this wasn't Timofei Dokschitzer, the next scheduled performer. It was Louis Davidson, Professor Emeritus of Trumpet at Indiana University and former great solo trumpet of the Cleveland Orchestra.

He started to speak, softly, but with impassioned tone. He said something about the heated political situation, and then read a passage from a letter from his dear

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friend, Mr. Dokschitzer, to the effect that the U.S.A. had not signed the intergovernmental agreement on cultural exchanges between the two countries. It suddenly struck us that Mr. Dokschitzer would not be playing. More was quoted from the letter about his sorrow at not attending, but that he was sending a tape of his playing that could be used.

The stage was suddenly bare, except for a music stand, a chair, and a glass of water on a small table. A hush of eeriness gripped the startled, numbed colleagues as the sound and spirit of this remarkable artist soared with his vibrant, singing sonorities which filled the souls of us all.

Who is this Timofei Dokschitzer? Merely a living legend—the leading trumpet virtuoso in the Soviet Union, teacher, recording artist, concert soloist, theater and orchestra soloist.

He had finished an arrangement of the Gliere *Concerto for Soprano*, transcribed for trumpet. The ovation was unbelievable, but seemingly useless. Who heard it? We! No—Nyet—Nada—Nil—Nein—

But—as suddenly—yes, *he* was sitting in that empty chair, and yes, we could make his beautiful spirit be heard. I ran down to where Louis Davidson was sitting and suggested a few ideas that had suddenly come racing through my mind. He yanked me up onto the stage and told me to tell the still stunned audience my thoughts.

I suggested that a plea of sanity be called for. A statement could be sent to the heads of both governments of the U.S.A. and U.S.S.R. as well as to the press of all countries represented at the conference. A petition would be written of a non-political, non-controversial, no-blame, no-fault statement. The suggestions were marvelously received.

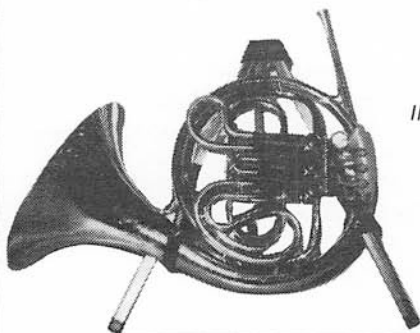
Perhaps this musical magic will not just have sailed over our heads and hearts.

Then it was time to bring on the next ensemble. The Scandinavian Brass Group—Swedes and Norwegians playing music of the Danes, and conducted by a

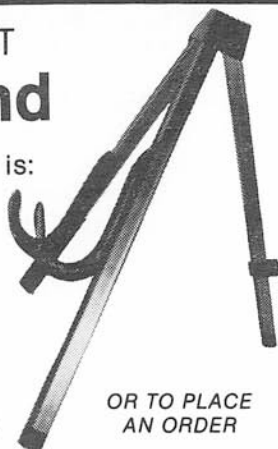
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We are merely loving, caring, sharing musicians dedicated to life and humanity through creativity. We have often sat down next to each other in many countries without being able to communicate in common spoken language. Yet, put in front of us some paper with lines covered by little black ovals and shells and tails and dots and wiggles, and what results is a universal language—Music, magical music.

We look at this "music" with different colored skins and different shaped eyes, and yet we see these notes of song come into play and dance with laughter and joy.

Just 40 years ago we faced a common foe—the Nazi Juggernaut. It was an heroic, joint effort for the survival of mankind against an insidious enemy. Perhaps for the last time we are confronted by the even more dangerous adversary—nuclear destruction (as well as hunger, illiteracy, and disease).

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dreams, hopes, and aspirations that we, the artists, scientists, educators, and all others dedicated to joy and love through peaceful coexistence, can bring.

Sincerely,  
Morris Secon  
148 San Gabriel Drive  
Rochester, NY 14610

The wording of the following petition was predominantly the thoughts of Clark Elliott:

We here at the Second *International Brass Congress* are distressed by the state of events that has kept our revered colleague, Timofei Dokschitzer, the esteemed Russian trumpet virtuoso, from being here with us. As artists it is given to us to sustain the emotional and aesthetic well being of our peoples. As brass players we were once heroes of war but are now emissaries of peace. Our lives are dedicated to sharing the universal language: music. We implore the governments of the United States and the U.S.S.R. to recognize the fellowship that can exist among all nations. We believe we speak for all the people of the world.

June 20, 1984

President Ronald Reagan  
The White House  
Washington, D.C.

Premier Chernenko, Konstantin  
The Kremlin  
Moscow, U.S.S.R.

Dear President Reagan and Premier Chernenko:

The enclosed letter is being sent to the heads of foreign governments and press of the countries represented at the Second International Brass Congress held June 3-June 8, 1984 at Bloomington, Indiana, U.S.A. This conference represented approximately 10,000 of the leading brass players from over 60 countries, with about 1500 personally in attendance. These included outstanding soloists and groups of international acclaim representing the International Horn Society, the International Trumpet Guild, the International Trombone Association, and the Tubists Universal Brotherhood Association (TUBA), from some of the following countries, to name just a few: East Germany, West Germany, Hungary, France, Japan, England, United States, Scandinavia, Canada, and Israel.

We hope the enclosed letter will speak of our disappointment that one of our colleagues, so greatly admired and so eagerly anticipated, was not there to share in this otherwise magnificent week.

We thank you for your attention.

Most respectfully,  
Morris Secon

## TAPED ORCHESTRA AUDITIONS—A REPORT

*By Steve Gross, Atlanta Symphony*

Recently a lively debate among musicians has arisen over the use of audio tapes in orchestra auditions. The Boston Symphony has had taped preliminary auditions for several years. This procedure requires that auditions be recorded in Symphony Hall in Boston. Many orchestras are now going a step further by requiring preliminary audition tapes submitted by applicants. The American Federation of Musicians has encouraged this trend and has suggested standard repertoire lists for taped auditions.

Taped auditions have drawn mixed reactions. Those who favor them contend that it is arbitrary to invite applicants on the basis of resumés only. Talented players who lack experience may be rejected, while more experienced players may be unsuitable because of stylistic differences or other problems. A tape gives an actual sample of a player's performance, resulting in a fairer screening process. Players whose tapes indicate that they have no chance of winning are spared the high cost of auditioning. No one likes to have his or her tape rejected, but at least a player who is turned down saves hundreds of dollars. Additionally, tapes have advantages for audition committees. Committees are spared long consecutive hours of listening; they are able to listen to tapes at their convenience. Committees are able to review and compare players several times and in any order, which is not possible in conventional auditions.

Those opposed to taped auditions contend that tapes do not give an accurate portrayal of a player's ability. Given enough time and quality recording equipment, even a poor player can make an acceptable tape. Committees are given no indication

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of a player's performance under live circumstances. Since tapes are made in varying acoustical settings and with a broad range of recording equipment, no objective comparison of tapes is possible.

It is the purpose of this article to evaluate these arguments in the light of the Atlanta Symphony's recent horn auditions. In the spring of 1983, the Atlanta Symphony announced a one year opening for fourth horn. Since the Symphony's contract limits the number of auditions, the personnel manager instituted taped preliminaries to find the most suitable players to invite to Atlanta to audition. Applicants were sent music for the taped audition. The excerpts were selected for low horn and totalled approximately ten minutes. At the same time a longer audition list was supplied for the next round of auditions in Atlanta. The audition committee received 68 tapes, approximately half the number of initial inquiries. All the names on the tapes were covered to insure anonymity. After hearing the tapes the names of the applicants were uncovered. Of 68 tapes, 32 were accepted and the players invited to Atlanta to audition. Nine players from Atlanta were invited to audition in accordance with local union rules.

The audition committee initially responded very favorably to the taped auditions. The tapes allowed the committee to apply objective musical standards such as rhythm, intonation, range, "wah-wahs," dynamic contrast and phrasing. Notes kept by committee members indicated that tapes were an accurate representation of a player's live performance. A player with a musical weakness on his tape usually showed the same weakness when auditioning in person. For example, players with poor intonation on tape often displayed poor intonation when auditioning live. Also, a professionally made tape was no guarantee of acceptance. Several tapes recorded by nationally known audio firms were rejected.

However, the audition committee was less enthusiastic about tapes when the live auditions ended. By that time the most significant weaknesses of tapes became evident. A large number of players invited to Atlanta played with a sound too dark to be compatible with the Symphony horn section. Taped auditions also permitted players with poor accuracy and imprecise articulation to advance into the next round.

Based on the Atlanta Symphony experience with taped horn preliminaries, I make several recommendations.

#### I. For players preparing tapes:

A. You should prepare your tape as carefully as you would a live audition. Your tape will be the only indication an audition committee has of your ability. The Atlanta audition committee rejected a number of tapes with wrong notes, missed key signatures and other extremely careless playing.

B. A professionally recorded tape does not guarantee acceptance; but at least it will not detract from your performance. A player who records on bargain basement tape on a \$19.95 portable recorder, with a vacuum cleaner running in the background, is courting rejection. It is not unreasonable to spend \$50 to make a tape for a \$30,000 a year job. Use some of the money you would have spent on air fare to make a good tape.

C. Unless told otherwise, assume that audition committees do not expect the tape to be recorded at one sitting. Splicing between excerpts is acceptable, provided that it is done tastefully. Committees will not be pleased with tapes that have five or ten seconds of ear jarring splices, particularly in the middle of an excerpt.

D. Be mindful of the musical errors that are especially obvious on tape. Small errors in rhythm and intonation become magnified on tape; more blatant mistakes such as missed key signatures are sure tickets to rejection.

#### II. For orchestra musicians considering the use of taped auditions:

Taped auditions are a mixed blessing. Tapes are valuable for evaluating rhythm, range, dynamic contrast, "wah'wahs," intonation and phrasing. Tapes are less reliable guides to sound, accuracy and articulation. The weaknesses of taped audi-



tions cannot be eliminated unless all players are required to record their tapes in a uniform acoustical setting with the same recording equipment. Such an arrangement might require players to record in one location or in several regional locations. However many orchestras are unlikely to invest the time and expense necessary for such a project.

Despite their weaknesses, taped auditions can be at least as useful as resumé's. If tapes give an incomplete picture of a player's ability, so do resumé's. An actual sample of playing can provide as good a basis for evaluation as a resumé. Since they both help to represent the player at his best, we should accept the use of taped preliminaries together with the resumé as a norm for preliminary auditions.

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**INTERNATIONAL COMPETITION FOR HORN AND TUBA,  
MARKNEUKIRCHEN, GERMAN DEMOCRATIC REPUBLIC  
11-18 MAY**

*by Martin Mayes*

Over the last three years I have visited the G.D.R. fairly frequently to work with an experimental jazz group, the **Hannes Zerbe Blech-Band** in East Berlin. In May, however, I went there on a completely different mission: to visit the "International Competition for Instrumental Soloists." Markneukirchen is in one of the most picturesque parts of the G.D.R. Three hundred years ago a group of people came to these beautiful wooded hills to escape religious persecution in what is now Czechoslovakia. Most of them were instrument builders, and Markneukirchen was an ideal place to carry on their trade. It must be unique as a centre of instrument building where every instrument imaginable from contrabass tubas to 4-man accordions is manufactured within a radius of 10 miles. All the well-known East German brass instruments (with the exception of Krüspe) come from here. Produced by everything from family concerns to state-run industries, with a high degree of work done by hand even in the factories.

A large number of the instrument builders are also instrumentalists and the area boasts an incredible number and diversity of amateur groups, from accordion bands to symphony orchestras. The competition is the central part of an annual music festival which mainly features the best of the local groups with a few guest artists in programs of a popular nature. The last concert of the festival is dedicated to the competition prize winners. The competition alternates every year between winds and strings. This year it was the turn of horn, clarinet and tuba.

Karl Biehlig, the head of the horn jury, must be an extraordinary teacher; he is deeply loved and honoured by all his pupils and his birthday is by now almost a public holiday. Yet, the horn side of the competition was an odd hotchpotch. The horn music had been selected only on the grounds of what was currently available in the shops in East Berlin. It covered the standard concertos and the modern pieces were very conservative and mainly by East German composers. On the other hand, Dietrich Unkrodt of the tuba jury displayed a musical and instrumental vision which went far beyond the standard limits of a competition. He showed an adventurousness and determination to extend the limits of the tuba both for himself as well as for the competitors, whom he asked to tackle a wide range of styles: from arrangements of pre-classical music to contemporary pieces exploiting the unconventional sonorities of the tuba. He himself displayed his own versatility in concert with his duo of improvised music with pianist Hannes Zerbe and with his *Blaser-quintett Berlin* in a program of some of the most appealing pieces of the standard brass quintet literature.

The horn jury members were: Karl Biehlig (G.D.R.), Peter Damm (G.D.R.), Michael Hölzel (B.R.D.), Jan Jewewski (Poland), Ib Lanzky-Otto (Denmark), Kurt Palm (G.D.R.), and František Šolc (Czechoslovakia).

There were 39 competitors from 13 countries. There was a good cross section from the socialist countries but the competitors from the non-socialist countries seemed to come from a handful of teachers who knew about the competition. The competition definitely deserves a more widespread recognition and attendance, though undoubtedly a major drawback is the fact that the prize money is in non-convertible currency (for people from non-socialist countries, that is).

The first round was for me by far the most interesting. In this round the combination of *Mozart 4* (1st and 2nd movements) and the Siegfried Köhler *Sonata for Horn and Piano* (1st and 3rd movements) presented a challenge to every player. Listening to how each player tackled this challenge became riveting. Most players played the Mozart first and finished with the Köhler; this is where it became fascinating. The Sonata is in memory of the destruction of Rotterdam in Holland in the early part of

the second world war. It is a sombre and demanding piece, and it concludes with a "fanfare" (representing the rebuilding and resulting transformation of the city) glissandoing repeatedly up to a long high G with a big crescendo on the last one. The extraordinary fact which emerged from this was that a relatively low proportion of the men were able to sustain through this final flourish, whilst *all* the women players maintained their stamina to the finish! This should surely be a lesson to those who think that women aren't suited for brass playing. (Perhaps this attitude isn't as prevalent in the USA as it is here in Europe. [?]) Indeed, Hildegun Flatabø had a large sound out of all proportion to her small size. I hope that if competitions serve for nothing else, they will help women achieve the full and equal recognition in orchestras they are still too often denied.

In the second round we were able to settle down and listen to some solid performances of either of the Strauss concertos or the Schumann *Adagio and Allegro*. For their second choice in this round most players settled for the sedate *Laudatio* by Bernhard Krol, and only one player (Lisa-Caroline Ford from the USA) opted for the demanding but exciting *España* by V. Bujanovski. The third and final round was a free choice virtuoso piece performed with piano accompaniment, and the Kurt Atterberg *A minor Concerto* (written 1927) accompanied by a local orchestra. This was the verdict of the jury:

- 1) Jindrich Petràs (Czechoslovakia)
- 2) Jens Kõhli (G.D.R.)
- 3) Ralf Gõtzt (G.D.R.)
- 4) Hildegun Flatabø (Norway)

Whilst Jindrich Petràs was a very assured and accurate player with a well formed example of the typical Czech sound, it was Hildegun Flatabo who, in spite of a bad attack of nerves, had me on the edge of my seat. She is musically an exciting player, unrestrained in giving her personality to the music, and with exquisite phrasing and subtle changes of timbre. I felt that Kohli and Gotz will make exceptional orchestral members; their playing was well placed but was too predictable and did not really have the sparkle of a soloist.

Overall there was a wide diversity of ability; and of sound and style. The East German and the Czech players emerged as having the most distinctive schools. The East Germans all proved to be very solid and reliable, with an attractive sound (though with a tendency to be sometimes a bit too hard). All the Czech players had that special Czech horn sound—a beautiful slightly hidden sound, which for me evokes most strongly the horn's romantic association with ethereal forests.

My last supper in Markneukirchen was in a restaurant called *Zum Heiteren Blick*, on a hill above the town whence one can see the two Germanies and Czechoslovakia in one sweep. This is a beautiful little restaurant run by an old family of instrument builders. Instruments and bits of instruments hang everywhere; the chair backs are shaped like guitars, and the food is served on wooden boards shaped like violin



Jindrich Petràs

backs. For anybody who goes to Markneukirchen to visit an instrument builder, or to visit the instrument museum, (which houses examples of all instruments made there, from the normal and historic to the weird and bizarre), it is a wonderful way to round off a visit to these hills alive to the sound of music.

## PERSONAL POSTLOG.

The contrast between the horn and the tuba sections of the competition sparked off some thoughts.

Not only is the contemporary repertoire for tuba far more interesting than that for horn, but also, (and this is fundamental), tuba players themselves are far more interested in developing the instrument sonority-wise and are musically much more adventurous. They are working hard at exploring and exploiting the rich and still largely untapped potential of their instrument. The horn remains, by comparison, virgin territory. It is not just that there are tuba players willing to navigate every uncharted squeak and gurgle on their instruments, but they are stealing and arranging pirate fashion anything that sounds good and interesting from the classical and pre-classical repertory of other instruments.

Perhaps horn players are too entranced by the sheer beauty of the sound of their instrument. As Barry Tuckwell says in his book, *Horn*, the horn is an inefficient instrument, whose value and charm is its unique, extraordinary sound.

The sonoric possibilities offered by, for example, hand-stopping and the plethora of close-lying harmonics are still largely unexplored and unknown. Unknown? I mean that the close lying harmonics have not been turned to profitable advantage; their function is still mainly as the source of the horn's reputation. (Although, of course the resurgence of the hand horn is beginning to restore them to a positive function.)

Jazz and other forms of improvisation offer good opportunities to exploit the horn's rich potential in this direction. A player who impressively takes the horn off limits is the American jazz hornist Willie Ruff.

Tuba players such as Dietrich Unkrodt and the English player Melvyn Poore have shown that it is possible to develop extended lip techniques capable of tackling new sonorities *without* losing the technique required for classical music. It is the other way round—the classical technique is the basis for the new technique. And some young American trumpeters, (Winton Marsalis is the best known of these), are developing an incredible ability to handle all kinds of music, from jazz changes to the Bach Brandenburg.

This summer I had the opportunity to work alongside some of these musicians in the Roscoe Mitchell/Anthony Braxton Creative Music Orchestra. From my side it was exciting to see that they were inspired by the sound of the horn in their group. They responded enthusiastically to the special qualities of the horn. It is a pity that, so far in creative music, the horn has remained too much a romantic echo lost in some enchanted forest.

Via Ormea 110/bis  
10126 Torino  
Italy



# ON THE CADENZAS IN MOZART'S HORN CONCERTI

*John C. Dressler  
Assistant Professor of Horn  
University of Georgia  
Athens, GA 30602*

The modern performer of the concerti for horn of Mozart accepts one of two procedures at the point of a cadenza. The soloist writes his own embellishment or, more commonly, he uses a cadenza from another soloist. The latter is usually accomplished by taking this cadenza from a phonograph recording by aural dictation. Both methods have strong educational arguments. To inspire performers toward a more personal interpretation I present a more historical approach to the writing and performing of a more Mozartian cadenza.

Form and total balance among the separate sections within sonata-allegro movements were basic to any Classical concerto. A cadenza was an area where harmonic embellishment occurred between the tonic six-four chord and the dominant-seventh chord of the final authentic cadence of a movement. This cadence was followed by a coda or codetta of one or two phrases in length. Mozart's own cadenzas to his piano concerti serve as excellent examples by which to study this balance of form as he, himself, intended.

"Mozart's own cadenzas should be played where they are available, and should be models when they are not available."<sup>1</sup>

After studying these cadenzas Hutchings' further comments are substantiated.

"...they are slight, often brilliant, and usually, though not invariably, make reference to a theme or themes. There is never any elaborate counterpoint or structure, and the theme chosen for a starting point is rarely the chief one, or one which has been played in the preceding ritornello. One quality is invariable brevity."<sup>2</sup>

Even contemporary musicians were quick to add comments such as those by D. G. Turk in 1789 about keeping the cadenza clean and straightforward.

"I should be saying nothing new, but repeating a complaint that has already been made many times, if I were to speak out against the very great misuse of decorated cadenzas. For it not seldom seems that a concerto etc. is played merely for the sake of cadenzas."<sup>3</sup>

In the collected edition by Breitkopf and Härtel there appear 36 cadenzas for the piano concerti marked as K.624 [series 22, No. 18 pp. 2-41]. To use any of these cadenzas as a model, an analysis of melody, harmony and length should be made. Since only the K.447 (1784-87?) and K.495 (1786) horn concerti call for cadenzas I have chosen to discuss only the following first movements of piano concerti of approximately the same date of composition. Note the similarity of the proportion in length of Mozart's own cadenzas to the total number of measures in the movement.

	Cadenza mm.	Total mm.
K.414 [A Major] 1782-83	40	340
K.415 [C Major] 1783	23	336
K.449 [Eb Major] 1784	27	373
K.450 [Bb Major] 1784	28	308
K.451 [D Major] 1784	34	359
K.453 [G Major] 1784	37	349

The first movement of the K.447 horn concerto [No. 3] has 183 measures; that of K.495, 175 measures. In keeping with the balance in the piano concerti cited an ideal cadenza in these two horn concerti would be of fourteen measures in length.

The choice of the cadenza to the first movement of the piano concerto K.449 as a model for a cadenza to the first movements of the horn concerti K.447 and K.495 is threefold:

- 1) for convenience the key is the same for all three concerti being studied
- 2) the piano concerto was written in 1784—within two years of the completion

of both the third and fourth horn concerti

3) the model was composed for the first movement of a concerto  
Example 1 shows Mozart's cadenza to the K.449 piano concerto along with my analysis. Observations which can be made on the basis of this analysis are:

- 1) the cadenza is short
- 2) b, c and d thematic motives from the opening orchestral ritornello are used
- 3) there is a good deal of sequence and figuration, similar in contour to that found in the opening orchestral ritornello
- 4) the model contains no modulation
- 5) use of harmonic and melodic cycles is evident:
  - vi*, *iv* and *ii* cycle of thirds
  - ascending scales in thirds
  - arpeggio figures involving the fully-diminished-seventh chord
  - several secondary-leading-tone implications

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**Zum ersten Satze des Concertes in Es dur.**

To apply this analysis in constructing a cadenza to fit both horn concerti it is first necessary to compare the thematic elements in each. Examples 2 and 3 show these themes. The reader will note the striking similarity as the melodic material capitalizes upon the tonic triad, the tonic major scales and fragments, and the raised tonic and supertonic scales degrees as secondary leading-tones. To a lesser degree

the subdominant triad, the dominant triad, and in the case of K.495 the relative minor scales are also utilized.

Example 2. Melodic Motives from the First Movement of K.447. Horn part in Eb.



Example 3. Melodic Motives from the First Movement of K.495. Horn part in Eb.



Example 4 is a cadenza I have assembled following the model of the K.449 piano concerto. An analysis of this multipurpose cadenza shows the most important elements from the thematic material; i.e., triad and arpeggio outlines, sequences, scales and secondary leading-tones. To make a more harmonically complex cadenza similar to that of the K.449 piano concerto is inconsistent with the properties of the eighteenth-century hand horn. This more direct and simple cadenza provides interest to the listener and a challenge to the player while retaining the more common notes utilized by the horn of the period.

With respect to a related topic a word should be said about the third movements of K.447 and K.495. In m. 196 of K.447 and in m. 170 of K.495 appear fermatas over dominant-seventh chords. [In the case of K.447 this chord is a first inversion.] At such places Mozart often expected an *Eingang*, or lead-in.<sup>4</sup> In comparison to cadenzas these lead-ins did not usually modulate either, were short, and lead into the final ritornello of a rondo movement.<sup>5</sup> Traditionally few horn soloists interpret these two *eingänge* as noted from the chart below.

K.447	K.495		
fermata over rest	fermata over note		
in horn part	in horn part		
no	no	Jones/Ormandy	Col. MS6785
no	no	Civil/Klemperer	Ang. 35689



no	no	Högner/Böhm	DGG 2531274
no	no	Brain/Karajan	Ang. 35092
no	no	Seifert/Karajan	DGG 139038
no	yes	Civil/Marriner	Phi. 6500325
no	yes	Tuckwell/Maag	Lon. CS6403
no	yes	Baumann/Harnoncourt	Alte Werk
		(natural horn)	SAWT9627A

Using a model cadenza as the basis for designing an original cadenza allows the performer to become a partner with the composer in providing a totally plausible performance through cognizance of style and creativity. There are innumerable cadenzas to fit the Classical concerti. This discussion promotes players to be original yet stylistically correct when constructing their cadenzas.

Example 4. A Cadenza Suited to Both K.447 and K.495. Dressler.



#### FOOTNOTES

<sup>1</sup>Arthur Hutchings, *A Companion to Mozart's Piano Concertos* (London: Oxford University Press, 1950), pp. 205-206.

<sup>2</sup>*Ibid.*

<sup>3</sup>Eva Badura-Skoda and Paul Badura-Skoda, *Interpreting Mozart on the Keyboard* (New York: St. Martin's Press, 1952), p. 214.

<sup>4</sup>*New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Cadenza," by Eva Badura-Skoda, p. 592.

<sup>5</sup>*Ibid.*, p. 591.



**STATEMENT OF FINANCIAL CONDITION**  
**30 JUNE 1984**  
(With Comparative Totals for 30 June 1983)

<b>Assets</b>	<b>1984</b>	<b>1983</b>
<b>Cash &amp; Short-term Investments</b>		
Cash Checking	\$ 4,154	\$ 4,151
Operating Fund	12,424	3,279
Investments	71,955	62,320
Inventory (at cost)	869	1,424
	<u>\$ 89,402</u>	<u>\$ 71,174</u>
<b>Liabilities &amp; Fund Balances</b>		
<b>Liabilities</b>		
Accounts Payable	\$ 5,950	\$ -0-
<b>Fund Balances</b>		
Restricted	20,766	22,370
Unrestricted	62,686	48,804
	<u>\$ 89,402</u>	<u>\$ 71,174</u>
<b>Restricted Funds:</b>		
Composition Commission Fund	\$ 1,152	\$ 2,022
Scholarship Fund	11,014	14,348
Life Members	8,600	6,000
	<u>\$ 20,766</u>	<u>\$ 22,370</u>
<b>Accounts Payable:</b>		
Composition Contest	\$ 3,000	-0-
Composition Commission	2,500	-0-
Grant: Project "Time Line"		
(Development of Horn)	450	-0-
	<u>\$ 5,950</u>	<u>\$ -0-</u>

Restricted Funds are reflected in amounts invested in Certificates of Deposit. Accounts Payable in Unrestricted Funds.

**FINANCIAL STATEMENT OF OPERATIONS FOR THE PERIOD**  
**1 JULY 1983 — 30 JUNE 1984**

<b>Support &amp; Revenue</b>		
Dues	\$ 37,646	
Fund Raising	5	
<i>Horn Call</i>	6,808	
Interest	6,434	
Mailing Labels	550	
Miscellaneous	3,374	
"WE" Project	311	
<b>Total Support &amp; Revenue</b>		\$ 55,128

## Disbursements

<b>Program Services</b>		
Composition Commission Fund	540	
Composition Contest	3,298	
Publications	16,184	
Scholarship Performance Fund	836	
Workshop	<u>1,235</u>	
Total Program Services		22,093
<b>Supporting Services</b>		
Fund Raising & Promotion	2,121	
Management & Support	10,516	
Professional Services	<u>2,171</u>	
Total Supporting Services		<u>14,808</u>
Total Disbursements		\$ 36,901
Excess of Support & Revenue		
Over Disbursements		18,277
Fund Balances Beginning		<u>71,175</u>
Fund Balances Ending		\$ 89,402

## Accompanying Notes to Financial Statement

### Support & Revenue

Dues: amount reflects 1984-1985 payments \$ 12,498

#### *Horn Call*

Ads	\$3,686	
Back Issues	684	
Interest	228	
Library Dues	1,557	
Merchandise	613	
Transfers	<u>40</u>	6,808

#### Miscellaneous

Performance Scholarship Contribution	221	
Workshop: Charleston, IL	3,162	
Less: Bank Fee	<u>(9)</u>	3,374

## Disbursements

### Program Services

Publications		
German Newsletter	980	
<i>Horn Call</i> (2 issues)	6,037	
Membership Directory	1,608	
Newsletters (4 issues)	<u>944</u>	\$ 9,569
<i>Horn Call</i> Expenses		
Labor	703	
Merchandise	318	
Miscellaneous	407	
Postage	5,150	
Supplies	<u>37</u>	<u>6,615</u>
		<u>16,184</u>

**Supporting Services****Management & Support**

Administration	5,400	
Communications Network	878	
Computer Processing	1,473	
Membership Commission	10	
Miscellaneous	30	
Officers' Expenses	357	
Postage & Telephone	873	
Printing	1,435	
Supplies	<u>60</u>	10,516

**Professional Services**

Bank Fees	\$ 29	
Certified Public Accountant	750	
Clerical	192	
Editor's Honorarium	<u>1,200</u>	\$ 2,171

Ruth Hokanson  
3 August 1984



This is the first in a series of columns. In each column a particular orchestral excerpt will be discussed in detail by a professional horn player.

## TILL

By Philip Farkas

Along with Tchaikowsky's 5th, the *Siegfried Call*, and Mendelssohn's *Nocturne*, surely Strauss's *Till Eulenspiegels Lustige Streiche* must be one of the horn solos which convinced us at an early musical age that we *must* become horn players. Certainly this horn solo is one of the perkier, cheekier and instantly loved tunes ever written for the horn. Coming, as it does, near the very beginning of the tone poem, it is a most auspicious moment for the horn and one which sets the mood for the entire work which follows. It is inconceivable that this solo could be given to any other instrument than the horn.

## Till Eulenspiegels lustige Streiche.

## Horn I in F.

Richard Strauss, Op. 28.

The musical score for Horn I in F, *Till Eulenspiegels lustige Streiche* by Richard Strauss, Op. 28, is presented on three staves. The first staff begins with the tempo marking "Gemächlich." and a tempo change to 4/8 time. The second staff has a tempo change to "Volles Zeitmass. (sehr lebhaft)". The third staff continues the piece. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "ff".

More is the pity, therefore, that it is too often misinterpreted, even though today's young horn players find it well within their technical capabilities. In order to interpret the *Till* solo correctly it is essential that all the instructive words in the German language be thoroughly understood. All too often we hear the solo performed as though it is played through twice exactly alike. This loses the entire meaning of these instructions of Strauss. Let us translate each of these words right now. The first word is *Gemächlich*, and it is found over the first five measures of the composition. It means "comfortable," "easy," "comfortably slow." Since these first five measures represent "Once Upon a Time," which is the way all good fairy tales begin, it is important to listen to the tempo of this theme as your horn solo will be based on this tempo. Strauss's instruction:  $\text{♩} = \text{♩ des (of the) } 4/8$  shows this. The dotted-quarter notes of the 6/8 will equal the eighth notes of the introduction. Therefore if the horn player will think triplets to each of the eighth notes of the introduction the tempo for the beginning of the solo will be firmly established. Unfortunately too many of today's young jet-set conductors take the introduction too fast, not only losing the charm of the "Once Upon a Time" opening, but also setting up the horn solo at too fast a tempo. All we can do in this case is play along or have a little private talk with the conductor and try to convince him of the error of his ways. I

have an old recording of Richard Strauss personally conducting *Till* and the tempo of the beginning is just about ♩ = 69.

I have numbered the measures of the horn solo. In measure 3 we see the words, *allmählich lebhafter*, which means gradually, or little-by-little livelier...in other words, accelerate to livelier. By the time we get to measure 8 we find the words *Volles Zeitmass*, and in parenthesis, *sehr lebhaft*, or very lively. At this point the tempo obviously steadies and remains very lively.

Look at the dynamics involved in *Till*. It starts out *piano*, makes a *crescendo* starting in measure 5. Then, the second time the call starts, in measure 9, the dynamic level is raised to *mezzoforte*. A *crescendo* then starts in measure 10 and continues until the call ends *fortissimo*.

When I was 22 and the new first horn in the Chicago Symphony, Frederick Stock, the marvelous conductor of that time, called me in before the rehearsal to see that I knew how to go about playing *Till*, (my first performance of it). He asked me if I knew what all the words meant. I wasn't so stupid as not to be prepared with the answer! But then he asked, "But do all these words make a picture or mental image for you?" I had to admit that they didn't. He then told me what his teacher, Richard Struass himself (!) had told him. The fairy tale begins with the "Once Upon a Time" theme to set the mood. Then *Till Eulenspiegel* himself comes on the scene, represented by the solo horn. *Till* then starts composing his theme right in front of the audience. As he goes along with this composition he gains enthusiasm more and more with each succeeding measure until, in measure 7 he has stated his entire theme to his own satisfaction. The orchestra shouts the equivalent of, "Hey, everybody, listen!" in measures 7 and 8. Then *Till* plays his theme again, this time in full confidence and enthusiasm that shows he feels he has composed a really great theme. (And he surely has!)

Now all these German words began to mean something to me. The relatively slow beginning with its *piano* dynamic level now indicates that *Till* is just a bit tentative and experimental with his theme. But with each succeeding measure he gains confidence in his ability. Thus the *accelerando* and the gradual *crescendo*. Then with the full confidence of having composed a great theme, he goes on to play it with full gusto and enthusiasm. Thus the *Volles Zeitmass* and the continuing *crescendo* to a *fortissimo* ending. So we see that the call is not, in any sense, simply played twice.

Let's analyze the calls measure by measure, as I have numbered them.

1. start moderately slow, (about ♩ = 69), start *piano*, but not so softly that it loses its soloistic character.
2. start a tiny *accelerando* here just to anticipate the coming *accelerando* which starts in measure 3.
3. along with this slight *accelerando* it would be wise to start the *crescendo* also, since this also seems in keeping with the general accumulation of excitement.
- 4, 5. keep up with the *crescendo* and *accelerando*, planning ahead so that you will be up to the full tempo and full sound that you will need when you arrive at measure 9.
9. now you play with the full tempo and a strong, enthusiastic tone. (You like what you composed!) The tempo you now have reached is very likely about ♩ = 126, a good tempo, considering what the woodwinds will have to play in a few more measures.

Here are a couple of ideas which may help with the interpretation: Notice that in measures 1 and 3 that the D# actually slurs into the E. With this in mind it would be good musicianship to be careful not to make the D# and E, which are syncopated in measure 4, too staccato. True, they are now tongued, but they still should have some of the legato quality which they had in measures 1 and 2. In measure 4, then, tongue the D# and E strongly, but keep them a bit *sostenuto*. Of course this applies to both times the call occurs.

Note that the last two notes of both calls (measures 6, 7 and 14, 15) have accents. I don't think this has to be exaggerated; nevertheless, it should be observed. Musically, it is as though the solo ended on the middle C and then a tympany or tuba played the last two notes to put the finishing touch on the solo.

One of the best ways to feel the rhythm of this call (and too many students do not feel the rhythm correctly!) is to realize that the first two notes (measure 1) are pick-ups to the second beat of the measure. Then in measure 2 there is only one pick-up to the second beat. In measure 3 the call starts right on the second beat. If this rhythmic fact is kept firmly in mind it is almost impossible to play the D# too short, which is by far the most prevalent mistake, since one simply must wait for those pick-ups to take place before continuing, which will solve the problem of holding the D# for too short a time. Another way to feel the rhythm, particularly at the beginning, when the tempo is slow, is to count all the eighth notes and definitely feel three counts on the D# before slurring to the E.

One more small observation. As the arpeggios, measures 5 and 13 occur, do not play them too stiffly, but let them cascade downward with good momentum and a slight feeling that they are two triplets, which of course they are.





One short anecdote: In 1956, some 18 years after Frederick Stock had given me my "lesson" on Till Eulenspiegel, I had to play it with the famous Viennese conductor, Karl Böhm, who was a visiting conductor that year. I played it as I had been taught by Stock on Thursday night. On the repeat concert of Friday afternoon, when I opened my part to *Till*, there was a very fine photograph of Karl Böhm, with a very flattering inscription on it and his signature. After the concert I went to his room to thank him for the photo, as well as to ask the reason for this show of affection. He said, "I have been guest conducting this work all over the United States and you are the first one to play it correctly." I answered that this was how Frederick Stock had instructed me to play it. Mr. Böhm then said, "No wonder you played it correctly. Frederick Stock and I were both students of Strauss at the same time, and this is the way he told us to interpret it!"

So, although I am too young (ahem) to have studied with Strauss, at least I have had my interpretation of the call in *Till* substantiated by two of his personal students. Hopefully my little article will help to continue a correct interpretation of one of our favorite tunes.



(Some notes on stage set-ups from the horn player's perspective)

(Part I — Recitals)

Given the horn's rather 'oblique' tonal emanations\*, and some rather ungrateful local acoustics, I have resorted recently to a rather unusual (but I think ultimately very successful) stage setting for solo recitals. Some of these experimental variants may not have occurred to others, and therefore, might be of significant benefit to horn players plagued by poor 'first reflections' of their tone in less than optimal acoustical settings. Tradition likes the rectangle, and not without good reason. On a stage shaped thusly:  'first reflections' (the players' initial perception of the tone seated) are generally efficient to excellent though the 'quality' of that sound may or may not be pleasing due to factors such as shell thickness, material of construction, curtains, ceiling height, etc. Contemporary architects (often without benefit of acoustical expertise or advice) may choose a 'butterfly' shape for stage design,  or, perhaps worse still , or  ! These deci-

sions ultimately determine the success of the ambience of a concert hall. There are many excellent articles and books which can elaborate on this influential aspect of building design vis-a-vis successful, "aesthetically pleasing," acoustical results.\*\* The effect upon a horn player of the acoustical setting can be devastating or rewarding; one must develop first an interest in, then an awareness of and an instinct for adjustments which can ameliorate the performer's perceptions, and give as true and focussed an aural picture to the audience for a given acoustical environment.

Horn players "hear" their tone from the right or *bell side* ear (feeding into the left hemisphere of the brain, which deals with logical functions—the right brain being intuitive, poetic, artistic!).

A fascinating experiment suggested by Alan Civil involves simply turning the horn around, playing the same pitch with identical (only reversed!) hand position only 'backward' (*a la* mellophone). This permits the player to perceive the tone produced (often for the first time) with the left ear, with shockingly illuminating results. Now turn the bell up and out to hear the uncovered sound simultaneously with both ears. The sound one hears through bone conduction and through one's own ears is not what gets out into the hall. So for horn players, the considered trusted second (outside) opinion of a sensitive listener is *de rigueur*—an indispensable consultancy. Beware decisions of solitude (even made with a tape recorder, as so much of horn tone, again is a resultant of the acoustical setting and microphone placement)!

That hard surfaces (ideally, wood!) flavor resonance is easily demonstrated. Find a stage area...speak a sentence at the foot of the stage, then gradually move further back into the shell, uttering the same words with equal intensity and reflection. Finally, in this process, touch the back of your head to the wall or shell at the back of the stage. The listener in the auditorium will be able to advise you about the variations in resonance, and you yourself will perceive the sound in far different ways. Amplitude and quality may vary considerably.

Dr. Arthur Benade of Case-Western Reserve University suggests that instrumentalists can optimize their acoustical effectiveness by pacing off the approximate number of feet in length of that instrument (for horn, let us say ca. 8-9 feet) from the back wall of a stage (tubists might wish to estimate the distance from bell to ceiling also!). The horn player should also check the distance from the wall to the right of the player. All of this with listeners in the hall to advise you of "outside of your body" perceptions.

The 'standard' set-up for a recital often has disastrous effects upon true horn tone; the first perceptions are often distorted by the wall of the piano, and the orientation and comfort of the player disrupted. When seated in the welcoming crook of the



grand piano, you may get a violent 'slap-back' effect from the surface of the piano—this is less so, but still somewhat bothersome, when standing. Recalling the 'sound source to surface' formula expounded by Dr. Benade, we see that the horn bell is simply too close to a reflective surface. Traditional placement!



The first experiment you can try is:



This may be a distinct improvement for both the listener and the performer depending again on the distance to the wall or shell to the right of the player, the general configuration of the stage, and the presence of dampening materials such as curtains or absorbent tiles.

Starting from the first principle of getting the most characteristic ringing and resonant tone out to the listener, and to your ears, I suggest that you ignore the piano initially...center yourself on the stage about 8-9 feet from the back surface, (in a large hall you may vary this for optimal effect), and at least a similar distance from the surface to your right hand side...*then* place the piano at an angle off to the side...the pianist actually *facing out* towards the audience. There should still be 'side-saddle' communication with the accompanist, who can see your breathing, and any extra communication via physical/emotive motions. Then, with outside listeners, determine the balance (i.e. piano lid down, ½ stick or full stick open).



Whether the player stands or sits, the tone projected can be enhanced by some even-handed, logical experimentation—always seeking outside corroboration.

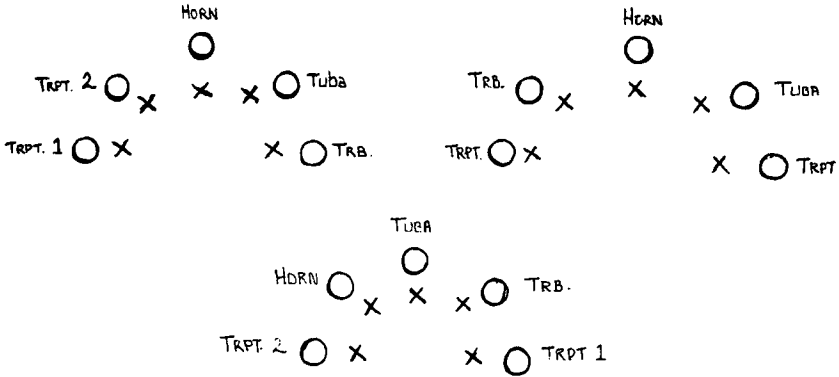
Given that players always try to produce their most beautiful tone, it is essential to find the optimal setting; an emerald set in tin is a mixed metaphor...but if you have to play in a poor acoustics...at least experiment to make the best of it and *tune yourself in* to the crucial role played by placement and directionality in any given environment.

Reflective surfaces used judiciously are your friends; they powerfully affect the way you perceive yourself and thus do much for the pleasure and comfort of the solo recitalist.

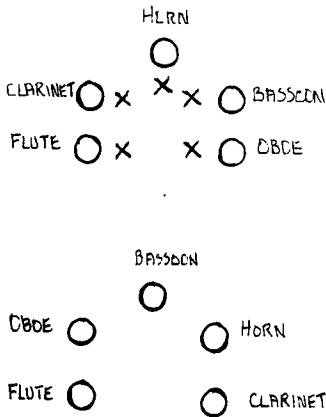
## (Part II) (Ensembles)

Horn placement in chamber ensembles also presents curious dilemmas, especially in view of the directionality of other instruments. Compromises often have to be made (isn't this part of the nature of chamber music?) in order for all members of an ensemble to project a true picture of their sound, given their own specific directionality. Below are given some suggested seating for common chamber music ensembles:

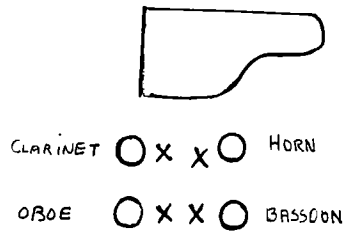
# "Brass Quintet" I.



## "Woodwind Quintet" II.

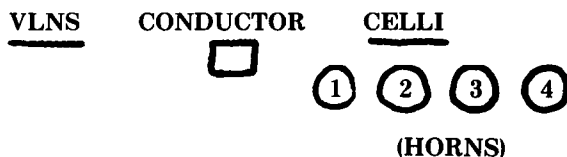


## "Piano Quintet" III.



I once heard the Vienna Philharmonic in its golden hall, the *Musikverein*, and was astonished to see the horns sitting in the reverse of the usual practice. At the interval I asked Volker Altmann (the then 2nd hornist) why this seating arrangement. In surprise, he responded "Why so we can hear the first horn and he can hear us, of course! I registered this concept, but resisted its application until about a year later at a horn quartet gathering when my colleagues grudgingly assented to try it out. Much to our surprise, all the players responded favorably...we could indeed hear one another better. In the usual set-up, it is difficult for the first player to hear "down the lines" and determine better the unanimity of style. But reversed *à la* Viennaise, the highest part is still easily heard. In some recent performances of the Schumann *Konzertstück*, we have set up the solo quartet in this fashion with excellent results.

Try it, you may like it. But, traditions die hard, so if you can't convince people, try a block:



If you hear one another, you adjust, you play better together, and certainly that should be the object of all music making...a personally "well received" picture of the sound you are producing.

If one applies logic and good acoustical sense, there is always "another way." The rewards for performer and audience alike may cancel out the "scandal" of the unique! Good hunting!

\*Hosek

\*\*Suggested reading

I am especially indebted to Dr. Arthur Benade of Case Western Reserve University whose recent lecture at Arizona State University spurred me on to experimentation with placements on stages, especially in recital formats. I recommend that all horn players get a copy of his article on Brass Playing (*Scientific American*, July, 1973.)

\*Miroslav Hosek—"The Woodwind Quintet"

\*\*Denis Vaughn — "Orchestral Sound in Concert Halls" *The Musical Times*, January 1981.

from Miroslav Hosek — "The Woodwind Quintet"

## HORN

The formant typical for the horn lies at the 340 Hz and thus belongs in the realm of the vowel "u." It gives the horn a round, sonorous sound. Below this formant the strength decreases. The lowest fundamental which can be reached ( $B_1 = 62$  Hz) is very weak in comparison with the strongest overtones. The lower frequencies are therefore meaningless for the timbre of the horn. Above the main formant the amplitudes also decrease, but among them are secondary formants which influence the color of the tone, for example at 750 Hz in the range of the vowel "ä," further at 1225, 2000, and 35000 Hz. This series of formants brightens the timbre.

The dynamics is very important for the timbre. As the playing becomes more forceful, the number of overtones which are heard increases, which leads to a richer tone.

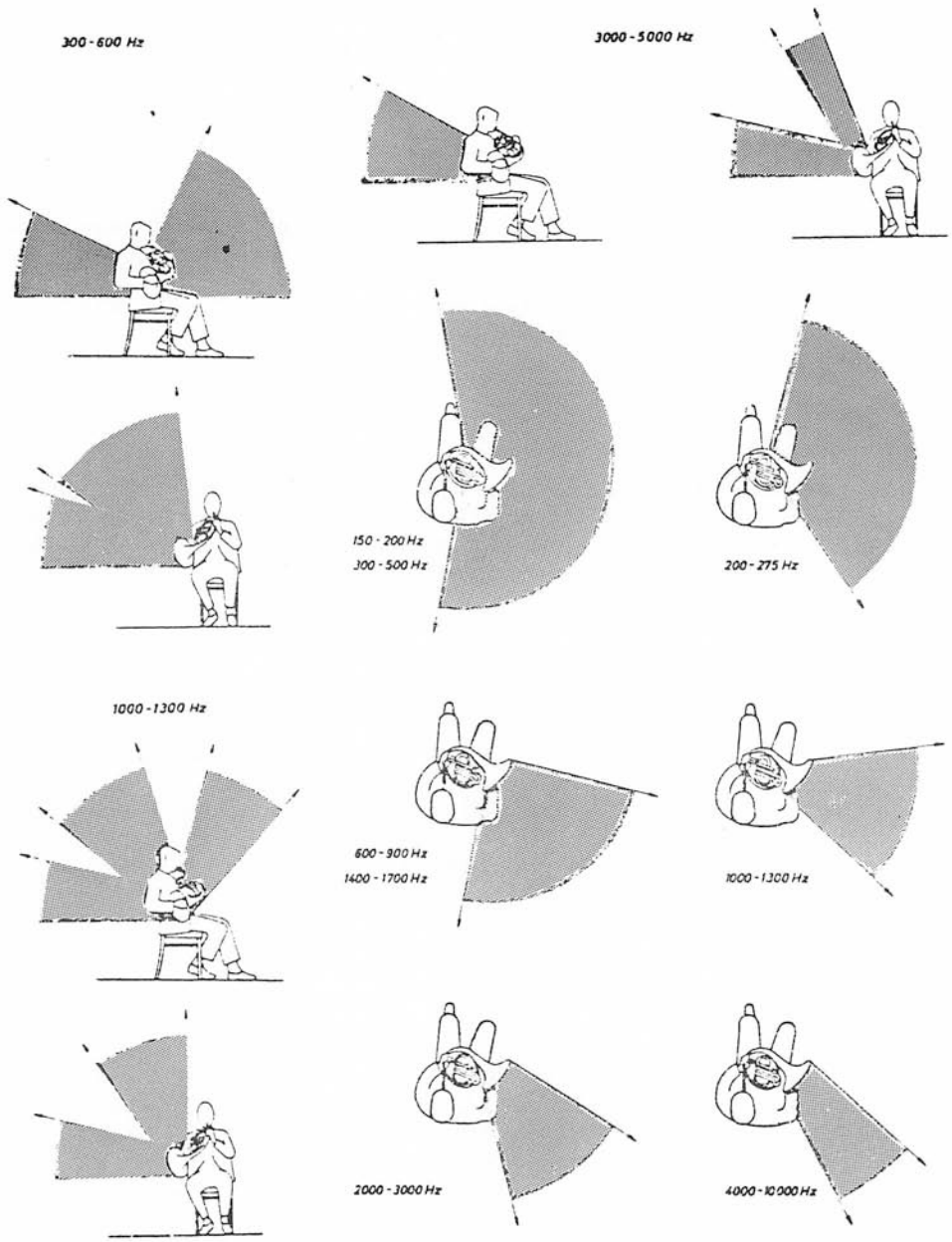
Initiated tones begin with a preliminary impulse. This contains overtones under 1000 Hz and lasts 10 to 30 ms according to the sharpness of the embouchure. If several such impulses follow closely upon one another, the result is an undesirable "rrr" in the tone. If the tone develops too slowly, a squeak is heard.

The "rise time" is 20 to 30 ms in the upper and middle ranges and 40 to 80 ms for the lower tones.

There are special ways of playing the horn. When the bell is plugged, the result is a sound which is rough and metallic. The intonation suffers if the horn is played with

raised bell without the damping effect of the right hand within it, and the sound becomes hard.

Main directions of radiation of the horn (0...-3dB):



Ralph Lockwood  
Professor of Horn  
Arizona State University

And so again to Bloomington...however not for such gatherings as we have afore attended. This visit marked a unique experience seen only once before in Switzerland. We anticipated this gathering of 1450 or so with a mixture of interest, controlled enthusiasm, and some curiosity. Would we really all play together? Oh my!

As we approached the Read Dormitory complex, we were reassured, (on hearing the sound of Horns), that we were not alone to be lost in a flood of trumpets or trombones, or buried under herding tubas.

After one dead end (a record I expect) we found our rooms and barely had time to move in before the first official meeting of the councils representing the four brass societies.

So it began, a week filled with a variety of events which included lectures, recitals, presentations, panel discussions, and of course concerts. The opening concert on Sunday evening and closing concert on Friday were given in the Indiana University Auditorium; the combined activities and evening concerts throughout the days in between took place in the Musical Arts Center better known as MAC.

By way of review, the opening concert (complete with fanfare and short, interesting, to the point speeches of welcome) was devoted to jazz. The three groups featured were totally different in their make-up and so offered three unique musical experiences. If one may be permitted a personal comment—I thought the Tubajazz was terrific—I didn't know they could do that!

On returning to our rooms for the night, we expected to be kept awake by various unusual combinations of brass ensembles hacking (if you will pardon the expression) through some unusual music. But no, much to our surprise, pleasure, consternation, and puzzlement, it was again the sound of the Horn—or rather Horns which alternately lulled us to sleep and pulled us back from it. But rules were strict this time, (or were the others just jealous of our repertoire?), no playing in the rooms after 11:00. Ad hoc ensembles were therefore relegated to basement rooms only to be found by the most expert of trackers.

The organization of this Congress was excellent. The printed schedule was 99% right and most events commenced within 10 minutes of the designated time. Horn sessions were held in the recital hall of the music building adjacent to MAC and this proved to be a fine hall—except perhaps for the lack of adequate air conditioning (the weather throughout the week was sunny and warm with the exception of one afternoon).

As usual, horn clinicians offered a variety of horn tone, musical concept and technique. All were very fine, and the exchange of ideas initiated by lectures and recitals once again reaffirmed the best traditions and teachings of the horn, offered a fresh outlook or a new insight, and revived the enthusiasm which sometimes wanes under the heavy workload many of us face throughout the rest of the year.

Each horn session was distinct: Doug Hill came from seven different countries, all without accompaniment! Frøydís Wekre expressed her musical sentiments first and then directed us to "Never Say Never"-land. It was agreed, finally, that in some very special cases, one may have to say 'never' to a student, but one should "Never Say Never" to oneself.

Ib Lanzky-Otto showed us how to tune to a new note (c#). This was the note to which he tuned the bell of his horn by scraping it on the stage floor. He then played some very fine pieces especially chosen to protect against fatigue. He told us that if we feel we are tired, we have already played too long! Fatigue is a very individual matter and we were inspired by this discussion of personal experiences to find our own capacities for strength and endurance, and to enhance those through our warm-up and practice.

John MacDonald gave his experiences as a Canadian who works and now makes

his home in Germany. He explored the differences between the two styles and the playing situation in Germany.

Francis Orval asked us to consider the different ways in which major concert pieces and orchestral soli must be played in light of the situation; i.e., accompaniment, conductor, acoustics, traditions, personal taste. Through his tape recorded comparisons we heard as wide a variation in performances as is likely ever to be recorded. Most, although seemingly opposing in viewpoint, were very convincing; a few were not. (Was it playing for the sake of music, or music for the sake of playing?) After a time we heard some familiar recordings and it became, for an instant, a game of "name that player." One would have wished perhaps that the excerpts had been fewer and longer, and the room cooler!

There were two interesting panel discussions given during the combined portion of the day: "Future and Careers in Pedagogy" which seemed to dwell more on *what* should be passed down rather than on what the job holds in store and how to get one; "Writing For Brass: Assets and Liabilities" which gave an insight into how composers view writing for brass, and how the increased technical prowess of the players has led to more challenging and interesting compositions.

[Secretly I have always believed that one should never try out new innovations or 'fun' gimmicks when composers or conductors are within earshot because sooner or later these may appear in a 'new' composition. Gunther Schuller confirmed that suspicion when he suggested that it was exactly this experimentation which leads us into the future. A word to the wise: if you wouldn't like to play it for an audience, play it only in the most private quarter of your basement!] "Future Careers in the Music Industry" was an interesting discussion of just that.

There were also some very interesting presentations, as can be seen by inspection of the program, (*See August, 1984 Newsletter.*) the New York Cornet and Sacbut Ensemble was one of them. This was a slide presentation showing the early paintings, carvings, etc. of such groups in ceremonial and entertainment situations. One could not help thinking that the raucous blowing of those very amateur townsfolk sometimes pictured could not have sounded so well in tune and blended as this group—even if the ensemble did try to play that way.

Arnold Jacobs explained the whys and wherefores of the processes which have made him *the* person to consult on matters of breathing. One example of the strength one can develop from (or for) playing was a demonstration of the abdominal strength of Ron Bishop (Tuba - Cleveland Orch.). Mr. Jacobs had him lie on the stage and support a "pretty, young girl of about 110 lbs." on his stomach for about 30 or 40 seconds. She removed her shoes first, and was careful not to step on his Tuba!

And then there were concerts. Lots of concerts, all very fine. another look at the program gives the variety and scope offered. The concerts were outstanding in many respects, and it would be to speak in superlatives to describe the musical performances heard throughout the week. Tapes of all performances are available, so perhaps it would suffice to note some unusual moments:

As a prelude to the Scandinavian Brass Ensemble concert, two members of the group dressed in Viking costumes—complete with helmets—took the stage to welcome us with Luurs. They played "Lur Signals" from *Helois* by Carl Nielsen.

Charles Vernon's performance of the Mahler *Songs of the Wayfarer* was an exceptionally moving musical moment in the week.

The Paris Trombone Quartet played an encore with their slides interlocking from various angles—no wrong notes please!

A most singular performance was the *General Speech for Solo Trombone* by Robert Erikson, played—or rather portrayed by a suitably dressed Stuart Dempster.

And for those playing in the final Friday concert, the Massed Brass performance will be long remembered with a little tingle up the spine.

It was a remarkable week considering everything, professionally run, relaxed, exciting, friendly—in a word, GRAND. Closing comments ranged from "WOW!" to "I

hope we have another one someday" to "I'd rather just have horns." My children, who had never before been to a workshop, indicated their enthusiasm and desire for attendance at a "real" Horn Workshop.

And for me, the most glorious moment occurred Friday evening...after the last concert. As I entered "Bear's" (a local Pub) with friends, (contemporaries, mind you), the college-aged man seated at the door looked directly at me and asked to see some proof of age! We all laughed at what we took for a joke at my expense when the look on his face showed us that he was serious. I therefore produced my identification proving that I was old enough to be his mother, and he apologetically allowed us to enter. "Please don't apologize," said I. He had provided a perfect ending to a splendid week.



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## RECORDINGS SECTION

Christopher Leuba  
Contributing Editor

The Contributing Editor for Recordings wishes to extend sincere apologies to Peter Crist of CRYSTAL RECORDS for a serious, but inadvertent error in the *Horn Call* of Spring, 1984. Two listings should have read:

CRYSTAL S376

John Cerminaro

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

Gabriel Fauré, *Après un Rêve, Op. 7, No. 1*

Bernhard Heiden, *Sonata for Horn and Piano* (1939)

Franz Strauss, *Nocturno for Horn and Piano, Op. 7*

CRYSTAL S377

Frodydis Ree Wekre

Emmanuel Chabrier, *Larghetto*

Henri Tomasi, *Danse Profane*

Luigi Cherubini, *Sonata No. 2*

Robert Schumann, *Adagio and Allegro*

Henri Tomasi, *Chant Corse*

Camille Saint-Saëns, *Morceau de Concert*

These two recordings are produced by a dedicated person who has indeed done more than any other single individual or firm to promulgate the recordings of contemporary brass performers. Not only Hornists, but all Brass performers certainly owe Peter Crist a debt of gratitude. I hope you will consider his catalogue carefully.

\*\*\*\*\*

Willie Ruff, Professor of Music at Yale University, jazz performer and longtime partner in the Mitchell-Ruff Duo, has produced on the Kepler Label an album of Gregorian Chant, Plain Chant and Spirituals performed at Saint Mark's Cathedral in Venice. One may read about the background of this project in an interesting, informative and well

written article in *The New Yorker* April 23, 1984.

Considering the hurried nature of the set-up (you may read of the impediments in the *New Yorker* article), the recording is impressive. As Ruff moves about the Cathedral, the relationship of horn to microphone changes. My preference is for the slightly closer sound, as for instance on side A, track 6, *Sanctus XI-XII*.

Of course, Ruff's purity of intonation is an important asset in recording such transparent material in the reverberant acoustic of St. Mark's.

One regrets that the album jacket includes no technical data: the horn played, the recorder and microphones used, etc.

\*\*\*\*\*

Recently, I heard Estonian hornist, Arvids Klishans, playing a program for Horn and Organ (MELODIYA S10 18003-4), illustrating new possibilities for this combination in recital, as well as Klishans's lyric style, which emphasizes a vocal approach to our instrument. Mozart lovers will delight in the performance of the *Larghetto*, originally for Clarinet. It is unfortunate that the distribution of Soviet discs is so inadequate in North America, and Western Europe; I cannot suggest where this disc may be acquired.

Similarly, the Buyanovsky recording was not produced for export; I am very fond of Buyanovsky's melodic approach, as well as his creativity as a Composer, both aspects well set forth on this recording (MELODIYA S10 16969-70). The work for Horn and Soprano, his *Three Evening Pieces*, should eventually become known to Western performers, a work combining apparently simple structure with emotional intensity, given of course an authoritative performance. "Structural simplicity" notwithstanding, the demands upon the Hornist are considerable in range and techniques which include multiphonics producing sonorities reminiscent of Tibetan Buddhist chant or the playing of the Digeradoo by Australian aborigines. The compositions for Horn

and Piano would have benefited from better recording techniques; not only is the Horn not set forth to best advantage, but the piano suffers libelous treatment.

\*\*\*\*\*

Among the current releases from CRYSTAL, there are so many good things to mention that it is difficult to be selective. On Douglas Hill's *The Modern Horn* (CRYSTAL S670) we have a much needed first recording of Persichetti's *Parable*, which Hill plays with aplomb and virtuosity. Hill's own *Abstractions for Solo and Eight Horns* is given a brilliant performance, effectively captured for the disc, bringing out the ensemble's balance and clarity of articulation.

Gregory Hustis (CRYSTAL S378) plays a program of great interest: his cantilena as well as virtuosity allow us to experience a Rossini gem with all its glitter. The *Movements* of Richard Faith are a worthwhile addition to our repertoire. I wish that the fine performance of the Villa-Lobos had been taped in a more spacious environment.

The Saint Louis Brass Quintet and the American Brass Quintet both offer outstanding new discs on CRYSTAL giving us programs which introduce us to previously unrecorded works, as well as outstanding presentations of "standard" repertoire.

\*\*\*\*\*

Many readers are probably aware that the American Brass Quintet uses as its bass voice not a Tuba, but rather a Bass Trombone, yielding a very different texture from other groups, and often greater sonic clarity. In listening to their recording of the Ewald, I am most impressed with their collective dexterity, and of course, secure musicianship.

Nevertheless, I await the time when I will hear these Ewald *Quintets* played by two *flugelhorn*s, upright alto horn, euphonium and a small *F tuba*: I suspect that this combination will most closely

approximate the textures appropriate to the music of Ewald. I have already heard a live performance by one group, fulfilling 4/5 of this proposal (only the middle voice, still being on a Horn, "French horn," and sounding somewhat obtrusive), and was immediately convinced of the concept. Great care would need to be taken in recording, to assure clarity of sonic representation. Any takers?

\*\*\*\*\*

Günther Opitz and Waldemar Markus are heard on a new East German recording (ETERNA 8 27 633) of choral works of Brahms (*Songs and Romances*) playing the Four Songs for Women's Voices, with two Horns and Harp. Simply beautiful, in all respects. In the opening song, *Es tönt ein voller Harfenklang*, Opitz plays gloriously, indeed one of the most satisfying sounds ever placed on a recording, at the full range of dynamics. Both Horns blend beautifully with un-

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forced voices, recorded in a reverberant cathedral environment.

\*\*\*\*\*

Günther Opitz has written to me about the *Horn Concerto* portion in the extracts from Zimmermann's *Der Schuhu und die fliegende Prinzessin* (*The Owl and the Flying Princess*). He relates that the recording involved some "high tech" integration of his solo portions performed at Radio Leipzig coordinated with the echos, played by the Horns of the Dresden State Theatre, played in Dresden! Superbly played and recorded by all forces, including Horns in both Leipzig and Dresden.

\*\*\*\*\*

#### CRYSTAL S214

David Wakefield  
American Brass Quintet

Antonio Bertali, *Two Sonatas*  
J. S. Bach, *Contrapunctus VII*  
Victor Ewald, *Quintet No. 3 in Db*  
*Major, Op. 7*  
William Lovelock, *Suite for Brass*  
*Instruments*  
Gilbert Amy, *Relais*

#### CRYSTAL S215

Lawrence Strieby  
St. Louis Brass Quintet

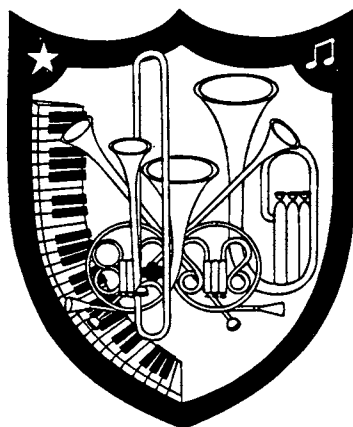
Malcolm Arnold, *Quintet*  
Morgan Powell, *Windows*  
Thom Ritter George, *Quintet No. 4*  
John MacEnulty, *Three Poems*  
(settings of E. E. Cummings)

#### CRYSTAL S378

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Iain Hamilton, *Sonata Notturna*

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V. Buyanovsky, *Sonata No. 1 for Solo Horn*

Paul Hindemith, *Sonata for Horn* (1943)

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**JOHN CERMINARO**, Co-principal Horn Los Angeles Philharmonic, former principal New York Philharmonic. *"a poised, Skillful, and technically impeccable performer"* -- The New York Times.

S375: Bozza En Foret, Saint-Saens Romance, Poulenc Elegy, Gliere Intermezzo, Wm. Kraft, Dopplier, Scriabin, and Bernstein.

S376: Hindemith Sonata for Horn in F, Faure Apres un Reve, Bernhard Heiden Sonata, Franz Strauss Nocturno.

**MEIR RIMON**, Co-principal Horn, Israel Philharmonic. Recordings with David Amos conducting members of the Israel Philharmonic.

S506: **Israeli music for Horn & Orchestra**. *"brilliant horn skills...a sheen of artistry. A delightful recording"* -- The Instrumentalist Magazine

S507: Glazunov Serenade, Saint-Saens Romance, Hovhanness Artik Concerto for Horn & Orchestra, also music by Rooth & Zorman.

**FROYDIS REE WEKRE**, Co-principal Horn, Oslo Philharmonic *"prodigious technique, awesome control & accuracy"* -- American Record Guide

S126: (with Roger Bobo, Tuba & Bass Horn) J.S. Bach Air for the G-String, Sinigaglia Song & Humoreske, Schubert Serenade, Cui Perpetual Motion, Roger Kellaway Sonoro & Dance of the Ocean Breeze.

S377: Schumann Adagio & Allegro, Saint-Saens Morceau de Concert, Chabrier Larghetto, Cherubini Sonata (with Sequoia String Quartet), Tomasi Danse Profane & Chant Corse.

**DOUGLAS HILL**, Principal Horn, Madison Symphony; Professor, University of Wisconsin at Madison. Member, Wingra Woodwind Quintet.

S373: Ferdinand Ries Sonata, Joseph Rheinberger Sonata, Richard Strauss Sonata. *"Hill plays three lovely Romantic works of quality with the finesse of a fine Lieder singer"* -- San Francisco Chronicle

S670: Hindemith Sonata for Horn in Eb, Persichetti Parable for Solo Horn, Iain Hamilton Sonata Notturmo, Douglas Hill Abstractions for Solo & 8 Horns; and "Laid Back" from Jazz Soliloquies for Horn.

**CALVIN SMITH**, Horn Player Westwood Wind Quintet, formerly Annapolis Brass Quintet. Principal Horn Long Beach (Calif.) Symphony, and various Motion Picture Studio Orchestras.

S371: Schubert Auf dem Strom (with Linda Ogden, soprano), duets (with William Zsembery, Horn) by Wilder, Schuller, & Heiden, other works for horn & piano by Nelhybel, Levy, & Hartley. *"extraordinary horn playing...his playing is as good as any I have ever heard"* -- The New Records

**CHRISTOPHER LEUBA**, former Principal Horn with Chicago & Minneapolis Symphonies, Philharmonica Hungarica, Aspen Festival, & Soni Ventorum.

S372: Horn Sonatas by Paul Tufts, Halsey Stevens, & John Verrall. *"Performances are top-notch"* -- Los Angeles Times

**LOWELL GREER**, Horn Soloist, former winner and then judge of Heldenleben International Horn Competition. *"Greer has a marvelously fluid tone, which does not sacrifice precision or range...makes horn-playing sound effortless"* -- Fanfare

S374: Bozza En Foret, Saint-Saens Romance, Dukas Villanelle, Charpentier Pour Diane, Poulenc Elegie, Gagnepain Aubade, & Busser.

**GREGORY HUSTIS**, Principal Horn, Dallas Symphony.

S378: Franz Strauss Theme & Variations, Rossini Prelude, Theme, & Variations, Lefebvre Romance, Francaix Canon, Richard Faith Movements, Villa-Lobos Choros No. Four for Three Horns and Trombone.

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## MUSIC REVIEWS

By William Scharnberg

### *In Memoriam Magistri for Brass Quintet* (1982)

Jeffrey Wood

Department of Music

Austin Peay State University

Clarksville, TN 37044 (unpublished manuscript)

Both the score to Mr. Wood's four-movement composition and a cassette tape of the University of New Mexico Brass Quintet's superlative premiere were sent for review. The composer states that the work is a tribute to Benjamin Britten, based on his unfinished cantata, *Praise We Great Men*, and a hymn from *Curlew River*.

Upon first examination the quintet is very impressive in its imagination and variety of timbre, e.g. the composer states "mutes should be plastic; a thin rubber insert is recommended to soften the edge of the muted sound." Certainly the composer equally understands the range and technical capabilities of the instruments; he especially exploits the low range of the trombone and tuba to enhance the darkly brooding to angry atmosphere of the work.

On paper the quintet has all the eye-marks of a well-crafted composition: tight intervallic construction, concern for timbre, articulation and dynamic shape, a school-ed use of rhythmic complexity, and a reassuring tonal quotation (the compline: Before the day is finished) amidst moderate dissonance.

For the average listener, however, this is a difficult work to grasp. I believe the unrelenting rhythmic complexity and erratic pace, perhaps too often changing direction, seldom allow the composition's intended sonority to solidly settle. Yet the exceptional moments of the work rank it among the best compositions for the medium in recent years and lead us to expect superb brass works from this composer in the future.

### *Jazz Soliloquies for Horn* (1978-80)

Douglas Hill

Columbia Pictures Publications, 1982 (\$5.00)

Grade: VI Duration: ca. 9 min.

Hey man, dig this far-out chart! This cat's gotta be a hip dued to lay down these here three tunes: *Blues-like*, *Mixin'*, 'n *Laid Back*. They even got our licks, like man: doinks, bends, shakes, fall-offs, ghost-tones, spills, rips, some singin' and playin', half-valve, flutter-tongue, and all that sorta bullstuff. What a trip! Give 'im five man! I should oughta mention they're harder than findin' reg'lar beer in Oklahoma.

With a sigh of relief, I do hereby complete the annotated catalog of Hans Pizka's recent publications as initiated in the *Horn Call* of April, 1984:

#### Chamber Music with Horn

Boccherini, L.	<i>Quartetto ex Dis</i> (hn, vn, vla, vc)	DM10
Nisle, Jean	<i>Trio, Op. 20</i> (hn, vn, pa)	DM15
Nisle, J.	<i>Sonata, Op. 15</i> (hn, vn, pa)	DM15
Amon, Adreas	<i>3 Quatuors, Op. 109/I-III</i> (hn, vn, vla, vc)	DM40

This is a photocopy reproduction of the original Andre/Offenbach publication, with only the parts provided. Written for Punto, the horn parts are predictably idiomatic, moderately virtuosic, and lie primarily in the middle range of the instrument. The violin and horn carry the melodic material throughout.

Gugel, Georg	<i>Sonata per Clavicembalo, corno, clarinetto, fagotto</i>	DM25
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- Mozart, W. A. *Oktett Concertante* (ob, cl, hn, bsn, vn, vla, vc, db) DM24  
 A photocopy reproduction of the original 1799 Gombert publication of Mozart's piano quintet, K. 452, as anonymously arranged for winds and strings. It is interesting to compare the articulations here with the "Urtext" edition and the very careless International Music Co. publication of the quintet.
- Stich-Punto, J.V. *Quator, Op. 18/1* (hn, vn, vla, vc) DM18  
 A three-movement quartet similar in style to the Rosetti horn concerti and Amon quartets above, except for a slightly more daring exploitation of the low range of the instrument.
- Stich-Punto, J. V. *Quatuors Op. 18/2-3* each DM18  
 Fuchs, G. F. *Sextuor* (hn, cl, bsn, vn, vla, vc) DM18  
 Graun, J. G. *Trio ex D* (hn, vn, basso) DM18  
 Published also by Marvin McCoy as composed by Karl Heinrich Graun.  
 Eler, Andreas *4 Airs per Harpa e Corno* DM20  
 Nadermann, F. J. *Nocturno II-III per Corno e Harpa* each DM15  
 Mengal & Labarre *Duo No. 1 per Corno e Harpa* DM15

### Orchestral Excerpts for Wagnertuba

- Volume I: *Elektra, Frau ohne Schatten* DM20  
 Volume II: *Josephslegende, Alpensymphonie, Don Quixote, Heldenleben* DM20  
 Volume III: *Rheingold, Walküre, Siegfried, Götterdämmerung* DM20  
 Volume IV: *Bruckner Symphonies 7-9*  
 (not listed in catalog)

For Wagnertuba doublers this is the only excerpt series for the instrument. Some of these excerpts are most often performed on euphonium in the U.S..

### Music for Hunting Horns

- Pizka, Hans *Collection of 16 works for 4 Jagdhörner* DM15  
 16 Quartets by A. Wunderer, K. Stiegler, J. Schantl, and H. Kling in score form, which makes them difficult to perform due to page turns.
- Schantl, J. *Osterreichische Jagdmusik für 2 Jagdhörner* DM15  
 35 hunting fanfares for 2 horns. In good light and at close range these are fine useable fanfares.
- Stiegler, K. *St. Eustachius-Messe II* (4 Hn) DM15  
 9 short sections designed for the celebration of the Mass of St. Eustachius, but useable in many settings.
- Staimic, Franz *Echos für 6 Jagdhörner* DM12  
 Stiegler, K. *Jagdhornserie I & II* (8 Hns) each DM20  
 Stiegler, K. *Jagdhornstücke II & V* (4 Hns) each DM16  
 Stiegler, K. *Jagdhornserie IV* (4 Hns) DM20  
 Stiegler, Liftl, Schantl *Jagdstücke* (4 Hns) DM10  
 Seven brief hunting horn works.
- Frieberg, Gottfried *4 Jagdfanfare* (4 Hns) DM10  
 Liftl, F. J. *Waldlustfanfare* (Stiegler-Fanfare) (4 Hn) DM12  
 Two brief and flashy fanfares written for Karl Stiegler's 50th birthday.
- Stiegler, K. *In der Waldschänke, etc.* (4 Hns) DM10  
 Stiegler, K. *Mit Hörnerschall und Lustgesang* (4 Hns) DM10  
 Reiter, Josef *20 Jagdstücke* (4 Hns) DM15  
 20 marches, polkas and fanfares suitable for all occasions; Pizka recommends these for use with alphorns as well.

## Etudes

Wirth, A.-Freiberg	29 Etuden mit Klavierbegleitung	DM20
Franz, Oskar	10 Konzertetüden mit Klavier	DM30
Ranieri, Vinzenz	30 instruktional & melodic Piecen	DM15
Savart-Wottawa	40 etudes modernes avec acc. de Piano	DM15
40 very brief etudes that progress rapidly from grade 1 to grade 5 in eight pages. The presence of an accompaniment increases the ear-training value of the etudes immeasurably.		
Rossi, Carlo	10 Konzertetüden mit Klavierbegleitung	1984

## Books

Pizka, Hans	Das Horn bei Mozart	DM150
Domnich, Heinrich	Hornschnle (German & French)	DM80
Gallay, J. F.	Methode de Cor, op. 54	DM80
Fröhlich, Joseph	Hornschnle (reprint from 1822)	DM20
Eichborn, Hermann	Die Dämpfung beim Horn	DM15
Freiberg, Gottfried	Das Horn	DM8
Farkas-Steidle	Die Kunst der Blechbläser	DM24
Stich-Punto	Hornmethod	DM60
Hodick-Pizka	Das Horn bei Richard Wagner	DM100
Stiegler, K.	Transpositionsaschnle (2 Vol.) (Vol. I)	DM32
Freiberg, Gottfried	Naturnhornschnle	DM10
An excellent collection of 160 brief natural horn exercises in a range of C' to g'.		
Schantl, Josef	Grosse theoretische und praktische Hornschnle (Vol. 2)	DM22

## Music for Horn and Voice

Picka, Frantisek	Missa solemnls (Choir, Organ, 4 Hns)	DM40
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The following are for medium range voice unless indicated

Proch, Heinrich	Op. 4 Mein Reichthum	DM15
Proch, H.	Op. 11, Die gefangene Nachtigall	DM15

The above two works are photocopy reproductions of the original printed versions. Both are fine mid-19th century songs.

Proch, H.	Op. 14 Wanderlied	DM12
Proch	Op. 17 Der blinde Fischer	DM12
Proch	Op. 18 Das Alpenhorn	DM15
Proch	Op. 21 Glockentöne	DM12
Proch	Op. 22 Ob sie meiner noch gedenkt	DM12
Proch	Op. 31 Der Sänger & der Wanderer	DM15
Proch	Op. 35 Lebewohl	DM12
Proch	Op. 58 Thüurners Nachtlled	DM12
Proch	Op. 83 Frage nicht	DM12
Proch	Op. 91 Der tolle Musikant	DM15

A curious "melodrama" where spoken dialogue alternates with sections for horn and piano. The narrator speaks over the accompaniment in the final section.

Proch	Op. 110 Aria di Concerto (soprano)	DM15
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Unlike the above songs, this is a virtuosic-operatic aria with much more extended writing for both the voice and horn (C'-c'). It is a photocopy of the printed edition.

Proch	Op. 122 Unter den dunklen Linden	DM12
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A typical song much like Die gefangene Nachtigall above.

Proch	Op. 159 Mutter wird mich fragen	DM15
Proch	An Emma	DM12



Proch	<i>Abschiedlied</i> (Men's Chorus, 4 Hns)	DM15
Donizetti, G.	<i>Mirti addio</i> (soprano)	DM15
Lachner, Ignaz	<i>Überall Du, Op. 17</i> (soprano)	DM15
Lachner, Vinzenz	<i>Waldhornruf</i> (tenor)	DM15
Lachner, Franz	<i>Herbst, Verlangen, Bewusstsein, Op. 30</i>	DM18
Lachner, F.	<i>Neuer Frühling, etc. Op. 42</i>	DM18
Lachner, F.	<i>Das Waldvöglein, Op. 28</i>	DM12
A photocopy score with hand-written parts of another fine mid-19th century song.		
Lachner, F.	<i>Waldwärts, Op. 28</i>	DM12
Same comments as above.		
Lachner, F.	<i>Jetzt ist alles gut, Op. 28</i>	DM12
Lachner, Theodor	<i>Zwei Lieder für Bariton</i>	DM15
Suppe, Franz von	<i>Gefangen</i> (Bar., Ten.)	DM10
Photocopy of printed edition.		
Panseron, Auguste	<i>Le Cor</i> (soprano, guitar/pa hn)	DM12
Hand-copied parts are difficult to read and some shorthand copying is misleading in the horn part. The horn performs more operatic passages and the text is given in both German and French.		
Keinecke, Wilhelm	<i>Zwei Lieder für Bariton</i>	DM20
Berlioz, Hector	<i>Der junge Bretagner Hirt, Op. 13/4</i>	DM12
	(German text)	
Nikolai, Otto	<i>Variazioni concertanti, Op. 26</i>	DM18
A reprint of a Diabelli publication for soprano, horn and piano. Both parts are operatic in character; the soprano sings the theme and second variation alone, the horn performs the first variation alone, and both join in the final variation.		
Kreutzer, Conradin	<i>Das Muhlräd</i>	DM18
A Schubertian song in modified strophic form; the score and horn part are photocopy reprints of the original publication.		
Richter, Josef	<i>Hornklang, Op. 14</i> (soprano)	DM12
Reissiger, Carl	<i>Vier Gesänge, Op. 117</i> (soprano)	DM20
Reissiger, C.	<i>Der wandernde Waldhornist</i> (tenor)	DM12
A reprinted score with hand-copied parts. Colorful natural horn melodies (F#-c'') surround the text for tenor.		
Kalliwoda, J. W.	<i>Heimweh</i>	DM12
<b>Compositions of Gallay and Dauprat</b>		
Gallay	<i>Op. 3, 12 Duos pour 2 Cors</i>	DM12
Gallay	<i>Op. 10, 12 Duos</i>	DM12
Gallay	<i>Op. 14, 12 Duos</i> (hand copied)	DM12
Gallay	<i>Op. 16, 24 Duos</i>	DM16
Gallay	<i>Op. 38, 3 grand Duos</i>	DM16
Gallay	<i>Op. 41, 6 Duos faciles</i>	DM16
Gallay	<i>Op. 50, 12 Duos faciles</i>	DM12
Gallay	<i>Op. 4, Fantaisie per Corno e piano</i>	DM12
Gallay	<i>Op. 9/3, Solo pour Cor e piano</i>	DM12
Gallay	<i>Op. 36, Nocturne concertante</i> (Hn & Pa)	DM12
About two-thirds melodic, one-third virtuosic.		
Gallay	<i>Op. 11/4, Solo</i> (Hn & Pa)	DM12
Gallay	<i>Op. 39/9, Solo</i> (Hn & Pa)	DM12
Gallay	<i>Op. 45/10, Solo</i> (Hn & Pa)	DM12
	<i>Op. 45/10, Solo</i> (Hn & Orchestra) (score)	DM20
Gallay	<i>Op. 46, Fantaisie</i> (Hn & Pa)	DM14
Gallay	<i>Op. 48, Melodies favorites de Proch</i>	DM14
	(Hn & Pa)	

Gallay	<i>Op. 55/12, Solo (Hn &amp; Pa)</i>	DM12
Gallay	<i>Op. 56, Souvenirs (Hn &amp; Pa)</i>	DM12
	Unpretentious with some melodic virtuosity in the middle section; for horn in E.	
Gallay	<i>Op. 59, Les Echos (Hn &amp; Pa)</i>	DM14
	Two (of three) short fantasies: <i>Le Cor des Alpes</i> and <i>Les Combats du coeur</i> . Both are strophic songs in style.	
Gallay	<i>Op. 22, Trois Recreationes pour Cor avec accomp. de Contrebasse</i>	DM14
Gallay	<i>La Saint Hubert (6 Fanfares—3 Hns)</i>	DM15
Dauprat	<i>Op. 11, Trois Solos (Hn &amp; Pa)</i>	DM20
Dauprat	<i>Op. 16, Trois Solos (Hn &amp; Pa)</i>	DM20
Dauprat	<i>Op. 23A, Theme varie (Hn &amp; Pa)</i>	DM16
Dauprat	<i>Op. 25B, Trois Melodies (Hn &amp; Pa)</i>	DM10
Dauprat	<i>Op. 24, Theme varie (Hn &amp; Pa)</i>	DM14
Dauprat	<i>Op. 25A, Trois Melodies (Hn &amp; Pa)</i>	DM10
Kling	<i>6 Grand Preludes</i>	DM??
	6 virtuosic etudes in the style of Gallay; hand-copied.	



## GUEST BOOK REVIEW

*James Winter,  
California State University  
Fresno, California*

### ***Horn Bibliographie, Band III***

Bernhard Bruchle and Daniel Lienhard  
Wilhelmshaven: Heinrichshofen Verlag,  
1983

Like the *Horn Bibliographie, Band II* (1975), this third volume is a supplement to the original *Horn Bibliographie* (1974). Bernhard Bruchle has been joined by Daniel Lienhard in the compilation of this exhaustive and remarkable book. While the preface and other explanatory materials are in German, readers who do not know the language will find the book eminently useful: Composers' names, titles and publishers are all readily understood in any language. Categories include not only horn and horn groups, but other combinations including horn or horns as well. Readers should note that the second and third volumes are truly supplements; Volume II does not repeat material in Volume I, nor does Volume III repeat materials from either of the others. The three volumes together make a very complete bibliography of virtually everything a hornist may wish to examine.

## BOOK REVIEWS

*By Randall E. Faust*

**Brass Wind Artistry: Master Your Mind  
Master Your Instrument**

by Paul Severson and Mark McDunn.  
Accura Music, Athens, Ohio 45701.

Traditionally, pedagogical texts have emphasized the development of instrumental technique or the interpretation of important works from the literature. However, this volume is different. It emphasizes the mental development which must be a prerequisite or corequisite to practice or performance.

Among the topics discussed in this 113-page volume are: "The Nature of the Mind and How We Learn," "Ear Training," "Creative Practice," "...Motiva-

tion," "Meditation Techniques," "Problems with Drugs," "Relaxation Exercises," and "Questions and Answers." Among the ideas covered under "Questions and Answers" are "Breathing," "Embouchure Changes," and "Stage Fright."

Because of the relative brevity of the volume, these topics are not covered in detail. On the other hand, they are presented with an attractive clarity that encourages further study. The authors list some books for further reference within the text—even if they do not include a bibliography. This volume, though simple and direct, is probably the ideal primer on the subject.

**Note Grouping—A Method for Achieving Expression and Style in Musical Performance**

by James Morgan Thurmond  
JMT Publications  
P.O. Box 603  
Camp Hill, Pennsylvania

## LATEST RELEASES FOR BRASS QUINTET

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Marcel Tabuteau—"The Art of the Oboe"—Coronet Recording Stereo #1717

**Note Grouping** by James Morgan Thurmond was reviewed by Christopher Leuba in the April, 1984 edition of *The Horn Call*. Both Professor Leuba's review and Dr. Thurmond's book deserve to be reread.

As the subtitle states, this book is a "Method" and this method is derived from a *philosophy* of musical analysis and, furthermore, a *philosophy* about the history of western music. Dr. Thurmond, as a result, works from a *general* point of view. Consequently, there are some *specific* musical examples, as listed by Mr. Leuba, that serve as a counterpoint to the *wording*, though not necessarily the *spirit*, of Dr. Thurmond's thoughts.

In the opinion of this reviewer, the underlying point of Thurmond's book is that musical expression and style is achieved by the proper analysis of music—as viewed from an historical context. Therefore, a good share of the text is devoted to his process of musical analysis with a particular emphasis on his concept of rhythm. The text is well documented with a substantial bibliography, an annotated discography, an index of musical examples, and a glossary.

The recording listed above was not listed in either Dr. Thurmond's book or Professor Leuba's review. As the book documents a process of interpretation which is of the pedagogical lineage of Marcel Tabuteau, the record, "The Art of the Oboe," complements the concepts presented in the book.

**Brass Instruments  
Dictionary in Three Languages  
English-French-German**  
by Emilie Mende  
Editions BIM—CH 1630 Bulle,  
Switzerland

Do you know how to say *leadpipe* in three languages? If not, this dictionary is what you are looking for! International exchange has increased in the brass world. As a result, multilingual

musical communication is becoming necessary. However, our changing terminology is not always covered in either traditional language dictionaries or in traditional music dictionaries. This volume, though short (101 pp.), addresses an area not covered by other sources.

## NEW MUSIC REVIEWS

By Randall E. Faust

*Horn Quartet* by William Presser  
Tenuto Publications. Sole Selling Agent,  
**Theodore Presser Company**, Bryn  
Mawr, Pennsylvania 19010. \$4.50  
Grade V+

William Presser is a prolific composer who has blessed us with several works for horn. In this 1976 Award Winning Composition of the Jacksonville Delius Festival, Dr. Presser has used the horn in a technically challenging and sonical-

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ly gratifying manner.

The four movements of the composition employ an extended tonality and imitative counterpoint in an impressive display of compositional virtuosity. Contrasts between open and muted horns are employed in the second movement—*Echo*. Furthermore, the range of the parts, (Ab in Horn 4 to c''' in Horn 1), achieves maximum aesthetic impact without extraordinary effort by the performers. Both architectural design and instrumental interest distinguish this work.

*Petite Suite De Danses Anciennes* by Tielman Susato

Transcribed and adapted by Richard Stelten for Horn and Piano.

Alphonse Leduc 175, rue Saint-Honore—Paris.

Available in the U.S.A. via Robert King Music Sales, Inc., North Easton, Mass. 02356. \$9.75

Grade II-III.

This set of a dozen dances by the renaissance composer/publisher Tielman Susato will provide a useful set of works for both the student and teacher. Purists might object to this setting. However, its pedagogical applications outweigh any possible musicological misimplications. The range demands are conservative (a-e''), and the melodies are attractive enough to inspire the development of good facility.

*Five Horn Pieces By Hungarian Composers*

Boosey and Hawkes, Inc., 200 Smith St., Farmingdale, N.Y. 11735. \$6.75

Grade IV (Range f' to a'').

Although these works are performable by a student of intermediate-level technique, more advanced hornists will find them attractive also. Each of the five compositions is notable for its rhythmic drive and melodic interest. Teachers will find these works useful in teaching rhythmic concepts and articulations and audiences will enjoy the directness of style and clarity of form.

The contents of this volume include the following:

*Little Suite* from Hungarian Folk Songs by Mihály Hajdu  
*Scherzino* by Mihály Hajdu  
*Little Suite* by Endre Szervánszky  
*Sonatina* by Endre Székely  
*Scherzo* by Endre Székely

(The *Little Suite* by Szervánszky is also contained in the volume *Horn Music for Beginners* published by Editio Musica Budapest and reviewed in the October 1983 *Horn Call*.)

*Concerto con 2 Corni da Caccia. F Major.* by Johann David Heinichen (1683-1729)  
Edited by Kurt Janetzky. Piano Score by István Máriássy. Albert J. Kunzelmann GMBH.D. 7891 Lottstetten/Waldshut. Deutschland.

Grade VI.

This is the first printed edition of this Concerto. It is available with a piano reduction by István Máriássy and in a full score with the figured bass realized by Herman Jeurissen.

Heinichen, reports Janetzky, was the *Maitre de Chapelle* for King August II of Saxony. Among his duties at the court was the composition of "*Musique de Table* for the coffee hours in the 'Turkish Garden'." Mr. Janetzky speculates that this concerto was written for that purpose.

The composition is in three movements—Vivace, Arioso, and Allegro. It has a striking simplicity of melodic and harmonic content. On the other hand, the high tessitura (up to d'''), will challenge the best of embouchures.

The editions by Kunzelmann are beautifully printed on high-quality paper.

*Fantasia in F Minor For Horn and Piano* by Franz Lachner (1803-1890)

Edition Kunzelmann; Albert J. Kunzelmann GMBH.D. 7891 Lottstetten/Waldshut. Deutschland.

Grade V. Range C—c'''.

This edition was also prepared by Kurt Janetzky who states in his program notes that "this F minor Fantasia,...composed in 1825...had a permanent place in the salon repertoire of the Duo Franz Strauss/Franz Lachner." The fact that Lachner, (who preceded Wagner as conductor of the Munich Opera), had contact with the talented hornists of his era is evidenced in the flexibility required to perform this work.

The *Fantasia* consists of an introduction, a theme, and five variations. After a rather chromatic introduction, the theme is presented with its colorful changes between relative and parallel major and minor modes. The first four variations are a very predictable development of the theme. However, the fifth variation includes development of the introduction in an attractive fashion.

At the risk of stating a self-evident truth, let me say that the hornist should study the piano part to the *Fantasia*. At the time of its composition, (1825), chromatic writing for the horn was not the best compositional option. As a result, Lachner's horn part is as diatonic as the piano part is chromatic. The horn part, consequently, could easily be made to sound like a pattern etude. Therefore, an understanding of the underlying harmonic content must be projected as well as the technical virtuosity of the horn part.

*Three Sea Shanties* arranged for Brass Ensemble by Colin Asher.

No. 13JJB. Junior Just Brass. J & W Chester/Edition

Wilhelm Hansen London Ltd. Eagle Court, London EC1M 5QD

Available in the U.S.A. from Alexander Broude Inc., 225 West 57th St., New York, New York 10010. \$13.75

Grade III. Horn Range (f—c")

This brass quartet is an attractive addition to the Junior Just Brass Series. As usual, the print quality is superb and the arrangement is both technically simple and musically rewarding. The Three Shanties are "Drunken Sailor," "Shenandoah," and "Fire In the Galley."

*Suite for Brass Quintet* by Hans Leo Hassler (1564-1612)

Edited by Bernard Fitzgerald

Theodore Presser Co.

Bryn Mawr, Pennsylvania 19010 \$8.50

Grade IV+. Horn Range (d-f")

The music of this edition was selected by Professor Fitzgerald from Hassler's *Lustgarten Neuer Teutscher Gesang*. The five movements reflect both the style of the instrumental suite and the spirit of the madrigal of the period. Beneath the style, however, there is substantial content worthy of serious study.

The editor has provided tempo and dynamic markings. However, articulation markings are minimal. A copy of the texts would have provided a better understanding of the articulations and general interpretation. Nevertheless, it is a useful addition to the repertoire.

*Agnus Dei*—Giovanni Battista Pergolesi. Arranged by Richard Frazier. \$4.95

Grade III+ Horn Range (db'—c").

*Christmas Album*—Volume I. arranged by Brian Sykora and Thomas G. Parriott. \$7.50

1. *Jingle Bells* Grade IV. Horn Range (c—g").

2. *Angels We Have Heard On High* Grade IV. Horn Range (c'—g").

3. *We Wish You A Merry Christmas* Grade V. Horn Range (f#—e").

*The Harmonious Blacksmith*—G. F. Handel. Arranged by Richard Frazier. \$5.00. Grade V+. Horn Range (g—g").

*That's A Plenty*—Lew Pollack.

Arranged by Steve Cooper. \$6.00.

Grade IV+. Horn Range (a—g").

Chamber Brass Library, P.O. Box 546, Morton Grove, Illinois 60053. U.S.A.

The Chamber Brass Library has submitted several of its recent publications for review. Some of these selections are

heard on recent recordings by The Chicago Chamber Brass. The one fault, if any, with the submissions is that they are all arrangements—no original compositions were included. Each of these publications, however, is of only moderate difficulty, tastefully scored, and neatly printed from the writer's autograph.

*Sonata Pian' E Forte*—Giovanni Gabrieli  
 Edited for Brass Octet by Philip Jones  
 No. 30 Just Brass. \$6.25  
 Grade IV. Horn Range (d—a').

*Hiplips II*—Leslie Pearson  
 Brass Quintet  
 No. 31 Just Brass. \$6.25  
 Grade IV. Horn Range (bb—d'').  
 Just Brass directed by Philip Jones and Elgar Howarth.  
 Chester Music. J. & W. Chester/Edition Wilhelm Hansen London Ltd., Eagle Court, London EC1M 5QD. Available in the U.S.A. from Magnamusic-Baton, Inc., 10370 Page Industrial Blvd., St. Louis, Mo. 63132

Both the historical work by Gabrieli and the light work for brass quintet are enjoyable additions to the Just Brass Series. In the Gabrieli, Mr. Jones has scored the two antiphonal choirs in a manner that enhances Gabrieli's dynamic concepts. Furthermore, it is refreshing to see an edition that uses the horn in the low register! By contrast, *Hiplips II* requires the hornist to double on claves and the trombonist to double on maracas. There is one notation mistake in the trombone and horn parts at measure thirty-one regarding the use of mutes. However, the composer's intentions, if not his annotations, are made clear by an investigation of the score. With this one exception, this joyous rumba is a very accessible publication.



"When I was asked to design a horn, I decided I'd combine the best features of every horn made and eliminate all the bad features. And I did. You can start out playing Mozart, then Brahms, and finish with Wagner."

*Philip Farkas*

Distinguished Professor of Music  
 Indiana University

**HOLTON** 



J. Tamm, *circa* 1930

**RECALLING PROF. JAAN TAMM (1875-1933)**

*by U. Uustalu (Tallinn, U.S.S.R.)  
translated by Asta Aava*

On January 11, 1985 we shall celebrate the 110th anniversary of the birth of the prominent hornist, Jaan Tamm. At the present time, his career is not well known, although at the beginning of the 20th century he played an important part in the musical life of Russia. His remarkable journey from a small Estonian village to St. Petersburg and his brilliant career as soloist and teacher illustrate his dedication to education and his tenacity. The words concluding a letter to his parents in 1891, "One must get on, even if through the iron ring," seem to sound as a motto for his entire life.

Jaan Tamm's birthplace was the rented farm "Kitsi" in the rural district of Tarvastu in the south of Estonia. Though the inhabitants of the farm, with its poor soil,



("Kitsi" means "miserly" in Estonian), had to toil for their daily bread, they always strove for spiritual beauty and enlightenment.

Tamm, raised in an environment where, according to family traditions music and learning were greatly appreciated, was the only son of seven children. Like all other country children, Jaan was employed from an early age as a herdboys on his father's farm. It is not surprising that it was the "herdboys bugle," made of birch bark, a present from his godmother which served as his first musical instrument. In addition to the bugle, he also gained some knowledge of violin playing from his father, a country musician.

Probably the most decisive impetus in choosing his own career came from his sister, Aino. In order to pursue her vocal studies, her devotion to music and unswerving courage brought this country girl to St. Petersburg in 1886. It was his sister Aino who, financing her lessons in St. Petersburg by doing needle-work, sent her brother an occasional ruble or two for support. Instead of buying a pair of rubber galoshes as advised by Aino, Jaan (attending grammar school in Tartu) purchased some violin music.

He studied violin from a teacher named Steinbeck; the money required for lesson fees, Jaan collected from his own violin students. The most memorable event of his grammar school period in Tartu was an organ recital given by Miina Harma, the only woman composer and choral conductor among the Estonian musicians who had polished their knowledge in St. Petersburg.

By the autumn of 1891 Jaan came to the final conclusion concerning his future career: he would matriculate at the St. Petersburg Conservatory. The eighteen year old lad arrived in St. Petersburg at the end of the year, and during the following six months was coached in the piano and in music theory by Miina H arma, and in violin by a pupil of Professor Krasnokutsky.

Although his age and level of violin performance did not permit his enrollment into the violin class, at the suggestion of J. Johannson, Director of the St. Petersburg Conservatory, he applied to enter the horn class. Following a trial period of a month and a half, on October 3, 1892, Professor Friedrich Homilius, noted Professor of Horn at the Conservatory, accepted him as a scholarship student. Among numerous German musicians, F. Homilius (1813-1902) came to Russia from Dresden. He played in the Court Theatre from 1838 to 1877, and taught horn at the Conservatory from 1870 to 1899, having been appointed Professor in 1881.

Jaan Tamm's natural talent and intensive work, four to five hours of practice daily, throughout the year, resulted in considerable progress. Soon he distinguished himself as a student with formidable technical equipment.

To earn his living, Tamm became conductor of the Choir of the Estonian Society of St. Petersburg. Due to his conscientious efforts, his results were creditable in this field as well. After attending the Conservatory for a year, Tamm began to participate in concerts given by Conservatory students. In 1893, he played First Horn



J. Tamm, circa 1897

in a Horn Quartet by Mendelssohn, and participated later in the rather intricate Trio of A. Reicha.

Outside the Conservatory, Tamm appeared in horn and violin performances with his sister Aino in Estonia and at social functions arranged by the Estonian societies of St. Petersburg, including the concert of Estonian soloists at the Fifth Choir Festival in Tartu, on June 19, 1894.

In recognition of his professional skills, he was invited to play in the jubilee concert honoring Louis Homilius, professor of Organ, and son of the teacher of Horn, Friederich Homilius. The list of performers included the eminent violinist, Leopold Auer. Reviewing the concert, the St. Petersburg Herald gave flattering commentary on Tamm's horn solo.

In concerts of chamber music of the Russian Music Society, he participated not only with Leopold Auer, but also pianist A. Jessipova and cellist A. Verzbilovitch. In summers, he performed in the band of the Pavlovsky Railway Station, a group which had been conducted by Johann Strauss, Jr.

For the programme set for the 1897 final examinations, the required set-piece was the *Second Concerto* of Mozart, and the Schumann *Adagio and Allegro* was chosen for individual preparation. Tamm's performance won the highest praise of the Jury. In addition to his diploma, the 22 year old Tamm was awarded a silver horn, donated to the St. Petersburg Conservatory several years before by the French ambassador.

In autumn 1897, Tamm applied for a vacancy in the Imperial Court Orchestra.



J. Tamm, with students at St. Petersburg Conservatory (to Tamm's left: Mikhail Bujanovsky; to Tamm's right, Konstantin Wanscheit, 1889-1950, member of Miria Theatre/Kirov Theatre 1910-1950).

This Orchestra, founded in 1883 is now the Leningrad Philharmonic, directed by Jevgeni Mrawinsky. In the preliminary auditions, Tamm astonished the members of the Orchestra by his lip trills, unprecedented in that orchestra. Tamm was engaged as second horn soloist ("Co-Principal"). As the Court Orchestra was St. Petersburg's major ensemble, symphony concerts were led by such eminent persons as Arthur Nikisch, Richard Strauss and Gustav Mahler.

His contemporaries recall that Tamm's frequent solo parts earned not only great acclaim from the guest conductors, but also a number of medals. A close friend, composer Arthur Kapp (1878-1952), recalls that Arthur Nikisch could not find fitting words in praise of Tamm's rendition of the Tschaikovsky Fifth, the mellow-velvet tone and musicality. Arthur Kapp later composed a Hornquartet on Estonian Folk Themes, dedicated to Tamm.

On December 1, 1917, following twenty years of service, Tamm retired from the Court Orchestra, and from 1918 to 1920, played in the Maria Opera House, (now, the S.M. Kirov Opera Theatre), where he had previously been engaged to perform the Siegfried calls.

Jaan Tamm began his teaching career immediately upon graduation. Considering the age of the venerable Professor Homilius (84 years!), the Learned Council appointed Tamm as First Assistant. In 1899, at the request of Professor Homilius, his class was entrusted to Tamm; tenured in 1901, he was promoted to Senior Teacher in 1904 and Professor of Horn in 1908.

One cannot overestimate Tamm's contributions during his 23 years at the Conservatory, in the effectiveness of his teaching and inventiveness of teaching methods. Together with P. Volkov, (Trombone), Tamm developed new methods combining German precision and the sonority characteristic of Russian music, giving special attention to tone quality, expressiveness and correct breathing; the technical command of the artist should be in the service of disclosing the content of the musical composition. One of his foremost beliefs was that the Horn should be regarded as a melodic instrument, played in a natural singing manner reminiscent of the singing lessons of his sister, Aino.

The validity of Tamm's principles was graphically demonstrated through his own pupils, G. Hilo, E. Tamm, V. Taggo, K. Wanscheit and his most talented disciple and successor at the Leningrad Conservatory, Mikhail Bujanovsky (1891-1966).

In 1910, at Alexander Glazunov's suggestion, Tamm was appointed Deputy Inspector of the Conservatory. In addition to his teaching, he was placed in charge of the financial problems of the Institution. Following the October Revolution, he participated actively in the reconstruction of administrative-financial matters of the Conservatory.

Jaan Tamm's personality and the position he occupied at St. Petersburg were of utmost significance in the development of Estonian musical culture, with the beginning of the century showing a marked increase in the number of Estonian musicians seeking higher education in St. Petersburg: brass players including E. Tamm, V. Taggo, G. Hilo, R. Nieländer, G. Reeder, J. Aavik, P. Põder, J. Vaks, C. Kreek, R. Kull and many others.

Returning to Estonia in 1920, Tamm taught at the Tallinn Higher School of Music following methods he introduced in St. Petersburg. When Mikkel Lüdig, Director of the School, retired in 1923, his successor was Jaan Tamm, who was confronted with urgent administrative and financial problems, recruiting of teaching staff, and construction of a building to house the School. With Professors A. Lemba, R. Bööcke and P. Ramul, he formed a Conservatory Society. Twenty-four additional members elected Jaan Tamm as Chairman; the Tallinn Higher School of Music was attached to the Conservatory Society and renamed the Tallinn Conservatory. Reinforcing its teaching staff, Tamm engaged Aino Tamm, L. Hellat-Lemba, A. Arder, R. Kull, S. Mamontov, J. Aavik and A. Krull; Tamm also succeeded in gaining a much needed annex to the existing building.

In addition to his administrative duties, Tamm continued to teach a growing horn-



*circa 1932 at Tallinn Conservatory. l. to r., Anton Ennok, Herbert Tammesalu, J. Tamm, Aleksei Balodis, Voldemar Uustalu (father of the author).*

class. When teachers could not be engaged, it was Tamm who assumed the Trumpet and Trombone classes from 1925 to 1929. He continued teaching even in his sickbed, finally entrusting his class, a few weeks before his death, to his former pupil, A. Tavetkov.

Jaak Tamm passed away on February 17, 1933.

Summing up the inheritance of his contribution to our musical culture, it should be noted: today, the core of our orchestras comprises his former pupils, A. Kõhelik, A. Tremuth, V. Uustalu and many others, and the younger generation of players have been trained by his erstwhile pupils, A. Kõhelik and M. Paemurru. It was Professor Tamm who, during the ten years he served as Director of the Tallinn Conservatory, laid the foundation of our higher institution of music, carrying on the noble mission of training professional musicians in Soviet Estonia.

Tallinn State Conservatory  
04.03.1984

*translation adapted by  
J. C. Leuba*



## AN INTERVIEW WITH RICHARD MEREWETHER

*By Catherine Watson*

On chill Autumn day as I was strolling through London's Covent Garden district, I stopped at the Paxman shop to buy some music. As I was leafing through a concerto I was aware that several people were having a discussion nearby. Finally one of them spoke with such authority that I stopped what I was doing and listened for a moment as this obvious expert expounded on various details of the hand horn. I had the distinct feeling that I should know who this man was. Finally I turned to find a rather tall, white-haired gentleman with glasses speaking to several men who were listening intently.

Six months and several thousand miles later, I was leaving a recital at Workshop XV. There, standing in the aisle, was this same man, surrounded once again by a small group. I asked someone who said, "That's Mr. Richard Merewether, the brilliant designer from Paxman." Throughout the week I often saw Mr. Merewether, who was usually answering questions and explaining horns. I talked to people who never failed to describe him in such glowing terms as 'brilliant,' and 'a genius.' He is indeed a man of many talents, having played professionally, and now designing some of the world's finest horns. He sometimes writes polished advertisements for Paxman and was, in fact, Barry Tuckwell's first teacher. I also heard that his sense of humor rivals that of Alan Civil and Ifor James, though it is infinitely more subtle.



Richard Merewether

Finally, at the suggestion of Marv Howe, I decided to ask him for an interview. To this he readily consented. Though I had only talked to him briefly up to that time, I found Mr. Merewether to be very open, forthright, and enthusiastic about his work.

CW: Where are you from, originally?

RM: Sydney, New South Wales, Australia—born about 100 miles north of there.

CW: When did you start playing horn?

RM: Just before my sixteenth birthday. I had done piano for nine years, since I was seven, and I'd longed to play a wind instrument, and the horn seemed to be the one they had a vacancy for at the Conservatorium in Sydney. I played tympani as well. I would've quite liked at that time to have been an oboist, but they said "Well, we're full on oboes, you choose horn," so I played horn.

CW: What about your professional playing?

RM: Well, that began two years later. Immediately on my eighteenth birthday I took a job doing a season of the Sullivan operettas—five months in the Theatre Royal Sydney. From there I obtained the post as fourth horn in the Sydney Symphony Orchestra, almost immediately moving to second. The second was elderly and we switched. I was there for six years—that's eighteen to twenty-four, and then I came to England. I wished to come and play in England, so I left the Sydney job and bought my ticket. And so at the end of 1950 I joined the general hurley-burley of orchestral life in London. I served a period as third horn in the City of Birmingham Symphony Orchestra, that's about 100 miles north of London, so I more or less was able to commute back

and forth. I kept a little apartment I could use in Birmingham, but I didn't stop living in London as well. I played in that orchestra for about two and three-quarter years, then I went back to London, where I mainly did the chamber orchestras and 5th, 6th, 7th, or 8th in the symphonies. In other words, I didn't belong to any regular symphony orchestra all the time, but I did play in all of them, usually either as a stand-in for one of the regular players, or in the Mahler and Bruckner and all that sort of stuff, as well as seasons of opera.

CW: How did you become associated with the Paxman firm?

RM: I had been going over to Germany, once in 1952 to buy my first Alex double horn, then again in '54 to collect one that he'd made to my designs, and then another in '58. In '58 I had occasion to go in to have a little alteration done at Paxman's, who were a repair shop in the middle of the West End of London. On the bench there I saw a horn being built, and I said, "Hey, do you build horns?" They said, "Oh yes, we build a very few." So I thought, well this looks wonderful. Why do I have to go all the way to Germany to get horns built? I said, "Why don't you make me one?" They said, "Why not?" So from '59 onwards they were making horns for me, just for my own use, and they were extremely successful—very, very good indeed, and it got around. Bob Paxman and I decided to join up. I'd design the instruments for them and they would make them, and we took it from there. That was twenty-three or four years ago. From there we have built it up and up and up until most countries in the world now have a lot of our horns played by the leading players. But I went on designing the horns for them and playing at the same time until suddenly a thing that I feared might happen did. I lost the sight of my left eye owing to a detached retina, and they said, "We'll patch it up as best we can, but playing is out. You mustn't do any more playing at all." So I thought, ah well, you have to stop sometime. But then I was able to join the firm full-time.

CW: Did you study instrument design?

RM: No. I just sat endlessly with the instrument on my lap and thought, well, there must be a way to make it play easier than this. That's all. Where would one take a course? You'd have to invent it. I know no one else who puts all the ideas I've got into horns. I've got very definite views on what's going to be good and what isn't going to be good. And despite all the fine designs there are around, every single one of them has something which to me is reducing its efficiency, and I think I know what it is. I can recognize it: wouldn't have that, wouldn't do it that way—otherwise, excellent. I've managed to put most of my ideas into the horns we make; I've still got a whole lot of things we haven't done yet.

CW: How many horns does Paxman make?

RM: Not very many. I suppose in a year not more than 300, perhaps 280 or 290. And that would include quite a fair number of Wagner tubas. But our production isn't great. We don't have a large work force. The whole firm, including people who run the retail shop and the office and everything, consists of about eighteen or nineteen of us.

CW: When I was in the shop I was surprised that several employees got horns off the wall and we soon had a sextet playing.

RM: Yes I know. They do that. Most of them play, in varying degree. Bob Paxman decided to teach himself—he's a clarinet player originally—and he built himself a horn. Richard, the younger fellow who's with us now in Illinois, is a very useful low player. Nice, nice low player. And yes, they enjoy playing.

CW: Besides making horns, what are your hobbies?

RM: I don't have any, I don't think. I live in the middle of London and I spend all my time trying to get to and from work. I think horns all day long, all night; always something to do.

CW: What direction do you think the horn is going?

RM: Alexander asked me this very question last night. He said, "Where are we going? Do people see any point in developing the triple horns, the descant horns—what do you think?" I said that I think people keep coming back to the basic F and Bb double horn in a medium-size bore. I think we must continue also to make good descant horns. The other evening we heard Chuck Kavalovski playing the Schubert song, and no one would believe that he played that on a Bb/Bb-soprano double descant. And they said, "But it sounded lovely, it didn't sound pipy and trumpety," and I said, "No, but that's because he's a wonderful player and he's playing a very good instrument." A descant horn doesn't have to sound pipy and trumpety. I hope we will always continue to be making these slightly way-out horns, but my study is to get the conventional old horns—the old F and Bb regular double—just as good as possible. Parallel with that are the horns for playing classical repertoire—authentic performance, which is the great thing in Europe these days. In other words, no valves, all on hand horns, all with crooks—everything from C alto for the early Haydn symphonies right down to Bb basso for the late Haydn, Mozart, Beethoven. And the whole lot played on hand horn. So we seem to be going back and giving a lot of attention to developing ideas which aren't new. I've pioneered a lot of new instruments too; the triple horns in different keys, double descants...the Wagner tuba we've got fairly good now, only in a double version; we don't make a single Wagner tuba like most of the German makers do—single Bb's and single F's. We like to make four identical horns and let the guys use them just like their double horns, in other words, three valves and a thumb. But now, having brought those to a certain point I think we can leave them, keep making them just as they are, more or less, and go back and see what we can do about really nice F and Bb double horns, in quantity.

CW: I have finished my questions. Would you like to add anything?

RM: No, I can't think of anything else. I live to come to these workshops. I look forward a great deal to June every year because somewhere there'll be the IHS Workshop. I would rather it was in the States because it's a little bit easier for me to go to Europe; I can get to Europe anytime if I wish to, but here's the big opportunity for me to be in a part of the world which I would otherwise not be going to. Then there's Bloomington again next year. You were at Bloomington three years ago?

CW: No, this is my first one.

RM: (incredulously) Really? You plan to come to some more?

CW: I hope so.

RM: Good.

CW: Thank you very much for your time.

RM: Not at all!





## HORN PLAYERS GUIDE TO WORK IN MEXICO CITY AND TOLUCA

*By James Baker*

### The Scene:

There are 5 full time orchestras in Mexico City and its neighbor to the West, Toluca. The oldest and probably most stable is the National Symphony.

The National Symphony is the orchestra which plays at Bellas Artes, the national palace of culture. It is fairly nationalistic in its hiring practices, though auditions are usually fair. This is to say that the National prefers Mexicans in its orchestra, but allows a certain percentage of foreigners to fill openings as they occur. There are three Americans currently in their horn section, the two co-principals and the assistant.

The Opera Orchestra is also headquartered at Bellas Artes, and performs mostly opera and ballet. This orchestra also has few foreigners, mostly brass and wind players. The first horn player there is an American. Notable is the fact that Eduardo Mata has recently taken over as the head of the National Opera.

The UNAM is a professional orchestra affiliated with the National University. They are the lowest paid orchestra in Mexico City, but play in the best facility in the City. There is a quota of foreigners which they are allowed to hire, then no more. Three of the horn players are Americans.

The D.F. Orchestra (Orquesta Filarmonica de la Ciudad de Mexico) is the youngest orchestra in Mexico. At times it has been the best, though it has had its share of recent problems and has thus declined somewhat. There is no real quota system here, and there is less delay in being put onto the payroll here than elsewhere. Rehearsals are long and the conductor maniacal. Four of the five horn players are Americans.

Toluca is the capitol of the State of Mexico and the home of the Orchestra of the State of Mexico. This orchestra has a tradition of hiring Americans, though there is a recent move to hire more Mexicans. Still, all five horn players are American, as are many of the wind players. There is great change here as elsewhere in the orchestras of Mexico, but perhaps ultimately this is the best situation in the area.

There are several other professional orchestras in Mexico. One of the best is in Jalapa, the capitol of the State of Veracruz. There are also two in the city of Guadalajara.

### Pay:

To get right to the point, don't expect to make lots of dollars playing in Mexico. Those days are over for now. Mexico is in the midst of many economic woes, thus inflation is high and the monetary exchange is not kind to the lowly peso. Salaries range from about \$50,000 pesos/per month to about \$80,000 pesos/per month, depending on the orchestra and the position. This translates to a range of under \$300/per month to slightly over \$400/per month.

However, these salaries allow a fairly comfortable life style in Mexico. Again, the days of a free-spending existence in Mexico are over, but you won't starve either.

### The Cons:

Besides the pay, there are a few other things you should know. Rehearsals are longer than in orchestras in the States and other working conditions are different as well. Depending on the orchestra, rehearsals are from three to four hours long and the work week can be from an average of seven services/per week to nine or ten. There are really no such things as unions or orchestra committees. Contracts exist, but are only loosely binding in most cases.

The lifestyle is considerably different than in the States. This is, after all, a foreign country. Don't expect the conveniences of home.

The economy is in constant change. Inflation is from 75% to 150% annually depending on whose statistics you use. The Mexican government is trying to get a



handle on the situation, but miracles won't happen overnight.

#### The Pros:

The arts in Mexico are, despite the overall tentativeness of many other things, alive and well. What other country would still be supporting the music scene as it exists here in spite of all the other problems?

The orchestras of Mexico emphasize primarily the standard basic repertoire. This means an opportunity to rehearse and perform the standard repertoire, as well as a fair number of Mexican compositions. Programs usually change every week, thus the routine is what you expect in the States or elsewhere. The opportunity for first hand learning and experience is great.

The Mexican orchestras are almost all full time 52-week jobs. There are normally four weeks of paid vacation, plus various other periods of time off within the year. Also, you can expect a bonus of one month's pay along with the paid vacation. Some of the orchestras offer varying health services, though not quite the Blue Cross services of many of the state-side orchestras.

The quality of music-making varies from orchestra to orchestra, but is generally better than you can expect from a university or community orchestra experience. Often it equals or exceeds what you find in the lesser of the "major orchestras" in the States.

The experience of living in Mexico can be vastly rewarding in terms of the differences you can experience.. These are colorful and varied cultures, and can be enjoyed by those of an adventurous or curious nature. The living is easy, the food is great, and the physical surroundings are both overwhelming and spectacular.

*(Submitted to The Horn Call by Anthony Brittin, Horn Professor, Texas Tech University.)*



## I.

The article entitled "The Finke Triple Horn—A Review," which appeared in the April, 1984 edition of *The Horn Call* did a disservice to both its readers and advertisers and should not be allowed to stand unchallenged. I hope this rebuttal will supply some needed balance.

The article is not a review at all but rather a piece of puffery, two and a half pages of advertising copy for Mr. Finke, much of it obviously regurgitated from his literature. The piece was apparently printed just as it was submitted, and its position in the magazine on a page facing a full page ad for the instrument it purports to critique is startling.

The biographical note about Ms. Kleucker doesn't give any indication of her qualifications to pronounce Mr. Finke's design "scientifically correct." Is she a scientist? What about her remarks about the positioning of the valves and the "unnecessary bends" in the horns of Finke's competitors? I take it that neither she nor Mr. Finke count the piston change valve as a valve when stating that "it was possible to place all the valves in a straight line." Does she know what effect the shape of the tubes has on the horn? Her remarks establishing the fact that she didn't recognize the piston change valve and her admission that she played a horn that was built sharp with a mouthpiece extender because she didn't know she could have the tuning slide lengthened don't go very far in substantiating her credentials as a critic of horn design.

The most disturbing parts of Ms. Kleucker's article are her remarks about valves. She both displays her ignorance of the subject and slanders Paxman, the major manufacturer of triple horns. What does she mean when she says that Paxman valves "were alternately sworn at and coddled?" The virtually ubiquitous presence of Paxman horns in the world's major orchestras and the evidently satisfactory performance of Paxman valves in the hands of players such as Dale Clevenger, Charles Kavalovski, and Frank Lloyd suggest to me that the Paxman valves are adequate. If by coddling the valves Ms. Kleucker means you have to oil them, I say coddle away! In fact, Finke valves have been a trouble spot since the horns were introduced. The fiberglass rotors now in use are the second generation, the original plastic rotors being found unsatisfactory. Other manufacturers (Alexander, Lewis) have abandoned non-metallic rotors because they were so troublesome. Has Ms. Kleucker ever heard of coefficients of expansion?

Ms. Kleucker states that Finke valves are "very durable and do not require lubrication of any kind (!)." How long has she had her horn? Since she is speaking about fiberglass rotors it can't have been long. What about the rest of the inside of the instrument? Has Mr. Finke found a way to protect the oil-less interior of his instrument from the corrosive effects of the breath? Has Ms. Kleucker ever seen what corrosion does to the inside of a valve casing? Has she ever noticed how much cleaner the mouthpiece stays if you pour some oil into it when you oil your valves? What if you do oil the fiberglass rotors? Do they absorb oil, swell up, and bind like the plastic ones did?

Ms. Kleucker doesn't say much about the design of the valves except to mention that they have ball bearings. One wonders if the purpose of these is to maximize the wear caused by the sawing motion of the linkage. She also fails to note that the rotors and casings are cylindrical rather than tapered, a design that, given normal wear, will eventually result in a valve casing wider at the bottom than the top; an interesting problem for the rebuilder.

As a hornist, a repairman, a retailer, a *Horn Call* advertiser, and an enthusiast I look forward to the *Horn Call* and the letters, articles, news notes, and reviews it contains. I think however, the editor owes it to the readers to use his red pencil a little more vigorously to make sure that the information printed is objective and useful as

well as entertaining. If Ms. Kleucker wants to write a letter in which she raves about her Finke horn, that's great, but it should not be presented as a review and she should especially not be allowed to gratuitously slander other manufacturer's products. We have been Paxman agents for several years and have been thoroughly impressed by both the musical and mechanical qualities of their instruments. I feel that a response and explanation in the *Horn Call* are called for.

Robert Osmun

## II.

I was surprised to read a review of the type you printed written by a Ms. Malinda Kleucker regarding the Finke Triple Horn fortuitously following a full page ad for Finke horns. Your reviewers of music, records and contests are recognized in their fields but I have never heard of Ms. Kleucker and doubt very much her expertise that would qualify her to comment on the qualities of an instrument other than how it plays for her. In particular, her remarks about the Alexander and Paxman valves were uncalled for because we have rebuilt thousands of these valves since 1949 and in our opinion, if they have made a living for horn players throughout the world over a span of many years, what is there to complain about? I played a superb Alexander in the Baltimore Symphony along with at times, 5 others, for 26 years without valve troubles. I know there have been problems with plastic valves but their use has been discontinued by the few makers that have tried them, other than Mr. Finke.

Rather than publishing articles like Ms. Kleucker's I would suggest that you consider asking someone either in design, manufacturing, or repairing who is qualified to present an objective or knowledgeable review of the French horn.

Please, we have had enough cute articles. On our bulletin board is a brochure from the IHS. One sentence reads "Thus, in June of 1970 the International Horn Society was founded on the sincere desire 'to establish contact among horn players of the world for the exchange and publication of ideas and research into all fields pertaining to the horn'." I think we have strayed from this purpose with questionable articles such as Ms. Kleucker's. Let's go back to being serious.

Walter Lawson

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Each issue of *The Horn Call* contains a disclaimer stating that the opinions expressed by authors are not necessarily those of the Advisory Council or of the editorial staff of *The Horn Call*. An additional disclaimer was published in Volume XIV, No. 2 stating that publication of a review does not constitute support or endorsement of a product by *The Horn Call* staff or the Advisory Council.

*The Horn Call* is an open forum for and in behalf of the membership of the International Horn Society. It is open for discussion, advocacy, and to debate. Our policy is that attributed to the eminent Voltaire: "I disapprove of what you say, but I will defend to the death your right to say it."

Paul Mansur, Editor



## AFTERBEATS

### SPECIAL ANNOUNCEMENT

Locally-renowned horn artiste, Fyllis Pharkas, is once again available for master classes, guest recitals, and dinner parties.

Who is Fyllis Pharkas, you ask?

Ms. Pharkas is certainly one of America's least famous, most unknown players of the horn. She has played in America's most important cities, notably White Sulphur Springs, West Virginia. She has also been heard in Europe, but only on clear nights with a prevailing easterly wind.

Fyllis Pharkas has been rejected from the most important orchestras on this continent. She has not even been allowed to audition for the Emerson, Lake & Palmer Tour of 1977, the Phoenix Symphony, or the Salvation Army Band. These are important rejections that add an air of authority to Ms. Pharkas' master classes on auditioning and resume-preparation.

With her accompanist, the notorious Carita, (don't you just *love* those people with just one name?), Ms. Pharkas has recitalized extensively; in fact, she usually plays long past the time that the audience has left the hall. Her available repertoire is extensive, due, in part, to brash spending habits in her early years.

Ms. Pharkas is available for recitals, master classes and appearances with symphony orchestra (featuring the Reader's Digest Condensed Version of the Strauss First). For further details, contact her management:

Margaret Gage & Associates  
233 Morris SE  
Grand Rapids, MI 49503  
616/454-4756

### WHAT OTHERS HAVE SAID ABOUT FYLLIS PHARKAS:

Philip F. Farkas: "Exemplary audition instruction!"

Dahlia Clevenger (Las Vegas's highest horn player): "My, my, my...I've never heard anything like it!"

### A BRIEF BUT SCHOLARLY HISTORY OF THE HORN

by Fyllis Pharkas

Cavemen were the first to utilize the horn (animal, that is). After they killed the wild beasts, they would yank off the horns and give them a toot. It was apparently some sort of ceremonial gesture.

It was a short grunt from the wilds to the English hunt, where riders decked out in rather prissy regalia hunted poor, defenseless foxes. The horns were sounded to signify that a fox had been outfoxed. This was the precursor of the football game/blood lust/marching band concept.

Some English huntsmen, tired of the day-in, day-out fuss of dressing to kill, decided to leave the foxes out of the whole thing and just sit around and honk indoors. They soon discovered that the horn was at a bit of a loss when it came to tunes requiring more than leaps and hops, so they invited friends with other musical instruments to come over and join in. Hence was born chamber music.

There was an occasional person who desperately wanted to play music but was totally talentless. In order to include these poor unfortunates, they were made the conductors. Sadly, no one could foresee the aesthetic damage that could be done

with an apparently harmless stick. And thus orchestras and labor unions were born. Things haven't changed much since then. The only quantifiably difference between now and then is that the people who dress up prissy are called the audience, and there's no killing to be made, (especially at the box office).

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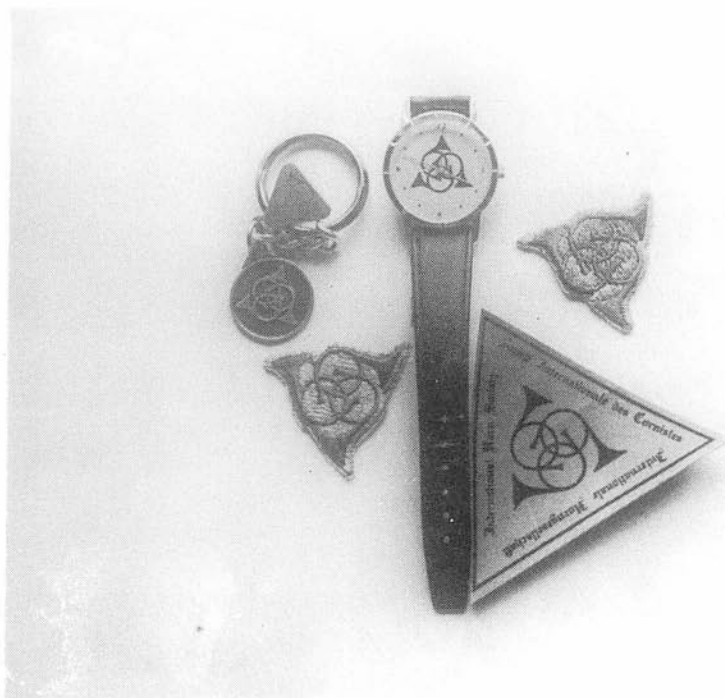
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