

The Horn Call



journal of the

International Horn Society

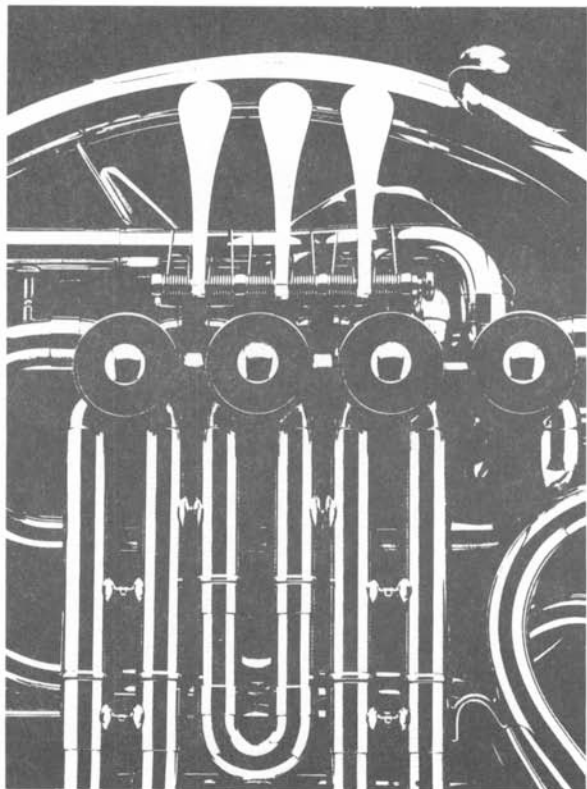
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April, 1985

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The Horn Call

April, 1985

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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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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.

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Die Redaktion interessiert sich auch für Fotos aus unserem Tätigkeitsbereich. Bei Veröffentlichung wird der Name des Fotografen genannt. Auf Wunsch geben wir eingesandte Fotos zurück.

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

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

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

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

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

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

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au photographe sera mentionné et le cliché retourné à l'expéditeur, sur demande.

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

LETTERS TO THE EDITOR

The Willie Ruff article in the *New Yorker* magazine mentioned by Christopher Leuba in the recording section, was part of a book *Willie & Dwikey — An American Profile* by William Zinzer. The book did not answer the particular questions Mr. Leuba raised about the recording in St. Mark's but did go into more detail than the article. At one point when Mr. Ruff was unable to obtain permission to play at the cathedral he visited Igor Stravinsky's grave site in Venice and played for him.

Sincerely,
Vicki Rieser
1712 Kenilworth
Brentwood, MO 63144

P.S. Have been suitably impressed with the quality magazine you put out. I have only joined this past summer.

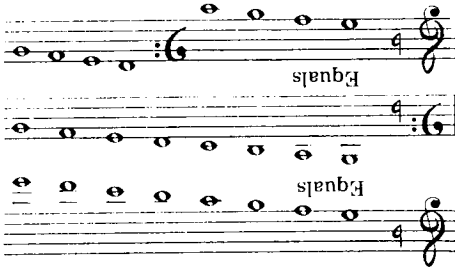
Just about a year ago I learned of *The Horn Call* from Robert King's catalog. Wrote to you for a sample copy and you returned my buck, suggesting that I invest fifteen with Ruth Hokanson. Which I did, plus fifteen more in June, for just about the best investment I've ever made!

I work with a monthly journal, *The Freeman*, and I suspect that few of our

Even under ideal conditions horn play-

part to locate the tonality. signature, the player must analyze the accidentals are used instead of a key upper partials of the horn. When ac- gto to locate their pitches in the jungle- knowingly or unknowingly, use solfege- line of music. Most horn players, either remember the key signature across the implying that the player cannot abolished. The practice is demeaning, throughout a composition should also be tal instead of a key signature- Second, the practice of using acciden- ledger lines for low register notes.

The practice of locating the notes in the bass clef an octave lower than the above is inconsistent and requires confusing



consistent is: eliminated. The only practice that is ment of notes in the bass clef should be abolished. First the out-moded place- two more practices which I feel should be abolished. While I am complaining, let me list performance in any way.

transposition improves the quality of doubt that anyone will argue that peded by unnecessary transpositions. I the horn player should not be further im- to stay. However, the difficult task of As stated earlier, transposition is here

E flat. Mozart duets was found to be for horn in when a recently published tape of the horn in E flat. The crowning blow came but the *Concerto No. 2* is published for *Concerto No. 1* is available for horn in F, selection for horn in E. The R. Strauss publication of "old favorites" contains a and recent publications still include in transposition. Unfortunately, modern tion should be exercises to develop skill keys seems outmoded. The only excep-

publication of parts for horns in other Now that the F horn is standard, modern horn was required.

original parts to accommodate the strument, transposition from the valve horn was standardized as an F in- or in a closely related key. When the horn part in the key of the composition the valveless horn, composers wrote the life for the horn player. In the days of Transposition is and has been a way of

Editor, *The Horn Call*

41/31/43 49 92
Switzerland

CH-3006 Bern
Schoenbergweg 3
Denise Streit-Mosier
Sincerely,

cooperation! you a questionnaire. Thank you for your and addresses, and I'll promptly send experience. Please send me your names from any women horn players with this pregnancy. I would appreciate hearing For a study of brass playing during

Edmund A. Opitz
Cordially,

Meanwhile, thanks and best wishes. you had in Vienna. One of these days! have heard and met him in the quartet Gunther Opitz in Leipzig. Wish I might I'm pleased to know of my namesake, you for getting the show on the road. learning a lot. And I'm much indebted to Bought The Brass Anthology and am ciant Schmidt exquisitely restored. shabby and got it laquered. Had my an- ed that my ten year old Holton looked 1984 was The Year of the Horn. Decid- almost.

it. But I enjoy, and that's enough, allows me only 30-40 minutes a day with unrequited love, as my busy routine I'm in love with the horn, but it's an- cluding every word in every ad! Call — devour it from cover to cover, in- readers do what I do with your *Horn*

ing is no picnic. To ease the stress, unnecessary constraints should be eliminated. So come on, composers, arrangers, editors and publishers, give us a break.

Sincerely,
Hamilton M. High, Jr.



Horn Quartet of the Radio Symphony Orchestra of Leipzig with hornists and students in Tallinn, USSR. Photo taken before the memorial tablet honoring Prof. Jaan Tamm, horn professor and first director of the Tallinn Conservatory of Estonia. Left to right: L. Muldre, U. Uusmaa, U. Uustalu, A. Lend, S. Gizuki, K. Kiik, W. Markus, S. Ainomae, D. Reinhardt, G. Opitz.

During their tour of the USSR the Symphony Orchestra of Radio Leipzig played two concerts in Estonia: Oct. 14 in Tallinn and Oct. 15 in Tartu. As the hornists in Tallinn were already acquainted with our German colleagues from a previous visit in 1978, we suggested a little meeting with their famed horn quartet. Despite a tight schedule, the *Leipziger Hornquartet* played for the students and players of Tallinn at 10:00 on Oct. 15. It should be observed that the performance was in the quarters where Jaan Tamm lived until his death in 1933. The site is now the Museum of Theatre and Music. Tamm was horn professor and the first Director of the Tallinn Conservatory and Hochschule.

Mrs. Helga Kuschmitz, producer of

the Leipzig orchestra, spoke to the audience about the activities of the quartet. They then played works by G. Reiche, J. H. Schein, W. A. Mozart, A. Bruckner and some German folk songs. After the concert Mr. Opitz answered questions from students regarding music education and horn traditions in Germany and particularly in Leipzig.

With very best regards,
Sincerely,
Uve Uustalu
Oismae tee 115-8
Tallinn 200035
USSR

Nach langer Zeit möchte ich mich wieder einmal melden. Es geht uns gut und wir haben viel zu tun, mit dem Quartett. Nach dem 2. Internat. Blechbläser-Symposium in Barcs (Ungarn), wo wir mit den Wiener Kollegen viel Freude hatten und sehr schön musizierten, waren wir auf Konzerttournee mit dem grossen Sinfonieorchester in der UdSSR. In Tallinn haben wir mit den Freunden ein gutes Zusammentreffen gehabt und ein kleines Konzert mit dem Quartett im Museum für Musik und Theater vor Studenten und Lehrern gegeben. Prof Uwe Uustalu war der Gastgeber.

Am Samstag, den 10.11. waren wir im Dom zu Magdeburg mit einem sehr schönen Programm (es liegt bei). Es war ein voller Erfolg und wir waren in guter Form.

Dieses Programm und andere, ähnliche, spielen wir fast jeden Monat einmal in den verschiedenen Städten. Es hält uns fit.

Ich hoffe es geht Ihnen gut, sie befinden sich bei bester Gesundheit. Ich wünsche alles Gute, immer very good Embouchure!

Herzliche Grüsse,
auch von meinen Kollegen,
Sincerely yours,
Günther Opitz
DDR-7010 Leipzig
Liviatr. 7

Dear Professor Mansur,

Each time I have, together with my wife, to read the *Horn Call* completely (while translating it into German), I become professionally angry because of the item "Leserbrief" on page 5, the intended-to-be-German version of "Editor's note." Though all the words are doubtless German, the text itself consists only of errors in grammar and style.

Therefore I would like to recommend the substitution of this paragraph by the correct version we use in the German edition of the *Horn Call*, thus emphasizing the international character of our society.

Sincerely Yours
Peter Wolf

P.S. The substitution of *ä*, *ö*, and *ü* by *ae*, *oe*, and *ue* is often used by not German speaking (and writing) people, but nevertheless it is not correct; to write *ss* instead of *ß* is widely accepted because of the lack of the letter.

NOTE: The old text has been replaced by Wolf's revision.



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"When you can touch people and feel them respond, it makes all the hours of practice worth it."

The Chicago Brass Quintet was formed over 20 years ago. This immensely talented quintet today consists of Ross Beacraft and Brad Boehm on trumpet, Jonathan Boen on french horn, Robert Bauchens on tuba and Jim Mattern, the group's founder on trombone.

Back in 1962, though, the group's beginning didn't start out on much of a high note. Recalls Jim Mattern, "I believe when we started out, the appeal of the Chicago Brass Quintet was too narrow. The music was too predictable, not interesting enough. Consequently, we missed a lot of audiences that we should have been reaching. A situation that was as unsatisfying for us as for them. Because, in essence, music is communication, communication between performer and audience. When you can reach people and feel them respond, it's wonderful, it makes all the hours of practice worth it."

So the Chicago Brass Quintet changed. They began to put much more variety into their programs.

According to Ross Beacraft, the response was almost immediate. "Our audiences became much more enthusiastic and energized. It was exciting because as performers you feed off the energy of the audience."

And, for the Chicago Brass



Chicago Brass Quintet

Quintet, part of that giving involves not just sharing their music but sharing their thoughts.

Jonathan Boen: "Talking to the audience develops a special relationship. It helps people see us not just as performers but as people. Hopefully they walk away knowing a lot more about our music and our instruments than they ever did before."

"One question in concert and at clinics that always seems to come up," remarks Brad Boehm, "is why we all use Yamaha instruments. For me, the answer revolves around three words: response, intonation and sound. Yamaha brass instruments have all three."

Ross Beacraft plays a Yamaha

trumpet because it "has the best intonation of any trumpet that I've ever played. Furthermore," says Beacraft, "as for response and sound quality, my new 'C' is unsurpassed."

Robert Bauchens feels that good intonation and sound quality are present throughout the entire line of Yamaha background brass instruments. And he makes a special point of saying how nice it is not having to compensate for inconsistencies in the instruments. "Because of their consistently superior response, when you play Yamaha background brass," states Bauchens, "you can just concentrate on

making the music as expressive as possible. And in so doing, touch your audience in ways you may have never touched them before."

"It really can be thrilling," says Ross Beacraft. "I mean when we're out on that stage and the audience is really with us every step of the way. At times like that, there is a bond between performer and audience unlike anything else you could ever experience. It's hard to explain, but it's wonderful to be a part of it."

For more information about the complete line of Yamaha brass, visit your authorized Yamaha dealer or write to Yamaha Musical Products, 3050 Breton Road, S.E., P.O. Box 7271, Grand Rapids, MI 49510.



RESPONSES TO COGHILL'S ARTICLE ON ARCADY YEGUDKIN

Survival Of The Fittest

Julian Christopher Leuba

Eugene T. Coghill, in his recollections of the Teaching of Arkady Yegudkin elicited from our Editor, Dr. Paul Mansur a request for other perspectives (*THC*, October 1984).

I was not a student of Yegudkin; although I lived rather close by, I was only barely aware of the name: this speaks to the isolation in which we lived, prior to the so-called information revolution.

My thoughts are directed towards an examination of the fundamental changes which have occurred in teaching during my lifetime. When I began in the mid 1940s, it is my impression that most Horn teachers taught in the same manner which had existed since the Guilds of the 1600s...what I typify as the "survival method." Those who succeeded were, indeed, "survivors," a point of view which pertains at times even today.

In my own case, until encountering Philip Farkas, I experienced total discouragement from every teacher...i.e., I was diagnosed (once in writing) as "hopeless" or worse. If I couldn't place my lips exactly as the teacher did, then there was no possibility whatsoever for success. None of many teachers, Farkas excepted, were aware of an undefinable flame which burned within, and is perhaps the most important element in survival. Later, work with Aubrey Brain in London followed up on Farkas' encouragement, though the emphasis was primarily musical, with little help directed towards the "technical," or *how* one plays the instrument. To this day, I am grateful to these two Artists who allowed me to develop, without insisting on a dogmatic approach which they had inherited from the Middle Ages.

From the 1600s to and through my generation, I believe that the direction of the teacher lay only in producing a successor, and no more. This was, I speculate, a legacy of the Guild system. We see similar situations today, in certain closely controlled labor union memberships, where it is virtually impossible to acquire a "card" unless one is born into a family already possessing a membership.

These survivalist teachers followed methods which were inherently inefficient, and which automatically destroyed the unfit; Darwinian "survival of the fittest" enabled a few sturdy souls to survive *any* teaching: these were the "giants" of previous eras.

As these "giants" were successful, how could they doubt that the methods by which they had learned the instrument were the "true way?" Obviously they had learned the true way; otherwise, how could they have succeeded? Students, seeking these superb performers, were in turn taught by methods which were inherently destined to wipe most of them out.

These factors which may have brought an end to this seemingly eternal cycle are

- 1) the democratisation of public education, which has undoubtedly allowed a maverick, here or there, to find a niche where new ideas might be promulgated.
- 2) the advent of Workshops and Conferences, such as our annual IHS Workshops, where hundreds of aspiring players can see/hear/experience what really works, regardless of age-old prejudices and misconceptions.
- 3) the "information explosion," abetted by economical international travel and a variety of media tools: journals, recordings, television documentation, etc.

No longer do students accept dogma, just because "it's always been that way."

As a member of IHS, I was embarrassed by the manner in which the adverse commentary regarding Arkady Yegudkin was presented on the pages of our Journal: at worst, he was a product of his times; can any of us claim better?

Since I, too, was a pupil of Mr. Yegudkin and laughed until I had tears in my eyes at the anecdotes of Mr. Coghill, I still feel I would like to relate another side to one of the most colorful characters I have ever met. I studied with Mr. Yegudkin in the early 1930's, just after Mr. Hoss had left Eastman. Replacing such a fine gentleman and scholar as Mr. Hoss was very difficult for a man of different culture, background and nationality.

When having a lesson, I, too, felt the complete need to agree with all of his concepts; or why was I here? He certainly knew more than I about the Horn.

As the Horn section in the Philharmonic comes to mind, it was Mr. Yegudkin, Mr. Bradley, Mr. Clerks and Mr. Matz. (If I have incorrectly spelled their names, please excuse it, as it was more than fifty years ago.) Three of those Horn players in the section had been students of Mr. Hoss, who was such a polished and smooth Horn player. The 2nd, 3rd and 4th were fine and successful Horn players also. I asked Huntington Burdick why so much antagonism was being expressed toward Mr. Yegudkin. His explanation was all had become used to Mr. Hoss, who was such a fine and polished gentleman, with a completely different style, tone and schooling. It was difficult to appreciate Mr. Yegudkin's vibrato and attack.

One night when the Orchestra opened the concert with *Der Freischutz*, I vividly remember the entrance of the 3rd and 4th Horns being good, but when the 1st and 2nd came in, the Orchestra came down to a whisper, seeming to all be listening with complete concentration to what Mr. Yegudkin would do. He pinged the upper G ever so softly, but perfectly in tune and with beautiful resonance. The next day I complimented him and he immediately turned the conversation towards the other three Horns as having played so well. There certainly was no animosity at that early time when the four of them had something to play.

Mr. Yegudkin often referred to others in school as shining examples of students who had or soon would arrive—"earn a piece of brote und butter," Gene Music, Huntington Burdick and Phil Marten being the examples.

When Mr. Yegudkin first came to Eastman, his dress was European, using a string to hold up his pants, with his underwear always showing, which looked as if it had been made by his adoring wife. Mrs. Yegudkin was truly an adoring lady and quite erect at that time, her features fine and probably a beautiful lady in her youth. He constantly lectured me to not be thinking about "dem women." The time would come when I would be a fine Horn player in some pit for a great ballet, and the prima ballerina would hear my fine Horn playing and search me out. It never happened quite that way, and while I played many pit jobs for ballets, the ballerinas were never that hard up.

It is very true he had a system all his own and it worked beautifully for him; embouchure and mouthpiece setting, "dem diaphragm," new beginnings, long tones, and praction with "caution." I always thought he meant with concentration, but with his language barrier he had great difficulties with English.

Once when Rockny came to Rochester with a very fine orchestra, I asked Henry Whitehead, who was the first Horn, who he studied with. He told me Mr. Horner in Curtis. I asked Mr. Yegudkin at my next lesson what he thought of my possibly trying for a scholarship at Curtis and he told me Mr. Horner was a very fine and wonderful teacher, the best. He was all for my going to Philadelphia and trying out. I was accepted by the skin of my "teets." There were some very advanced Horn students in the class, whom I met later—Harry and Jack Berv, Sunie Johnson, Teddy Seder and Til DePalma to name a few. All I seemed to know after the audition was "attack." Mr. Horner wanted to know about tone, intonation, phrasing, style and hand position.

After coming back to Eastman, being so naive, little did I suspect I had done anything out of the way. Any number of other students had done the same thing, as the traffic then was from Eastman to Curtis.



When Mr. Yegudkin saw me, I soon realized I wasn't any super star, as Dr. Hanson had called him into the office and read to him the riot act. Mr. Yegudkin accused me of taking advantage of his lack of understanding of our language, and our American ethics. Thanks to a great teacher and gentleman, Mr. Remington, they went together into Dr. Hanson's office, calmed him down and would not agree to my expulsion from school. If that was my idea of how to better myself, I had a right to try and get a scholarship for study with Mr. Horner, was their argument.

After going to Philadelphia the next year, I had a chance to ask Mr. Horner if Mr. Stokowski had ever sent a telegram to Mr. Yegudkin to come and play in Philadelphia. He informed me that was not the way they picked Horn players and he would certainly know about it if it had been done. Arthur Berv was first Horn of Philadelphia at that time and doing a very fine job, and stayed there until Toscanini hired all three of the Bervs to play in the N.B.C. Symphony.

I will not comment about Mr. Reiner having such a low regard for Mr. Yegudkin other than to say when I entered Curtis, of the new students who had been accepted, I was the only first year student from the Horn class to be accepted into the School Orchestra and Mr. Reiner knew I had come from Eastman. I believe Mr. Reiner to be the finest conductor I have ever played under. When later playing an audition in Pittsburgh, he said he needed a low Horn player and I was a high Horn player, which was correct, and he added there were only three first Horn players in the United States and I wasn't one of them. I asked him who they were and he named Mason Jones, Wendell Hoss and Bruno Jaenicke. I am inclined to believe Mr. Reiner was given to exaggeration on rare occasions.

Mr. Yegudkin was a very different type of man than I had ever met! For one thing, he was a born entertainer. When he sat in the hall at Eastman, and if there were space around him, students would gather and listen. His stories were fascinating and gradually enlarged, always included with sly and subtle humor and many times gestulations with his arms. As for the nickname "General," he was not called that at first. After the war stories became part of his repertoire, someone did nickname him, not so much in derision I believe, but rather in affection. When I was there, I never thought it to be a derisive term.

Only after a number of years did I ever learn of other situations. I was appalled at some of the stories and sly remarks concerning the man, which had been developed. However, about his morals and night life, I would like to ask one question, "Were you there and did you see him visit a house of ill repute, and did you see his faithful wife just wait for him?"

I know I would not have had some fifty plus years of enjoyable professional playing and be still at it, had I not had the great experience and benefit of his teaching. We are not all talents, such as Mason Jones, Jimmy Chambers, Chuck Kavalovski, Phillip Farkas, Bill Lane, Barry Tuckwell, and Philip Myers, to name only a few. However, I feel forever grateful to Mr. Yegudkin and Mr. Horner for taking a nominal talent and being so patient and understanding and doing the best they could. Mr. Yegudkin came from a different country, with a language and culture entirely different from ours.

I salute Arcady Yegudkin, the "General." He truly was.

MORE REGARDING HORN REVIEWS

Response From A Holton Technician

I would like to comment on the following statement made in a recent review of the Finke triple horn:

"...I found that it was very hard to find anything except large bore, factory horns and only doubles; no triple or double descants."

American double horns are basically one bore size — .468". The bore size of a brass instrument is determined by measuring the inside diameter of the cylindrical tubing. There is, however, a difference in bell throat, main branch and mouthpipe tapers that determine whether or not a horn is considered small or large.

The size of a horn is also misleading in that, at least at Holton, the main branch on a large bell horn is actually smaller than the main branch on a small bell horn. When speaking in terms of large or small bore horns, it is perhaps better to refer to a horn as having a large throat or small throat bell. For instance, a "small bore" Alexander has a larger bore (.471") than a "large bore" Conn 8-D (.468") through the cylindrical tubing.

American manufacturers offer a myriad selection of small bell horns as well as large bell horns. The Holton Company, for example, offers six small bell models and eight large bell models.

I would also like to make note that there is a double descant horn available from an American Manufacturer — the Holton H200 has been available since 1978.

Sincerely,
Wes Hatch
Tester/Quality Control
Frank Holton & Company

Response From A College Teacher

Enclosed is a revised version of my manuscript reviewing the Holton Des-

cant. I'm still trying to obtain better photographs.

Thank you for agreeing to publish this material, even though, as you pointed out, there was negative comment about the Kleucker review of the Finke Triple Horn.

A central point in this debate is what entitles a person to be an "expert" and express views about a product. Also at issue is the question, "Should *The Horn Call* continue to publish this type of information?"

To the first I say: If a player has what can be considered "reasonable" education, training, and playing experience, they are entitled to their honest opinions. After all, many fine players who, lacking the desire, temperament, ability, or opportunity to play in a major orchestra, still contribute greatly to the musical life of their communities. They also unify our brother and sisterhood of horn playing.

In the October, 1984 issue of *The Horn Call* famed Paxman designer Richard Merewether, in response to a question about his training in instrument design, said, "No, I just sat endlessly with the instrument on my lap and thought..." He went on to say, "Where would one take a course? You'd have to invent it." So, I feel, nothing more need be said about the "formal" training of experts. Most will agree that Merewether has stimulated, and probably changed forever, Horn design and manufacture. Yet, by some people's standards, he would not be considered qualified.

In response to the second question, there are thousands of Horn players who have never heard of, will never see, touch, or play a Finke, Geyer, Lawson, Lewis, Schmidt, or other of the more limited makes of Horns. Perhaps Horn reviews are needed, not only to inform, but also to serve as a "watchdog" on the industry. They should, of course, be handled in as professional and unbiased manner as possible.

I hope the enclosed will in some small way, expand the reader's knowledge of, and love affair with, the Horn.

Wilbert K. Kimple

Response From An Amateur

Dear Mr. Mansur:

May an outsider butt in to the squabble over the appropriateness of printing a review of the Finke triple horn in your journal? I have been an amateur player of horn and other wind instruments off and on for 52 years and consider myself a thorough-going wind instrument junkie. As such I was fascinated by Ms. Kleucker's article on the Finke horn, even though I recognize that in horns, as in all phases of art, *de gustibus non est disputandum*. Most of us will never make it to the Finke factory (or any other foreign factory) to try out the stock on hand; so when we can do it vicariously through the good offices of the *Horn Call* and its communicants we are clearly ahead of the game.

I'm not surprised that Osmun and Lawson were quick to defend what they see as their interests, but instead of knocking the lady as an incompetent, they should have asked for equal time. I'd love to know what the hell it is that Lawson does up there in Boonsboro that causes horn players all over the world to go panting after his services. Osmun's letter suggests that he would regard an article on Lawson's (or anybody else's) work as puffery and somehow unethical. I don't agree. For most of us interested in the technical aspects of brass instruments, such an article would be a terrific read. Who else has had the kind of experience he's had?

I hope you don't let the initial reaction to the Kleucker article discourage you from printing more about the strengths and weaknesses of various horns, and technical and acoustical insights into horn manufacture. There is an excellent precedent for this kind of thing. For several years Lee Gibson, a recognized clarinet acoustician at North Texas State, has written a regular column for

The Clarinet on various clarinets as they are introduced to the market. His column is entitled Clarinalysis, and it is a veritable paragon for the kind of technical information that would represent an important addition to the editorial content of your journal. This may be what Lawson was getting at with his suggestion also.

Sincerely yours,
Richard D. Butler
Rt. 1 Box 26BB
Boyce, VA 22620



MANSUR'S ANSWERS

Notes from the Editor's desk

Paul Mansur

Perhaps it is simply the season of the year, the renaissance that is spring with its imminent *crescendo e accelerando* into color and greenery; the onrush of recitals, concerts, tours, clinics and masterclasses. In any case, there is an air of expectancy as a multitude of coming events provides a plethora of material to fill a column. Somehow, the column seems to flow more easily than for the October issue. (But, on the other hand, I may feel differently about it next fall as I review the summer's activities.)

There are a number of brief Horn Workshops in the schedule, the Southeast Workshop at Furman University, March 22-24; one at the University of Oklahoma on April 5-6; the University of Arkansas, April 12-13; and the Southeastern Oklahoma State University HORN-IN! on May 11, 1985. Douglas Hill is undertaking a week-long workshop at the University of Wisconsin, Madison, virtually by himself. Set for June 9-14, he has programmed a rigorous schedule described as "A One-Week Overview of Music Performance Techniques, Literature, and Learning." Other workshops include those with Christopher Leuba in Breckenridge, Colorado, July 5-7; Philip Myers in Hidden Valley, California, Aug. 26-31; the Tuckwell Retreat in West Virginia, July 29-Aug. 4; and the Farkas-Baumann Mastercourse in Essen, West Germany, June 24-30.

IHS member Milton McKnight, a dentist from Jacksonville, Florida, was featured recently in a national news release. The column, entitled "People Talk," produced by United Press International, ran in local newspapers on Feb. 12, 1985. The article discussed Dr. McKnight's fame in restoring the dental structure of musicians who suffer mouth or dental damage in accidents. McKnight was a lecturer on this subject at the Seventh Horn Workshop in Magog, Canada, in 1975. His reputation has spread since then for his skills and perceptions in helping brass-playing musicians with dental problems in restoring their embouchures.

A very interesting new service for brass players has been announced by Sound Ideas Publications. They will provide custom arrangements to your specifications. Name the tune, the instrumentation, degree of difficulty, etc., and *Presto*: a tailored to order arrangement for your need. They have also released a new series of ensemble publications for sale. Write to:

Sound Ideas Publications
P.O. Box 15592
Colorado Springs, CO 80935

Jerome Ashby, Associate Principal Hornist of the New York Philharmonic, is scheduled to perform the world premiere with orchestra of James Collorafi's reconstruction of the Mozart *Allegro in E Major, K. 494a*. The performance is with the Empire State Youth Orchestra of Albany, New York, with Victoria Bond conducting. The program is set for Lincoln Center's Alice Tully Hall at 3:00 p.m. on

March 17, 1985. For more information about the restoration, see the October, 1981 issue of *The Horn Call*.

A number of excellent publications for Horn by Georges Barboteu are now available from Editions Choudens of Paris. A catalog of Brass and Percussion works may be secured by writing to:

Editions Choudens
38, Rue Jean Mermoz
75008 Paris
France

A special note of recommendation to Americans and those with access to American dollars: The present favorable rate of exchange for the dollar makes this a fortuitous time to purchase European publications and materials. Now is the time to secure those Ed. Choudens, LeDuc, Boosey & Hawkes, Breitkopf, Ka-We, Doblinger, or other publications you've always wanted. It's even a good time to visit Germany to buy that BMW or Mercedes you've been longing for!

The Sixth Annual International Brass Quintet Festival will be presented from June 18 through July 11, 1985 in Baltimore, Maryland, USA. A PRO-Symposium limited to twenty-five participants is being offered from July 2 to July 11. Individuals and established quintets may apply for participation. Symposium Quintets will be coached by members of the Annapolis Brass Quintet. Guest artists will be the Budapest Brass Quintet of Budapest, Hungary. More than twenty-five concerts will be presented during the festival. Applicants may write to:

Elise Lazar, IBQF
5100 Falls Road
Baltimore, MD 21210 USA
(301) 323-1000

Several responses were received concerning Gene Coghill's article in the October, 1984 *Horn Call* about Arcada Yegudkin. They are being grouped together in this issue for convenient reference by readers.

I studied under "The General" briefly during the Eastman Summer Session of 1950. During my work with him I observed nothing from him or evidenced by any other students that he ever advocated a "smiling" or "stretched" embouchure. He favored a conventional two-thirds—one-third lip placement on the mouthpiece and, as I recall, leaned very strongly toward an *einsetzen* embouchure.

He was, most assuredly, an advocate of "dem diaphragm" and of developing great muscular strength for playing. What he actually meant, of course, was the abdominal wall. He charged his students to do one "sit-up" per day to achieve the required strength. His technique for this "sit-up" was rigorous. I was to lie flat on the floor extending my arms over my head, hook my feet under a heavy object, and then take one full minute to rise to a sitting position; then take another full minute to return to a prone position. This exercise is virtually impossible to perform unless one is in excellent condition. Unknowingly, Yegudkin had invented an isometric adaptation of an isotonic exercise. Isometric exercise is now a standard method of strength

The Horn Call has received a new score of an unusual composition. The work is entitled *The Return of Owlglass/Eulenspiegels Wiedergeburt*. The work is a dramatic cantata after motifs from the opera *Thyl* for narrator, soprano, baritone and brass ensemble of three trumpets, horn, trombone and tuba. The arrangement was made by and is available from: Kees van Hage, Liendendhof 259, 1108 HR Amsterdam-Zuidoost, The Netherlands. We anticipate a review in a future issue of *The Horn Call*.

Likewise, Erma Lee Jones is terminating her service as Advertising Agent with this issue of *The Horn Call*. Typical of many among us, Erma Lee has contributed time and energy for several years for the benefit of IHS. She performed her task very well indeed as our list of advertisers has continued to grow. I must express my sincere thanks also to her. She has become a close friend through our correspondence. I am grateful for her devotion and contribution to IHS. Now, please, a bit of incidental information and a request. Erma Lee is an avid collector of picture postcards. Her collection was begun by her grandmother and continued by her mother before her. She would be thrilled to receive a scenic postcard from any of our members. If you would, please, then send a card to her at 3650 Clanton Way, Boise, ID 83712 USA. She'll be grateful to you for life.

Tom Murray is ending his service as Newsletter Editor with the June, 1985 issue. He has served in this capacity for nine years, beginning in 1976, with distinction. As IHS has grown, so has the Newsletter. The format slowly changed as content probably tripled in that time span. It has been a privilege being associated with him as a colleague. His humor, spirit, and skills have been both an asset to IHS and a great personal comfort to me. With my deepest appreciation, I extend my gratitude and best wishes. In behalf of our society, "Well Done!"

Dr. William McKee, former solo horn with the Tulsa Philharmonic and Yegudkin student, responded to me via telephone. He took issue with the alleged visit to a brothel as being completely uncharacteristic. Dr. McKee said that Yegudkin was affectionate and respectful to his wife and always spoke of her as "My Lady." McKee also said that Yegudkin had a cabin on the lake and would get outraged and intolerant at any hint of wild parties or libidinous behaviour by visitors, campers, or neighbors. Coghill, via correspondence, insisted that, "considering his sources," the brothel account should remain in his article. The consensus from other students of the General is that the incident is apocryphal and should not be given credence. Readers may form their own opinions, pending documentation.

To his credit, I must agree that good physical strength is essential to fine playing. He advocated strength and power in playing; but the power was not an end itself. He contended that strength was essential in order to *control* one's playing from the tiniest possible *pianissimo* to the strongest *fortissimo*. I believe we all would concur. Soggy muscles don't get the job done. (Charles Kavaloovski referred to the need for strength and stamina in the Cowan "Profile" of Kavaloovski in the *Horn Call* VII, 1, Fall, 1976.)

Dr. William McKee, former solo horn with the Tulsa Philharmonic and Yegudkin student, responded to me via telephone. He took issue with the alleged visit to a brothel as being completely uncharacteristic. Dr. McKee said that Yegudkin was affectionate and respectful to his wife and always spoke of her as "My Lady." McKee also said that Yegudkin had a cabin on the lake and would get outraged and intolerant at any hint of wild parties or libidinous behaviour by visitors, campers, or neighbors. Coghill, via correspondence, insisted that, "considering his sources," the brothel account should remain in his article. The consensus from other students of the General is that the incident is apocryphal and should not be given credence. Readers may form their own opinions, pending documentation.

development. Rest assured, it works; if you don't develop a hernia in the process of trying to sit up that slowly!



Occasionally, despite the best of intentions, something important falls through a crack and is overlooked. Such is the case with a report of action taken by the Advisory Council in June, 1984. In official action at the annual meeting of 1984, the following guidelines were adopted regarding Honorary Members of The International Horn Society and a new award was adopted.

A person selected to become an Honorary Member of The International Horn Society should, first of all, be internationally quite well known and be highly regarded as one who has made significant and extensive contributions to the art of horn playing. The contribution may be in one or more fields of endeavor. Some typical areas of activity would be such as these:

A—HORN PLAYING: Orchestral, solo, ensemble, and recorded performances. (Performances of such high quality that prove to be influential upon the performance of others, internationally.)

B—PEDAGOGY: Superior teaching that knows no boundaries and thereby influences performance standards internationally. (Activities such as Teaching, author of Teaching Methods, Tutors, and other pedagogical materials and techniques.)

C—PUBLISHING: Publication of numerous works that serve to expand available repertoire and musical resources for hornists.

D—HISTORICAL, MUSICOLOGICAL: Contributions of great import brought to light through historical research, scholarship, the editing of manuscripts, extensive discoveries of previously unpublished materials, styles, techniques, et cetera.

E—HORN TECHNOLOGY: Contributions in horn making, design innovations, acoustic research, metallurgy, and such concomitant areas.

F—COMPOSITION: Contribution of an extensive body of music for horn in general acceptance as a clear expansion of the horn literature.

Nominees for Honorary Membership in The International Horn Society shall be considered in terms of these achievement criteria. Persons elected to this honor by the Advisory Council shall have attained an international reputation for excellence in one or more of these fields of expertise in an extensive career of service. No more than one HONORARY MEMBER shall be elected by the Advisory Council per biennium.

The Advisory Council also adopted a proposal to initiate another form of recognition to be designated as the "Punto Distinguished Service Award." No more than two persons per year may be designated as Punto award recipients. The criteria for nomination and selection are the same as for an Honorary Member, except the Punto award recipients to horn-playing may be of a more limited nature but still considered significant in quality.

Any member in good standing of the International Horn Society may submit nominations, complete with supporting documentation, to the Executive-Secretary. Nominations must be submitted by 15 April to be considered at the next Advisory Council meeting.

THE TWENTY-EIGHTH SEASON OF THE SANTA FE OPERA

by Richard Chenoweth

There have been seasons in the histories of prominent musical organizations that because of a combination of unique repertoire, unusual productions and outstanding performances deserve more than the usual reviews and commentary. The twenty-eighth season of The Santa Fe Opera, 1984, is a good example of just such a season. In light of the various demands placed on the members of the Opera Orchestra Horn section, I believe that this season may be of special interest to readers of *The Horn Call*. In addition, there should be some value in a brief discussion of techniques associated with this very specific form of horn-playing. While tone production, articulation, flexibility and control remain the same in most playing situations, many players would agree that operatic horn-playing and repertoire is not a subject commonly dealt with in lessons or workshops.

The Santa Fe Opera was organized in 1956 by founder and General Director John Crosby, who felt that both American singers and the public needed an alternative to the European summer music festivals. That The Santa Fe Opera was to build an international reputation on quality and innovation was evident by the selection of the first season's repertoire, which included a world premiere, *The Tower* by Martin David Levy, an Igor Stravinsky-supervised production of his own *Rake's Progress*, and a performance of Richard Strauss's *Ariadne auf Naxos*. Since then, The Santa Fe Opera has performed twenty-three American premieres and five World premieres, including works by eminent contemporary composers such as Berio, Britten, Henze, Penderecki, Rochberg, Stravinsky and Schoenberg. The standard operatic repertoire has also been represented through performances of, among others, works by Bizet, Donizetti, Mozart, Puccini, Verdi and Wagner. In recent years, there has been a special emphasis placed on the operas of Richard Strauss, including *Arabella*, *Ariadne auf Naxos*, *Capriccio*, *Daphne*, *Elektra*, *Intermezzo*, *Die Liebe der Danae*, *Der Rosenkavalier* and *Salome*. Conductor for all of the Strauss productions has been Mr. Crosby, who has acquired the reputation as one of the foremost interpreters of Richard Strauss's operas. In addition to Mr. Crosby, the orchestra of The Santa Fe Opera has performed under the baton of many other eminent conductors, including Robert Craft, Edo de Waart, Raymond Leppard, Michael Tilson-Thomas and Dennis Russell Davies, to name but a few.

Of special interest is the involvement of Igor Stravinsky with The Santa Fe Opera. During the 1960's, practically all of his works for stage were performed by The Santa Fe Opera, several conducted by Stravinsky himself. Indeed, during one memorable summer, both Stravinsky and Paul Hindemith were present at The Santa Fe Opera; Hindemith conducted his opera, *News of the Day*.

The orchestra of The Santa Fe Opera is a full-time professional ensemble which performs from June through August. The players are literally from around the country, and include members of orchestras such as the San Francisco Symphony, the St. Louis Symphony and the New Orleans Philharmonic. Other players perform as free-lance musicians in New York and Philadelphia while the remainder are teacher/performers in major colleges and universities. The horn section is no exception, as its members live in various locations around the country during the September through May months.

Solo First horn-player, Robert Elworthy, is celebrating his twenty-fifth year in association with The Santa Fe Opera. Formerly principal horn of the New Orleans Philharmonic, and for many years principal with the Minnesota Orchestra, Mr. Elworthy most recently has taught at Indiana University and is now Professor of Horn at the University of Miami, Florida. Admired by his colleagues for his beauty of tone, artistic and elegant phrasing, and his phenomenal accuracy, Mr. Elworthy

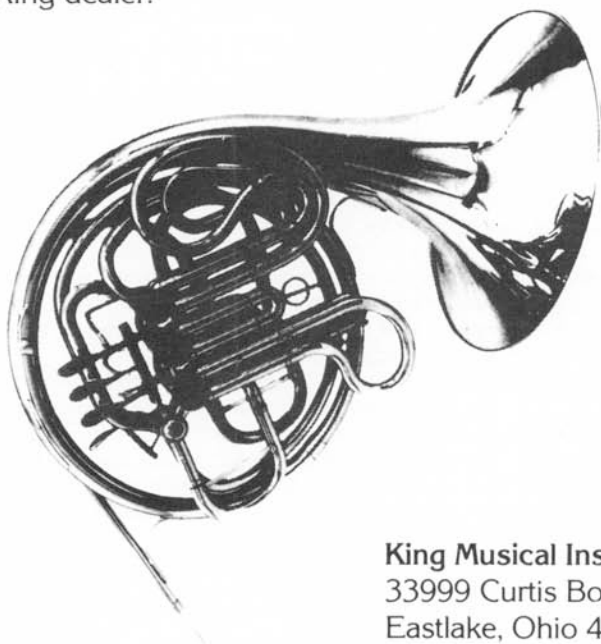
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has been an inspiration to musicians and audiences alike. As the second horn-player from) one of the great masters of the instrument. Third horn Jack Gardner has played with The Santa Fe Opera for seventeen seasons. As third and associate first horn of the New Orleans Philharmonic, Jack's unique contributions to the Opera include the ability to perform as first horn when needed, as well as the flexibility required to perform both on-and-off-stage horn parts. Fourth horn Joel Scott, a member of the section for the past eight years, is, of course, responsible for anchoring the horn section to the rest of the orchestra, which he accomplishes admirably through his strength of sound and sensitivity to tone color and intonation. Joel plays second horn with the New Mexico Symphony. When needed for various operas, extra players have included members of the New Mexico Symphony, notably Harold Burke, first horn and Beth Scott, third horn. I have included at the end of this article a chronological listing of all the horn-players who have performed with The Santa Fe Opera over the past twenty-eight years.

As mentioned earlier, the specific repertoire of the twenty-eighth season is of special interest due to the unusual technical demands placed on the horn-players. The season opened with a "double-bill" of Alexander von Zemlinsky's *Eine florentinische Tragödie* and Erich Korngold's *Violanta*, both examples of the early Twentieth Century Viennese "cultural explosion," to quote from the opera program booklet. Neither of these operas could be considered to be in the standard repertoire, yet both contain very prominent horn passages well worth studying. Zemlinsky is perhaps best known as the teacher of Arnold Schoenberg while Korngold received much publicity in his role as one of the early outstanding Hollywood composers, writing scores for movies such as *The Sea Hawk* and *Robin Hood*.

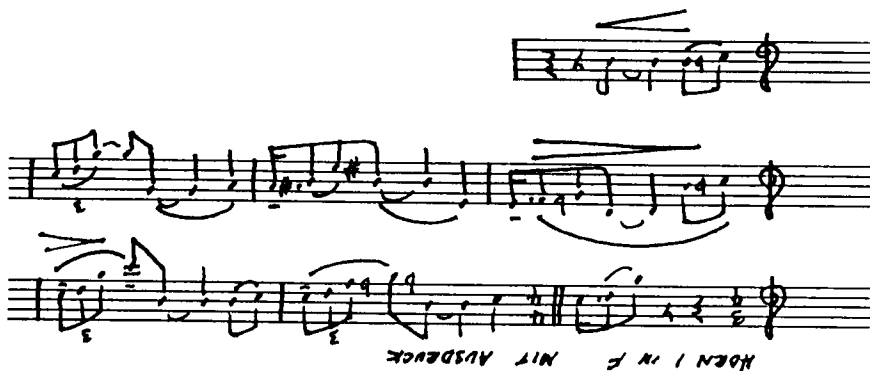
An example from the Zemlinsky opera might serve to illustrate one of the most important techniques in playing opera: knowing when to sing out and when to discreetly fade into the background. This specific passage represents the standard technique of using an instrumental line to reinforce a vocal line.

Example 1:



At the beginning of *Violanta*, the solo horn announces the "Love theme" of the opera to the accompaniment of sustained woodwinds and strings.

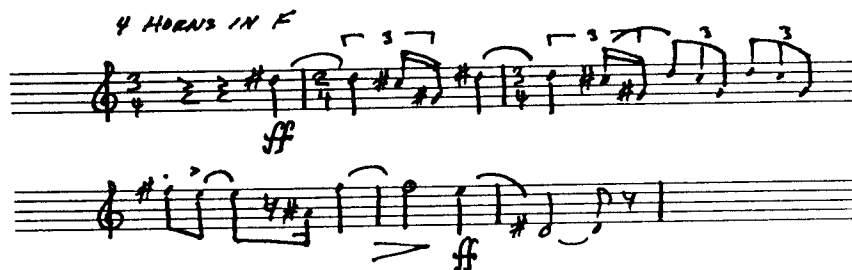
Example 2:



Thus, the horn-player also has to be able to mentally switch gears and play in a symphonic, soloistic style when required.

One of the most gratifying aspects of both operas is that all of the parts have soloistic passages, as well as this exciting tutti horn-call in *Violanta*.

Example 3:



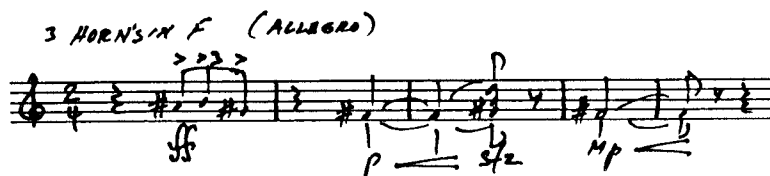
Indeed, Korngold challenged the technique of the horn-players with passages such as this:

Example 4:



Another technique that is quickly learned is the suppression of a crescendo, so as to not cover the climax of a vocal line. The result is often a *sforzando* feeling to the end of the crescendo, which is a common effect found in Late Romantic operas such as in works by Puccini and, in the example below, Korngold's music.

Example 5:



Two of the season's operas could be considered to be in the standard operatic repertoire: Mozart's *The Magic Flute* and Domenico Cimarosa's *The Secret Marriage*. Both operas call for two horns and are products of the Classical period (*Flute* was first performed in 1791 and *Marriage* in 1792). With the type of horns available to these composers—the valveless, crooked variety—each aria and ensemble of necessity changed keys, thus requiring a good facility for transposition on the part of the modern performer. In spite of the common tonic-dominant use of the horn, these operas are not without their own special demands, as can be seen in this example from the Act Two finale of *The Magic Flute*.

Example 6:



The above example requires a rapid tongue that does not disrupt the context of the light, clear Mozart texture.

The next example, from *The Secret Marriage* shows a different type of problem; having the necessary lung capacity (at a high altitude!) to sustain long phrases.

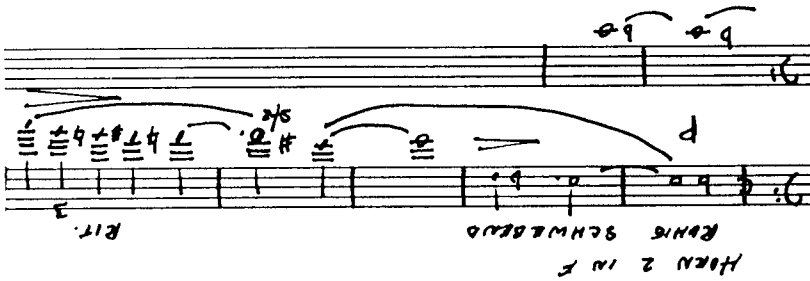
Example 7:



And, to return to the topic of transposition, several of the arias in the Cimarosa work are written for Horn in Eb, but have one sharp! This is very unusual and rare; obviously, it would make more sense, and be less confusing to write the arias for Horn in F.

Another difficulty that is often associated with standard fare such as these is that of over-confidence. What may appear to be a relatively simple entrance or non-technical line may in fact be a very exposed or delicate passage. Also, because of the frequent and often lengthy rests, the player has to concentrate on counting these rests and making entrances in the correct location. A major difficulty associated with the rests is making sure that the embouchure is flexible enough to be ready to play after a long interval of rest. Although most of the audience is under a roof, The Santa Fe Opera is basically an outdoor performance facility. Given the altitude (7000 ft. above sea level) and the fact that performances start at 9:00 PM, the even-

In the back of one's mind during the performance of these operas always has to be the admonition that, however spectacular the horn-part, the audience is there



Example 9:

as well as:



Example 8:

Strauss's scoring: the entire section. Thus, the following two examples are common representations of requirements, both in the individual parts as well as the total range encompassed by One technique emphasized in Strauss's operas is the range (referring to pitch) requiring. Whatever the work, the horn parts are always challenging while at the same time found in *Elektra*, to the relatively light scoring (three horns) in *Intermezzo*. operas range from large forces such as the eight horns (four doubling Wagner *Tuben*) inaccessible and are a mystery to most players. The horn scoring in Strauss's have been excerpted and are thus known to most, his opera horn-parts are relatively his opera and tone-poem horn-parts. While the horn parts of the Strauss tone poems scoring, not to mention the expansion of technique resulting from performance of Most horn-players are indebted to Strauss for the richness and variety of his horn episodes for the orchestra alone. refers to the fact that each scene in the opera is connected by symphonic-like was "a little domestic opera" based on an incident in his own life. The title also Richard Strauss's *Intermezzo* was first performed in 1924 and in Strauss's words was "a little domestic opera" based on an incident in his own life. The title also refers to the fact that each scene in the opera is connected by symphonic-like episodes for the orchestra alone. Most horn-players are indebted to Strauss for the richness and variety of his horn scoring, not to mention the expansion of technique resulting from performance of his opera and tone-poem horn-parts. While the horn parts of the Strauss tone poems have been excerpted and are thus known to most, his opera horn-parts are relatively inaccessible and are a mystery to most players. The horn scoring in Strauss's operas range from large forces such as the eight horns (four doubling Wagner *Tuben*) found in *Elektra*, to the relatively light scoring (three horns) in *Intermezzo*. Whatever the work, the horn parts are always challenging while at the same time requiring. One technique emphasized in Strauss's operas is the range (referring to pitch) requirements, both in the individual parts as well as the total range encompassed by Strauss's scoring: the entire section. Thus, the following two examples are common representations of

ing temperatures can become very brisk, thus adding another parameter to the flexibility and breathing problems.

In spite of its difficulty, Henze's opera was a challenging and rewarding opera to perform. Though being on stage, it was also possible for the musicians to be caught up in the action, (at one point, the players were to stand and react in horror, fear and anger at an event taking place: the shooting of a young woman by soldiers), and intensity of the drama as well as relate to the singers in a way not usually possible from the orchestra pit.

In the course of writing this article, I had the opportunity to interview Mr. Crosby, General Director of The Santa Fe Opera.

On the role of the horn in the opera orchestra, Mr. Crosby sees it as an instrument posers, such as Puccini and Korngold, used the horn section as one unit. Richard Strauss wrote for the horn in a very soloistic style. Indeed, the vivid and dramatic



Example 11:

As with many modern composers, Henze also likes to emphasize the extremes of range on the instrument, both pitch-wise and dynamically. With three orchestras playing simultaneously, the players often had to perform music in different tempos as well as perform in an improvisatory context. The following is an example of some improvisatory notation.



Example 10:

The performance of this work (Henze referred to it as "actions for music"), required a completely different approach in that the concept of horn-scoring was radically different than that found in the other operas. Because of the frequent use of the stopped horn, the horn sound was obviously used in places in a quasi-percussive context. Indeed, the horn-part in one orchestra required the player to double on a percussion instrument called a *Littophone*—a marimba-like instrument made from rocks. Instead of the sweeping melody lines found in the Korngold and Strauss, Henze wrote many disjunct parts, as can be seen in the following example:

Isolde.
music from Offenbach's *Orpheus in The Underworld* and Wagner's *Tristan Und Isolde*.
there were also four horn parts in the marching band, which played fragments of two of the horn parts were played on-stage; one in each of two orchestras, while many played by members of the various orchestras.

The final work of the season was Hans Werner Henze's *We Come to the River*, an intense anti-war opera that was scored for three separate orchestras (two on stage), a marching band, electronic tape and one hundred and fifty percussion instruments.

primarily to hear the singers. Thus, each passage has to be approached with an evaluation of texture, dynamic, harmonic importance and relationship to the ac-

mood changes in his operas (e.g. fourteen different scenes in *Intermezzo*) demand more variety and technique than found in most of his tone-poems.

In terms of operatic versus symphonic style, Mr. Crosby felt that the major differences were in learning to accompany singers and make adjustments. However, he felt that the actual performance requirements were not that much different, and made the observation that symphonies are "songs for orchestra," and thus the players should approach them with a singing concept.

For the young player wishing to specialize in opera, Mr. Crosby advised that one should think about the limited possibilities for employment and, of course, practice diligently. Also, since tradition and commonly accepted interpretations play such an important role in opera ("Opera audiences are much more conservative than the symphonic audience.") the young player is advised to spend much time listening to performances and studying scores in order to learn these standard interpretations.

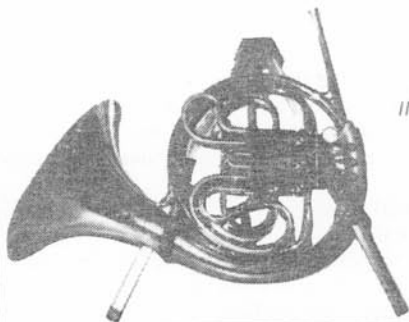
Finally, Mr. Crosby felt that, from his vantage point, horn-players have always risen to the occasion when presented with technical demands by opera composers.

For readers interested in finding out more about The Santa Fe Opera, I would recommend the book, *The Santa Fe Opera: The First Twenty Years*, by Eleanor Scott (from which some information for this article was drawn), published by the Sunstone Press, 1976. In addition, numerous articles and reviews have appeared in periodicals such as *Time*, *Newsweek* and the *New Yorker*. The Santa Fe Opera has recorded Virgil Thomson's *The Mother of Us All* for New World Records, as well as the complete *Lulu* for BBC broadcast. There is also a fairly recent PBS documentary, filmed in 1976 during The Santa Fe Opera's Twentieth Anniversary Season, that is shown frequently around the country.

I would hope that this article may stimulate further discussion of the topic of opera horn-playing. Indeed, with the increase in popularity of the opera medium, horn-players are increasingly going to need support materials, such as Richard Moore's *Operatic Horn Passages*, for their practice sessions. Also, I have intentionally left much unstated concerning specific techniques. An in-depth discussion

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on specifics would fill several volumes and require the mention of many musical examples. Perhaps, this article will motivate others with expertise in diverse areas of music-making to share their insights and comments on special problems and techniques within their fields.

To conclude, I would like to thank my colleagues in the horn section for their assistance in writing this article as well as providing such an enjoyable musical atmosphere. I am always gratified that four players from such different backgrounds can come together to work with mutual respect and a common purpose, style and concept. In addition, my thanks go to Mr. John Crosby, not only for his contributions to this article but also for his strong artistic leadership to The Santa Fe Opera. I also received and appreciate much assistance from the staff of The Santa Fe Opera, including Martha Noss, Public Relations Director, and Claudia Chavez, typist and receptionist.

APPENDIX—Horn Players who have performed with The Santa Fe Opera, since 1958.

Thomas Newell
Thomas Kenney
Vincent Orso
David Seese
Henry Greher
Caesar La Monaca, Jr.
Leon Kuntz, Jr.
James London
Robert Bonnevie
John Reed
Paul Ondrocek
Stephen Seiffert
Charles Kavalovski
Wayne Sharp
Gene Chausow
William Kuyper
David Kamminga

Kenneth Albrecht
Michael Loriaux
Gary Breeding
Jim Wehrman
Thomas Witte
Elliott Higgins
David Kruse
Thomas Beal
John Carter
Scott Cornelius
Lora Tannenholz
Thomas Wilson
Michael Gast
David Bushnell
Paul Gambill
Niels Galloway

The Horn Section of The Santa Fe Opera

Robert Elworthy
Richard Chenoweth
Jack Gardner
Joel Scott

¹One good source of Strauss operatic excerpts is the three-volume set edited by Paul Plotner and published by Hofmeister, while another is a (regrettably) now out-of-print volume published by Boosey and Hawkes, which included both orchestral and opera excerpts (such as *Rosenkavalier*).



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COMPOSITION COMMISSIONS THROUGH THE I.H.S.

by Douglas Hill

Thanks to the rapid growth in membership, the remarkable abilities of Paul Man-of what funds we have by our executive-secretary, Ruth Hokanson, the Society is in a position to support the composition of new and varied works for the horn. Since 1977 we have been commissioning works one at a time and have helped bring about the creation of four new pieces. This all took place while the funds were still in a recovery stage.

The first completed work was a joint commission with the International Trumpet Guild, International Trombone Association and the Tubists' Universal Brotherhood Association. Begun in 1977 and completed in 1980, Jan Bach composed *Rounds and Dances* for Brass Quintet. In four years this work has already become a major piece in the repertoire. In 1978 we negotiated a major chamber work for mezzo soprano, horn, cello, English horn and marimba by Warren Benson based on an original text by John Gardner: *Songs for the End of the World*. In the form of a mini-opera, this very powerful work follows a lonely woman's thoughts through her past. 1982 saw the completion of Bernard Heiden's *Quartet for Horns*. Another of Mr. Heiden's solid and enjoyable works for the horn, this quartet was premiered in Avignon at the I.H.S. Workshop in 1982.

In 1981 we again collaborated, this time with the National Flute Association, International Clarinet Society and the International Double Reed Society. Richard Rodney Bennett completed his large, three movement *Concerto for Wind Quintet* in late 1983. This virtuosic work was recently premiered in Bloomington, Indiana, Washington, D.C. and London at the International workshops of our varied societies. Its impact on the literature is yet to be seen.

We are now undertaking an accelerated position and have begun new projects with seven composers. Those whom we can announce are preparing or already planning some exciting new pieces.

It is our hope to open new horizons and bring attention to the varied capabilities of the horn through its expanding literature. Thus, we have commissioned Les Thimig to compose a major (approx. 20 min.) multi-movement "concerto" for horn and stage band in the jazz style. He is writing out a complete solo part and alternately allowing for improvisation. This work is scheduled for completion in the Spring of 1985. David Baker is also composing a major new jazz work in a chamber music combo context. This multi-movement composition will be for solo horn (total-ly notated), flugel horn, tenor sax, piano, bass and drums. The scheduled completion date is Fall of 1985.

Thea Musgrave, who obviously loves to write for the horn, and does so very well, is branching out into a new project for solo horn and tape. The tape will be largely made up of horn-manipulated sounds. She also plans to write an alternate version for solo horn and 16 horns. This exciting new composition should be completed by January of 1987.

Another collaboration has just been finalized between our Society and the Empire Brass Quintet and the Western Brass Quintet from Western Michigan University. By Spring of 1987 we should have a new Brass Quintet by John Harbison. Those of you who know his woodwind quintet are aware of the talent this man has for writing chamber music. (The impact of that piece alone has been extensive, to say the least.) We are in contact with a major figure in the jazz composition world, and with two works to feature the horn. This is an exciting time. The horn needs new music and there are many composers who wish to write for us. Such projects as ours hopefully help to stimulate interest and draw attention to our desires for more significant literature. We also hope that each of you encourage composers to write through your offers to perform their works. Quite often that is all it takes.

All works which we have commissioned and will commission have been, or will soon be published and available for sale.

Rounds and Dances by Jan Bach

UW103 — Recording available through U.W. School of Music, Madison, WI 53706

Songs for the End of the World by Warren Benson

Sonatina Music Co. (Sonoton Musik Verlag, Munich)

Recorded on Pro Viva Records

Quartet for Horns by Bernard Heiden

c/o Bernard Heiden, School of Music, Indiana University, Bloomington, IN 47405

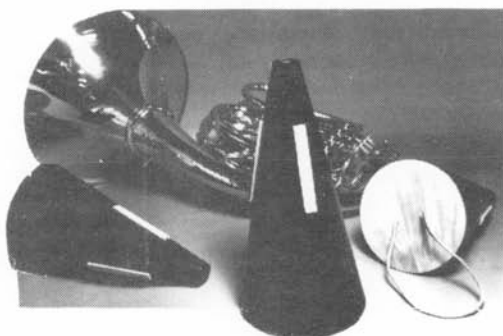
Concerto for Wind Quintet by Richard Rodney Bennett

Novello Publications (Theodore Presser in U.S.A.)

NOTE: Howard Hanson was one of our first composers to begin work for the Society's commissioning project. His concerto was only in sketches when he died, and his estate executor has decided not to release any materials.



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Much has been debated recently over the merits of resume/audition tapes and their applications. However there is much that auditioning musicians can do in addition to or omission of these tapes to enhance their chances of winning a job. The following suggestions are offered as a mix of common sense and recent practical experience to achieve more success in the audition process.

Competition for all levels of orchestral openings is strong. Not only are there the recent university graduates but there is an increasing number of players gaining experience in metropolitan, regional and foreign orchestras who are looking to advance. Consequently audition committees often must restrict the number of individuals they hear; hence the birth of resume tapes. However, sometimes admittance is based on written resume/recommendation only. Because of this stiff competition try to apply to only those jobs that you feel confident that you will be able to attend. Auditions have become too expensive to take them just "for the experience" so take advantage of the more frequent and usually closer summer festival auditions and competitions to gain that much needed experience you want. If all you want is an audition list then ask for it. Personnel managers would rather send a list than deal with potential no-shows.

Get that application sent in as soon as you see the advertisement. Most auditions have cutoff dates for even considering applications and as available audition times fill up requirements may get stricter. Many qualified applicants don't get a chance to play simply because they applied too late. Also take the time to type your application letter if only for legibility's sake. Send your resume with your application since promises of future resume arrival will more likely earn you a place in the hold file than the consideration you want.

Now regarding that resume. Most formats are acceptable as long as the information is clear. Be sure the chronology is easy to follow with orchestral experience matched to the various periods in your life. Be sure to include the dates and positions when you list orchestral experience. If you played extra with a major orchestra then indicate such; don't just list the orchestra without explanation. Include your dates on teachers. Also list the position and title of your references since not all might be easily recognized horn world personalities.

Major orchestra experience will earn more consideration than a long list of all the community orchestras with whom you've performed, so highlight your best orchestral experience. Remember your goal is just to get accepted to the audition; your playing will get you the gig. If you do have limited experience then you might consider having some letters of recommendation attached directly to your resume. Committees usually don't have the time to follow up on listed references if you happen to be placed in the "maybe" pile and a recommendation might get you that acceptance. Also try to avoid common misspellings e.g. "Principle" horn for the correct "Principal" horn.

Hopefully you've now succeeded in acquiring your audition time and are hard at work preparing the list. Be sure you are familiar with *everything* on the list. Leave no stone unturned in getting all the music on the list. That one piece you had trouble finding might become your one-way ticket home. Try horn teachers, music libraries, and other professional hornists if you're having trouble locating any excerpts. Recordings are also an invaluable tool to use in becoming more familiar with the selections. Also a word to the wise: if you're using some of the more popular excerpt books instead of the actual parts be aware that there may be some mistakes and serious omissions in them. Your metronome, tuner, and tape deck should be your faithful companions as you prepare the list.

As you listen to the playback of your excerpts during your preparation be sure and check for consistent tonal quality (no wa-was and out-of-control volume), double check for intonation problems remembering all of our bad notes on the horn, watch

for correct rhythms even on all the rests and be sure you're observing all the articulation and dynamic markings without "composing" any new ones. Each time you play the excerpts attempt to hear the piece of music in your mind (musical memory). Try to hear what other instruments are playing at the same time if possible. This will help you to "hear" and remember tempo and rhythms that will be accurate. Objective analysis of your playing along with a lot of repetitive practice will help guarantee your strong presentation at the audition.

Your next encounter with the audition committee will be your moment of truth. You'll probably play behind a screen with the personnel manager assisting you with the routine. While you will be judged on your performance here are some suggestions that will help make the committee's job easier. It's acceptable to play a few notes to test the hall but do avoid playing between excerpts. Contrary to popular belief, missed notes won't automatically disqualify you but incorrect transposition and consistently incorrect tempo will seriously harm your chances of success. While tempo are subject to debate, there are generally accepted tempo for the standard excerpts. Getting too far away from these standards won't help. In most cases at our last audition tempo were generally too fast. Nervousness itself is understandable but it is more the extent of its effect on your playing that will tell how much it is a factor in your consideration. Be confident in your preparation and use that breath support. Oftentimes it is possible to get comments on your audition from the committee. Auditions are usually an all-day affair with the committee can't get them to you immediately. Having only 10-15 minutes to impress an audition committee of your future worth is a difficult, expensive, and often exasperating procedure. Unfortunately only one person will walk away the victor in this imperfect procedure so approach the whole process professionally and methodically. You will learn much from your mistakes and be that much better prepared the next time. If all has gone well, those ten minutes will be the culmination of all your hard work resulting in getting that gig.



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- 1-----Single Bb/A/F Lawson Model 808NLM, No. 814, 5 valves, new, -----\$ 3,900.00
Nickel silver, detachable bell, flat case, large bore
- 1-----Single Bb/A/F Lawson, Model 808GLM, No. 807, 5 valves, used, -----\$
Ambronze, yellow brass, detachable bell, flat case, large
bore, built for and used by Barry Tuckwell price negotiable
- 1-----Single Bb/F Lawson Model 812 NLM, No. 813, 4 valves, new, -----\$ 3,200.00
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integral low F, flat case
- 1-----Single Bb/A/F Lawson Model 808GLM, No. 815, 5 valves, used, -----\$ 3,400.00
Ambronze, detachable bell, flat case, large bore, lacquered
- 1-----F/Bb Doublehorn, Alexander Model 103M, used, -----\$ 1,150.00
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- 1-----F/Bb Doublehorn, Conn Model 28D, No. N45509, used, -----\$ 2,350.00
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Pre-war model
- 1-----F/Bb Doublehorn, Lawson Model 804NMM, No. 805, new, -----\$ 4,400.00
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- 1-----F/Bb Doublehorn, Lawson Model 804NMM, No. 823, new, -----\$ 4,400.00
Nickel silver, detachable bell, flat case, medium bore



Nyal Williams, Fred Ehnes, and Robert Marsh examining experimental horn bells in the Archive of the International Horn Society.

THE IHS ARCHIVE: SOURCE FOR HISTORICAL RESEARCH

by John Dressler
University of Georgia
Athens, GA 30602

While visiting the campus of Ball State University in Muncie, Indiana, last August I had the good fortune to discover the IHS Archive housed on the fourth floor of Bracken Library. The collection is not actually open to the public; however, Nyal Williams, Music Librarian, was very kind to allow me to view materials and to interview him for more information about the holdings. The entire collection consists of two components: materials pertinent to the IHS itself (records of the society, officers' files, publications, membership directories and photographs) and ancillary collections (donations of personal materials). In particular the second classification of items would interest scholars and students.

I would suggest to all researchers that they should contact Mr. Williams or Robert Marsh to facilitate matters about seeing materials before traveling to the campus. Upon their arrival visitors to the library should consult *A Guide to the Archive of the International Horn Society 1969-1977 at the Alexander M. Bracken Library, Ball State University, Muncie, Indiana*. This document (THESIS DA E335) was prepared by Dr. Fred R. Ehnes and discusses the history of the society, the scope and content of the archive and container lists. The final two sections of the paper provide suggestions for further research and appendices. These appendices

contain two lists: one useful as an index and a partial list of the contents of the Max Pottag Memorial Library Collection.

On pages 181 and 182 of his document Ehnes suggests the archive can be very useful in investigating several possible topics: biographical studies of Max Pottag, Wendell Hoss, Barry Tuckwell, Alfred Brain and American hornists since 1920; a comprehensive history of the society; collecting valuable information by transcribing taped lectures and narratives (especially those of Willem Valkenier, Wendell Hoss and Max Hess); the translation into English of numerous articles and letters.

The following annotations are made in an effort to highlight some of the special collections. Hopefully this will encourage horn players and scholars to do further study in the archive and to bring their findings to public attention.

HONORARY MEMBER COLLECTIONS

Carl Geyer	letters/ads/pictures of horns (Kruspe, Dressel, Schmidt), photo with Farkas at first workshop
Max Hess	"Max Hess Interview" tape (by M. Yancich)
Anton Horner	photos playing with Philadelphia/4 copies of article-interview (1951)
Wendell Hoss	photos/taped interview, "Career as Professional Hornist" (by R. Marsh, 1977)
Willem Valkenier	photos

ANCILLARY COLLECTIONS

Alfred Brain	(from his days in Los Angeles) memorabilia/letters/citations/awards/newspaper clippings from his widow/no horns or mouthpieces
John Graas	(Los Angeles studio musician and composer) original jazz compositions/jazz arrangements/manuscript parts of a horn concerto/Jazz Lab I (Decca recording)/master reel-to-reel tapes: performances and lectures
Lorenzo Sansone	solos with piano or orchestra/transcriptions for horn and wind ensemble/orchestral parts/other transcriptions for horn, 2 horns, etc.
Max Pottag	methods/studies/etudes/orchestral studies/solos with piano/duets/trios/quartets/ensembles/chamber music/memorabilia/photos, etc./some mouthpieces, mutes and horns

VARIOUS PIECES OF EQUIPMENT

an unbent Lawson leadpipe

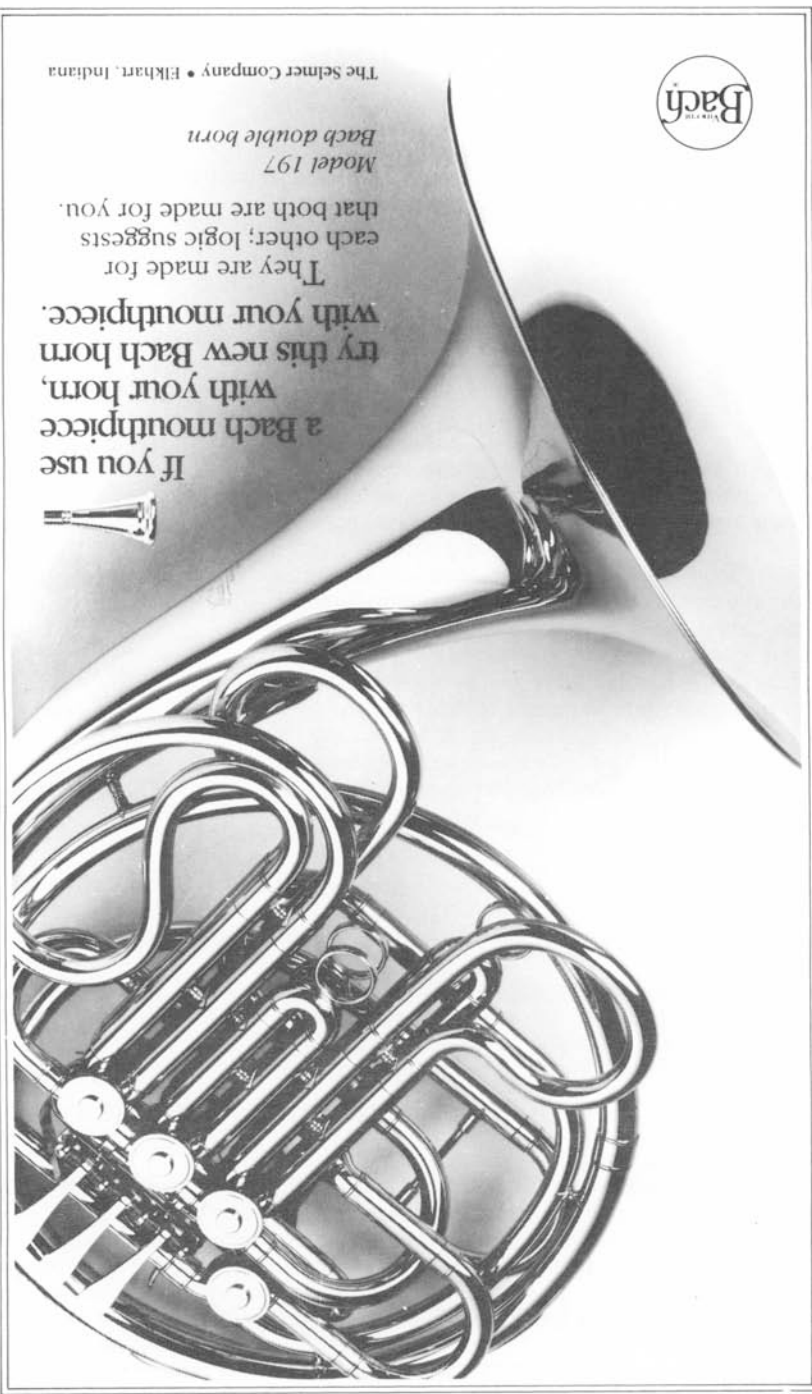
a leadpipe (No. FB210) drawn May 23, 1978

one horn in F and Bb with A-E valve custom made by F. E. Olds and Company inscribed, "Donated by John J. Graas Family"

one horn in F and Bb (Conn 6D) with A valve

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THE HOLTON H-200 DOUBLE DESCANT A DIAMOND IN THE ROUGH

A Review by Wilbert K. Kimple

For those of us with limited budgets, and limited access to large numbers of instruments for trial, the process of purchasing a new horn can become an ordeal, at best. (We never seem to find what we want, or if we do find it, we can't afford it.)

Nonetheless, in December of 1983, I started considering the purchase of a Double Descant Horn to supplement, or perhaps replace, the single B-flat I had been using for several years. My old horn had proved excellent, but having just been appointed to the faculty of Converse College, I somehow felt the time had come to try something different.

After spending several weeks obtaining catalogs from various manufacturers, as well as recommendations from other Horn Players, I was now ready to begin the search.

During the first few months of 1984, I was able to try several used Double Descants and even Triple Horns by Alexander, Miraphone, and Paxman. (I was unable to play instruments by Atkinson, Finke, Lawson, or Lewis, but had heard reports of their high quality.)

All of these instruments had their merits, but before making a final decision, I wanted to examine a Holton H-200 Descant. It proved very difficult to find. None of the dealers contacted had one in stock, and this model was never available for trial at any Music or Horn Convention I attended. In fact, one salesman told me the instrument was no longer made!

However, armed with an eight-by-ten color picture of the Horn, a recommendation from a former Chicago Symphony Player, a mid-west dealer willing to find the instrument, and more courage than common sense, I placed an order on May 8, 1984, for a Holton Descant on a no-trial, no-return (except for defects) basis.

The Holton was chosen for the following reasons:

1. **PRICE**—The instrument was available for substantially less than similar designs from other makers.
2. **DELIVERY**—Although considered a "special order," delivery was to be in thirty-five days. Other makes could take as long as six months.
3. **MODIFICATIONS**—Over the past several years, with both my Paxman and Yamaha, I had become accustomed to a single B-flat horn with an "F" extension on the thumb valve. The design and case of the H-200 would permit me to remove the B-flat stop valve slide, and easily design, build, and insert such an extension in its place. Thus, the new horn would feel more "normal" to me.
4. **SCREW-BELL**—At Last!!! I finally had a chance to own one, and



the accompanying flat case, without paying extra. These items added an additional \$250.00 to the price of some other brands.

5. DESIGN—Air flow, as I had observed in my picture, seemed to be smoother, and not quite as restrictive, as some other Descant designs.
6. INTUITION—Somehow, I just felt this type of instrument would fit my needs and style of playing.

The Order was placed—The Money paid—The Wait began!

The Horn arrived in seventy days, instead of the promised thirty-five, but I'm pleased to report that it was well worth the wait. I had been told that Holton was trying to build a good reputation for the H-200, and that none of these would leave the factory unless they were "right." This certainly seems to be the case with mine, and I'm glad they took the extra time.

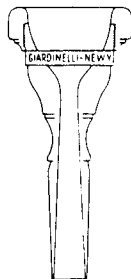
The first thing that impressed me about the horn was how well balanced and sturdy it felt. The metal, except for the screw off bell, seemed to be somewhat thicker than that of standard Holton Doubles. Bracing was both logical and solid. Out of twelve slides provided with the instrument, eleven were well aligned and worked easily. Only one slide required a minor adjustment to smooth down a rough edge.

All five valves seemed to be nicely lapped, air tight, and they rotated very easily. The mechanical linkage was smooth, silent, responsive, and had the same solid feel as the rest of the Horn. Although I personally prefer a higher content of copper than that used in the Holton formula, the materials used and the overall size, shape, weight, and balance of the instrument seemed quite good. But the true test, of course, is in the playing.

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After warming up, and then playing some Mueller Etudes, it became evident that this was a quality instrument. Attacks were controlled and precise. Slurs were easy, smooth, and exact. Dynamics could be comfortably performed, and the intonation, especially in the range below the treble staff, was the best of any other Double Descant I had been able to try. The tone of the horn, to my ear, seemed pleasantly dark. I would assume the large bell throat is responsible for this effect.

The mute valve and slides provided for effective and well-in-tune stopping. Although the Descant didn't have the same resistance and feel as the horn I had been using, it felt so comfortable I used it to play first part on a concert the day after it arrived! The high "F" side was used only three times.

It is impossible, of course, to unconditionally recommend all Holton Descants based on my one sample. But, after having used the horn some six months in everything from Concerto performances to outdoor Band Concerts, I must say that I'm pleased with mine, and find it worth much more than the discount price available through many dealers. Other players in the section have complimented on its tone, intonation, and projection. Comments from both conductors and audience have also been favorable.

I wish I could be as enthusiastic about the original case that arrived with the instrument as I am about the instrument, itself. While waiting for the Descant to arrive, I had the chance to examine several Holton flat cases. All were of average quality with solid brass, riveted-in fittings, and each had provisions for locking the case with a key. The inside of these cases had reasonable padding, a small storage box with lid, and two larger storage areas for mutes. These vinyl covered cases also used two large sponge pads (a female horn player friend of mine called them "Dolly Parton's") in the case lid. One of these pads holds the horn, and the other fits into the bell. The case originally supplied with my instrument, however, was very poor by comparison.

My case was covered with a heavy, coarse, black burlap type of material. It tended to attract and hold every stray piece of lint, cat hair, grass, or bit of paper. These substances then transferred to my tuxedo leg, and the result, on both the case and my trousers leg, was not attractive.

Case hardware was some type of soft, unpolished metal. It bent quite easily, and was stapled into the wood. My hinges started to pull out after only two weeks of use. No lock and key were provided. The inside of the original case did not have storage for mutes, even though there was sufficient room to provide it.

The round area for the horn proper was too large, and thus, the instrument tended to shift around. Instead of a lid pad that fitted inside the bell, the original case had a thin, flat pad that rested against the rim of the bell. I was becoming convinced that this method of padding was beginning to bend my bell! I wrote the Holton Company and gave them my comments on both the horn and the case. They very kindly responded, and then replaced my original case with an improved style similar to those previously examined. So far, it's working well. It is smaller and lighter than the original, has storage areas, good padding, a vinyl cover, and lock and key. THANK YOU, HOLTON.

Modifications to the horn itself, to fit my own personal habits, were few. I replaced the pull ring originally installed on the first valve B-flat slide with the two small draw knobs traditionally used on this slide by most manufacturers. I then put this same pull ring on the third valve F slide, and replaced the one draw knob soldered there. This arrangement is not only more functional, but to me, looks more pleasing.

After playing the horn for several days, it seemed that most of the water on the *F* side tended to drain into the *F* stop-valve slide. As this slide proved difficult to reach, I added an additional pull ring as an extension, similar to the Selmer/Bach horns, to make this slide more available. This same slide was also extended by one inch on each leg, so that it wouldn't have to be pulled out so far in order to play the stopped horn in tune. As I've had to do this on my other horns, I'm fairly certain it's due to my hand size, and not through a fault in design.

As stated before, I intended to add an *F* extension in place of the B-flat stop valve slide. This decision was made easier because the stopped high *F* horn worked well enough to fill my needs, even before the slide extension. I could, therefore, give up the B-flat stop valve slide, and still have an effective stopped horn. After building and testing the extension, I'm not convinced it will be useful. It has been on the horn some four months and I still find the extra weight tiring; although listeners tell me the weight seems to darken my tone, I'm still trying to decide if the extra weight is worth the fingering convenience provided.

Finding a mouthpiece that works with the instrument (one that provides tone, range, and comfort) is proving difficult. After trying several for various lengths of time, it finally narrowed down to three. The Giardinelli BT-14 I had been using with my other horn gave excellent range and comfort, but was lacking in focus of tone. I spent several weeks on a Holton DC, which gave me superb focus, but limited my top range. The Giardinelli S-12 was also considered. Finally, I decided to bore out the BT-14 with a number 12 drill. A size 12 drill is the same as both the DC and the S-12. After four weeks, this is proving to be a usable compromise; although, like many of us, I'm still searching for the "perfect" mouthpiece.

Suggestions to Holton:

1. Make this instrument more available. It is a worthy competitor to other brands, and at a much better price.
2. Keep the new style case and improve it further. Add a receiver to hold the mouthpiece, instead of having to keep the mouthpiece in-side of the small box, as is now required.
3. Modify the draw rings and draw knobs as stated elsewhere.
4. Improve the quality control on your mouthpieces. During my experiments, I purchased three of your DC mouthpieces. Each had a different feel on my lips, and played differently with the horn.
5. Provide for adjustment screws on the change valve linkage. I realize it's in an awkward position, but this link has started to make noise on my horn; and it can't be tightened like the other four.
6. Consider adding beading to the outside stockings of the *F* tuning slide. It may not be really needed, but this is the only slide (on my horn) that doesn't have beading.
7. Re-think what, to me, is light springing on both thumb valves. I would assume this is done to provide comfort when both valves are

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Wilbert K. Kimple holds Bachelor and Master of Music degrees, has served as Principal Horn of the Asheville, North Carolina Symphony, and now plays Principal Horn with the Spartanburg, South Carolina Symphony Orchestra. He teaches Public School music and serves on the faculty of Converse College. Teachers include Forrest Standley and Bertram Haigh. Mr. Kimple has had works published in *The Horn Call* and *The Instrumentalist* magazines. He occasionally designs and assembles horns and does repair work in his spare time.

In summary, a Descant Horn is not for everyone. As I've found myself playing mostly high horn for the past fourteen years, I gravitated toward the single B-flat, and now, a Double Descant. Holton, I feel, has provided players with a quality instrument at a reasonable price. Although it is patterned after the Paxman model 41, if others are built as is mine, the H-200 shouldn't have to take second place to anyone.

pressed at the same time. Such occasions are quite rare. The light springing affects rapid passages that require changes between the B flat and F horns. As now sprung, the change valve simply doesn't return to the rest position fast enough. I would rather have fast valves all of the time than easy thumb action on those few times when both spatulas are used together.



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

The Siegfried Long Call

by Gerd Seifert

The musical score is written for a single horn in G major, 2/4 time. It consists of eight staves of music. The tempo and character markings are: *Mäßig bewegt* (moderately moved), *sehr kräftig* (very strong), *ruhig* (calm), *Maßig* (moderate), *zart* (delicate), *poco cresc.* (moderately crescendo), *lustig, und immer schneller und schmetternd* (cheerful, and ever faster and more shimmering), *immer stärker* (ever stronger), and *sehr schnell und schmetternd* (very fast and shimmering). The dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and fermatas.

The first three measures should be played as indicated by Wagner—very forcefully. One should play very aggressively, almost rushing, but still strictly in tempo. The musical character of the opening bars can be thought of as the rude awakening of an enemy. The second entrance is played piano, much calmer, and smoothly articulated, as though to entice. It is a good idea to make a ritardando in the last half of measure five. The last note is held very long—let it ring, but without a decrescendo.

The third phrase begins in the same tempo as the previous phrase. One should begin a crescendo in measure 9 as indicated, and then in the second half of measure 11 begins a naturally felt accelerando, which continues to the fermata. The closing tone of the phrase is to be attacked strongly and then held very long with a diminuendo throughout. Musically, one could think of this phrase as beginning enticing or alluring, and ending challenging or demanding.

The following *Maßig* (moderate) is to be understood as a very calm tempo. The horn player can imagine that, at this point, he does not yet know the entire theme. The musical character is therefore searching and hesitant. After the quarter rest with the fermata one begins with a slightly faster tempo, with an accelerando from the pickup to the third measure of this section, continuing with forthright expression to the fermata. The *e*", repeated four times, should be

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played f, mf, p, and pp. The last pp e" should be played stopped, but with the same dynamic as the previous piano e". In this way the last note is secure, and it gives a wonderful echo effect.

The following 6th section is to be played as indicated by Wagner. For the best effect one begins in the tempo of the second phrase (measure 4). One should take a breath after the d" one measure before the double bar and then play the following g' in a sustained ff. The last ten measures are directed by a conductor backstage and must be played together with the orchestra. Any variation in tempo is to be avoided here so that one does not arrive at the high C too soon. The high C may be held a bit longer than the given quarter note.

Some practical suggestions for the playing of the offstage Siegfried Long Call: personally, I have always found it good to play in the orchestra before the Long Call. After the first act one is well warmed up; this is much better than standing around continually warming up, getting nervous, practicing the Call to see if it still goes all right. Before one goes backstage, it is a good idea to carefully empty all water out of the horn. Everyone has his own method: after emptying each slide, I blow (without the mouthpiece) the remaining water out of every slide and crook individually. I give special attention to the last crook that leads to the bell. This careful and thorough emptying of the instrument is important so as to avoid having to empty the horn while you are in the dark backstage area. Anything could happen back there—for example, a slide or the mouthpiece could fall, even fall through a crack in the floor, which happened to me once (although during a different opera) in Duesseldorf.

Backstage I position myself so that I can see the singer well. I have always found it a help and psychological support to take the singer's action of pretending to play the horn as my cue to begin playing. The singer should also not make the rests between the separate entrances too long. All this should be discussed with the singer before hand.

On Aug. 26th, 1984, during the Bayreuth Festival I played the Long Call for the

50th time. Together with the Short Call (from *Goetterdaemmerung*) I have performed the Calls publicly a total of 125 times. It has always been a great experience and a great pleasure for me when the Call goes well; however I can assure you that the effort to bring oneself to be calm and concentrated is the same for the 125th time as for the first time.

Der Siegfriedruf

Die ersten drei Takte spiele man—so wie von R. Wagner angegebensehr kraeftig. Es soll aber auch sehr aggressiv geblasen werden, wobei man das Tempo forcieren sollte, aber ganz streng im Takt bleiben muss. Vom musikalischen Charakter stelle man sich vor, einen Gegner brutal zu wecken.

Den 2. Einstaz lege man so an, als wenn man etwas hervorlocken moechte, also im Tempo wesentlich ruhiger, weich gestossen und im p. Es ist diesem 2. Einsatz sehr zutraeglich, wenn man im 5. Takt, 2. Haelfte ein Ritardando macht. Den Abschlusston halte man sehr lange aus und lasse ihn gut verklingen, aber ohne ein Decrescendo.

Die 3. Phrase beginne man im gleichen Tempo wie den vorhergehenden Einsatz. Im 9. Takt fange man das Crescendo so an wie vorgeschrieben, um dann im 10. Takt, 2. Haelfte ein natuerlich empfundenes Accelerando zu beginnen. Man fuehre dieses Accelerando bis zur Fermate fort. Den abschliessenden Ton blase man stark an und lasse ihn dann sehr lange mit einem Diminuendo verklingen. Die musikalische Linie dieses Teiles denke man sich so: erst lockend, dann fordernd.

Das nun folgende *Maessig* ist als ein sehr ruhiges Tempo aufzufassen. Der Hornist stelle sich in dieser Phrase vor, dass er das volle Thema noch nicht kennt. Der Charakter der musikalischen Ausfuehrung also suchend und zoegernd ist.

Nach der Fermate auf der Pause beginne man mit etwas angezogenem Tempo und acceleriere ab dem Auftakt zum 3. Takt dieses Teiles, um dann mit forschem Ausdruck bis zur Fermate zu blasen. Die jetzt viermalig angestossenen Toene blase man F, mF, p und PP, wobei das letzte E mit der Hand zu stopfen ist, aber in der gleichen Lautstaerke wie das in p angeblasene E anzublase ist. Der letzte Ton ist dann sicherer, und es ergibt sich ein herrliches Echo.

Der jetzt folgende 6. Teil ist so zu blasen wie von R. Wagner vorgeschrieben. Um die beste Wirkung zu erzielen, fange man im Tempo des 2. Einsatzes an, also des 4. Taktes von Beginn des Rufes an. Hat man das D zwei Takte vor dem Doppelstrich erreicht, atme man und halte das folgende G kraeftig aus. Die letzten 10 Takte werden von einem Correpetitor dirigiert und sind unbedingt mit dem Orchester zusammen zu spielen. Es sind also hier Temposchwankungen zu vermeiden, sonst ist man wesentlich zu frueh auf dem hohen C angelangt, welches man ruhig etwas laenger als eine Viertelnote aushalten kann.

Von der Praxis her, den Siegfriedruf hinter der Buehne zu blasen, habe ich folgenden Vorschlag: Ich persoendlich habe es immer als angenehm empfunden, vor dem Siegfriedruf im Orchester zu blasen. Nach dem 1. Akt ist man ganz bestimmt eingeblasen und braucht sich nicht durch staendiges Ueben und Pruefen, ob der Siegfriedruf auch noch geht, nervoes zu machen. Bevor man nun zur Buehne geht, giesse man sehr sorgfaeltig Wasser aus. Jeder hat da siene Methode: Ich blase ohne Mundstueck das restliche Wasser, was beim normalem Ausgiessen nicht herauskommt, aus dem Horn, und zwar jeden Bogen und jeden Ventilzug einzeln. Hierbei achte ich ganz besonders auf das Wasser im letzten Bogen meines Instrumentes, welches zum Schallstueck fuehrt. Das gute und sorgfaeltige Entleeren des Instrumentes ist deshalb so wichtig, da ich immer vermieden habe, beim Siegfriedruf auf der dunklen Buehne Wasser auszugiessen. Es kann da vieles geschehen, z.B. der Bogen oder das Mundstueck koennen herunterfallen und im

Buehnenboden versinken, wie es mir in Duesseldorf—allerdings bei einer anderen Oper—schon passiert ist.

Auf der Buehne stelle ich mich so, dass ich den Saenger gut sehen kann. Ich habe es immer als Erleichterung und als psychologische Stuetze empfunden, wenn der Saenger durch das Ansetzen seines Hornes mir den Einsatz zum Blasen gegeben hat. Auch sollten die Pausen vom Saenger zwischen den einzelnen Einsaetzen nicht zu sehr in die Laenge gezogen werden. Dies alles sollte mit dem Saenger abgesprochen werden.

Bei den Bayreuther Festspielen 1984 habe ich am 26.8.84 meinen 50. Siegfriedruf geblasen. Insgesamt habe ich den Siegfriedruf mit dem Ruf aus der Goetterdaemmerung ungefaehr 125mal interpretiert.

Es ist mir immer wieder ein grosses Erlebnis und eine grosse Freude, wenn der Ruf gut gelungen ist, wobei ich jedem versichern muss, dass die anstrengung, sich zur Ruhe und zur Konzentration zu zwingen, beim 125mal die gleiche wie beim 1. Mal ist.



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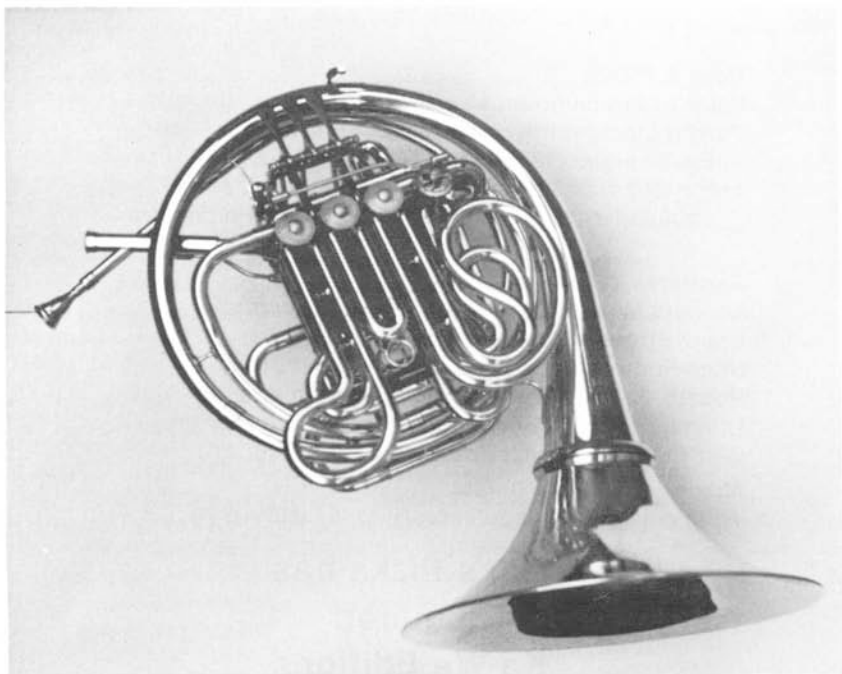
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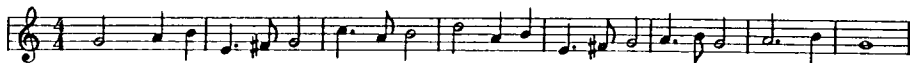
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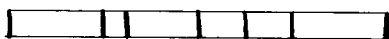
By Philip F. Myers

Rhythm consists of two basic forces: a vertically weighted unit and a forward driving sub-unit. These two forces create tension and pull. In a 4/4 measure the vertically weighted unit is usually either the quarter or half note, the forward driving sub-unit, the eighth or sixteenth note. In the following example the unit is the quarter and the sub-unit is the eighth.

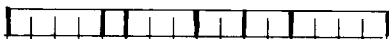
Example 1



Example 2



Example 3



In the example 2, there is little unification of the shapes beyond their height. But subdivision within those shapes (example 3) creates an interrelated progression across the page. In like manner, example 1 is transformed in example 4.



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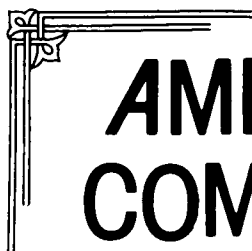
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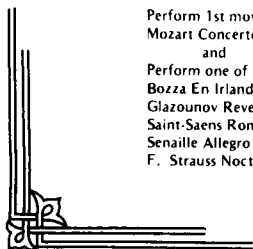
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Example 4



The presence of the eighth note sub-unit gives us continuous movement through the phrase, a progression from beginning to end that must not be broken. Each eighth moves forward as much as every other. All are pushing forward against the vertical weight of the quarter.

The weight of the quarters is also a constant force, providing heaviness and substance. It wants to make each note so massive in momentary unconnected power and weight that one can never move from it. Hence we have example 5.

Example 5



Combining the representation of drive in example 4 with the manifestation of weight in example 5, what originally appeared to be a simple melody is now transformed into a life or death struggle between the forward push of the eighth and the weight of the quarter.

Example 6



One example of a typical performance error which would be corrected by the presence of these two opposing forces is the following. Common music *performance* practice would have us rest, or "round off" the ends of measures 2, 3, 5, 6 and 8. This is known as "shaping" or recognizing and dignifying the individual patterns within a phrase. In actual practice, this almost always results in a momentary loss of tension between weight and drive, thereby chopping the one phrase into five separate phrases. The forward push of the eighth demands in each case that we move through to the next measure, and ultimately to the end of the phrase. One must realize the phrase from beginning to end as one line. Within that line the patterns that exist will speak for themselves. One cannot, in fact, hide them. But special effort to delineate the various parts of a phrase invariably results in the destruction of the whole.



"Excuse me Mr. Kirschen—five minutes."

The moment has arrived. Have I prepared carefully? Correctly? Have I warmed up enough? Too much? Water! Drink more water. Where is my accompanist? Did we rehearse enough? Well, here goes.

Why do we torture ourselves so? It is because nothing can substitute for the jubilation or rush of excitement when we reach that summit, the performance. Whether it be a contest or reaching the end of a beautiful solo, meeting a challenge and seeing it through can be one of life's most fulfilling accomplishments. I could elaborate on why we need to fulfill that nebulous "purpose." It is in all of us, and for now, I'll leave you to philosophize that dilemma.

As co-principal of the Utah Symphony for almost four seasons, I have been involved with the responsibilities of performing the symphonic, balletic, operatic and pops repertoire. That alone can be enough, but opportunities to play chamber music; the *Brahms Trio*, woodwind quintets, brass music and horn quartets have presented themselves. I became a member of a woodwind quintet and then a brass quintet. With each came unique opportunities to perform at schools, art festivals and even an "International Dessert Tasting Party."

The time and energy required to meet the rigors of a musical career certainly present its frustrations as well as rewards. It is possible to make a living as a professional musician (as I have for about seven years), but money is only the means with which to survive. Money cannot be the goal. The musical reward from these extra "gigs" and the satisfaction (and fun) of performing chamber music has contributed to my ability to find the time, energy and integrity to participate outside of my responsibilities with the Utah Symphony.

So why was I attracted to an announcement for the "American Horn Competition?" Weren't my chops bruised enough from *Nutcracker* and *Swan Lake*? Why would anyone consider entering a contest, practicing the same music for months and spending their own money to fly across the country to play for a handful of distinguished peers, teachers and students?

I questioned my motives a long time before sending my entry fee and application to Elliott Higgins, Director of the American Horn Competition (A.H.C.). In the first competition, held at the University of Missouri, I placed second, playing the first movement of Mozart's Third Horn Concerto and *Villanelle*, by Paul Dukas in the preliminaries and Weber's *Concertino in E Major* in the finals. Since I had never been to the International Horn Society (I.H.S.) workshops, it was a thrill to hear other horn players. Equally thrilling was the opportunity to interact with professionals and teachers.

A year later, the announcement appeared for the second American Horn Competition in the I.H.S. semi-annual *Horn Call*. Part of me said don't be ridiculous. So what if you didn't place first last year. The fact that you even entered means you won! Another part of me said, "Maybe you should learn the Strauss *Second Concerto* just for the fun of it." Who was I kidding? I had every intention of practicing, entering the competition, and winning. And so it began all over again. This time the repertoire was to be the first movement of Mozart's *Second* and the Schumann *Adagio and Allegro* for the preliminaries, with the Strauss *Second* for the finals.

These pieces were not new to me. However, neither were they ready to be played in competition. I studied the recordings of Dennis Brain and Barry Tuckwell for style, phrasing, tempos and to learn the accompaniments. The Strauss, an especially complex work with awkward sixteenth-note passages and tricky entrances, had to be worked out with piano accompaniment in one, or if I was lucky, two rehearsals. One of my Utah Symphony cohorts, Ricklen Nobis, a fine keyboard artist, proved to be a remarkable aide in the preparations by providing accurate accompaniments and offering valuable suggestions.

While I was working diligently on those solos, I also had to work an average of eight services a week (a service being either a rehearsal or performance) with the Utah Symphony, which included tours and recording sessions. Pacing myself throughout each day so I could both work and practice was difficult, especially while on tour. During the week of *Swan Lake*, I found it impossible to try to practice with the taxing performances of that Tchaikovsky ballet. In retrospect, I am sure that a few days rest here and there helped my musical growth (not to mention lip recuperation and tissue growth).

My tape recorder proved invaluable in preparation for the A.H.C., to hear how I really sounded and to detect flaws in rhythm, pitch and even the counting of rests. After listening to myself, I found that I could take more time for breaths during fast and slow passages. I perceived that sometimes a soft attack was too soft, even inaudible. Taking the use of this tool a step further, I played the tapes for some of my fellow musicians. With their help, I heard and corrected more problems.

"On behalf of Delta Airlines I would like to welcome you to Atlanta, Georgia. Local time is 9:30 P.M."

Now I needed to find my luggage and catch a bus to the hotel. Maybe I will have the shuttle bus. I was approached by a lovely lady who noticed my horn case and asked if I was participating in the American Horn Competition. She was Robin MacMillan, one of the fine accompanists hired for the two day event. Robin, a favorite pianist of the I.H.S., and I kept each other company for the entire trip to the hotel. Mr. Higgins met us at the door and gave me a preliminary rehearsal schedule and my accompanist assignment. Coincidentally, Robin was my accompanist.

It was 11:30 P.M. by the time we finished registration. "Too exhausted to play the horn. I went to sleep. "Why am I still awake? It's 2 A.M. I'm exhausted." Anxiety is a strong force. Six A.M.: A wake-up call from the front desk — enough time for breakfast before leaving for Dekalb College to rehearse.

Since my preliminary performance was not until after lunch, I had plenty of time to worry. In an effort not to overplay before the performance I read, chatted with some people outside of the recital hall, and listened to many of the performances with excitement and interest, constantly impressed with the number of fine poised high school and college students. Because the repertoire list was limited, I was not surprised to hear the pieces I had prepared for the professional division several times. It is important to guard against being influenced by another musician's interpretation while in competition. Great, something else to worry about.

Now it is my turn. A sip of water, a deep breath and through the curtain. O.K., good, you didn't trip or dent your horn on the piano. Place the music on the stand and adjust it. So far, so good. Tune with the piano and get a feel for the hall — concentrate and play it as you prepared it. Then it was over and I could pack my horn. It was up to the distinguished judges now. I knew I had played well.

As in auditions, it is easier to reflect the negative aspects of the performance instead of the good moments — I didn't drink enough water before going on stage, and I probably could have played more legato. On the other hand, our egos can fill us in to states of fantasy where mistakes are not to be admitted and are forgotten. "Wow, I played a perfect Tchaikovsky 5," or "I wish they would have recorded *that* long call."

The scores were posted: 162 out of a possible 200 — high enough to get into the finals. That meant another day of worrying, rehearsing, waiting, and then displaying my abilities with as much nervous energy as could be summoned. Am I insane? Day two came quickly after another sleepless night. It was time for a quick breakfast before returning to the college for a rehearsal. Fortunately, I had let my ego fill me into getting a head start on my finals piece during the preliminary rehearsal the first day. Robin and I spent this rehearsal cleaning and polishing.

After a fine session in which I was careful not to over-rehearse, there was time to hear a few of the many fine final performances. Understandably, the Strauss 2nd

was played by five of six finalists in my division. I had to be steadfast with my interpretation.

As my performance time approached, a confidence, absent in the preliminaries, surfaced. Nothing was more important to me at that moment than to go out on stage and play the Strauss as it had never been played before.

"Excuse me, Mr. Kirschen, 5 minutes."

With a full glass of water in my hand I walked out on the stage and set up, tuned, and began what proved to be an exciting playing of the Strauss. I concentrated through every passage. In touch with each other during the most complicated sections, Robin and I definitely enjoyed the moment. There were times when I was free to expand a phrase farther than I had planned and use the dynamics more effectively. Every horn tone was my own. These were opportunities that come rarely and only briefly.

Performing never seemed so thrilling as at that time. We galloped wide open to the end. My heart was pumping and the music was driving — this is why we do it. My sense of accomplishment peaked that weekend. I exhibited to myself courage that contributed to building a secure base on which to grow musically, and personally.

I would encourage anyone to pursue whatever challenge entices them; and meet it head-on.



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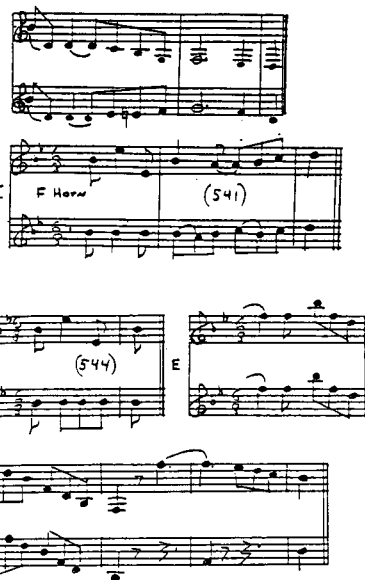
THE AUTOGRAPH OF RICHARD STRAUSS'S *FIRST HORN CONCERTO*

by Robert C. Walshe

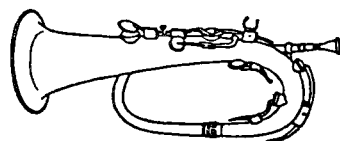
A facsimile of the horn and piano score of the *Concert fuer Das Waldhorn mit Begleitung des Orchesters oder Pianoforte*, op. 11, by Richard Strauss (1864-1949), was published in 1971 by Hans Schneider, Tuzingen, with a foreword by Alphons Ott. It reveals interesting variations between the available modern editions¹—all of which seem to be musically identical and may have used the same score as a common source—and the autograph; these differences are summarized in the Appendix. The autograph contains several groups of measures which have been crossed out by the teen-aged composer (the concerto was completed in 1883, before young Richard was twenty); the material in these deleted sections is not found elsewhere in the autograph or in any edition of the concerto. Thus, this sketchbook-like character indicates that the autograph is an early version of the concerto.

There are several instances of the solo horn part being provided with an alternate set of pitches which either decrease range, as in examples 1A, 1B, and 1E, or simplify technical difficulties, such as the rapid leaps of examples 1C or 1D. The passage of example 1A appears in all modern editions as well as the horn/piano autograph; it is the only *ossia* passage from the autograph which was retained and exists in modern scores.

Example 1



Example 1A makes possible omission of one of *Opus 11*'s written high B-flats (concert E-flat). Repetitions of this high pitch troubled the virtuoso hornist.



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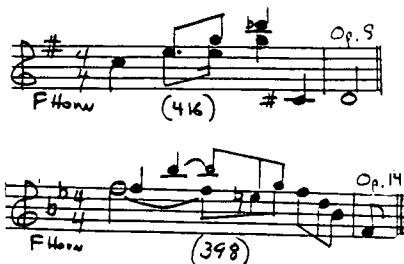
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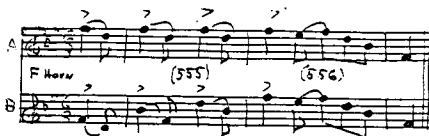
Franz Strauss (1822-1905), Richard Strauss's father, in private performances of the concerto.² Franz Strauss's difficulties with the concerto's high notes may well have been partially due to his age of sixty-one years as well as some type of health problem.³ Franz Trenner mentions that Strauss—who played horn over forty years in the Bavarian court orchestra—was afflicted with asthma in his last years.⁴ It is noteworthy that both of Franz Strauss's own horn concerti⁵ contain alternate passages which make possible omissions of this same high B-flat (example 2). Also, since the autograph of *Opus 11* was dedicated to Franz Strauss and the elder Strauss frequently advised his son about compositional matters,⁶ perhaps Franz Strauss was influential in young Richard's decision to include this *ossia* in his first concerto for his father's instrument, the horn.

Example 2



A passage from the third movement is shown in example 3. Example 3A appears in both the autograph and modern editions of the horn/piano version and example 3B is from the horn/orchestral version. It is unclear who made this change in the solo line.

Example 3



In example 4, which is the horn line of both the horn/piano and horn/orchestral

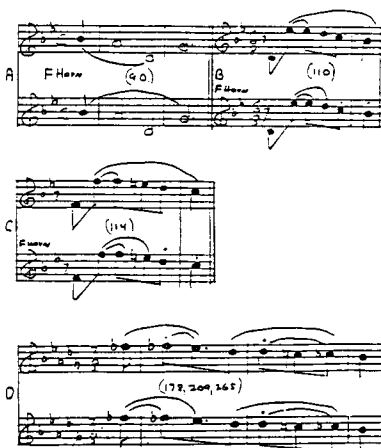
editions, the third pitch of the measure (another of the written high B-flats) has a lower *ossia* note in parenthesis. This added note is not in the autograph and Strauss did not use parentheses at all in the autograph; perhaps this note originated from a source other than the composer, such as an editor.

Example 4



Some differences between the autograph and modern editions affect the articulation of the solo horn part. These are shown in example 5 where the top examples are from the autograph and the lower from the modern horn/piano editions.

Example 5

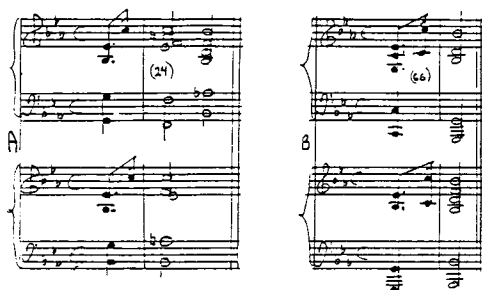


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Other variations between the autograph and printed editions include different chords (example 6A and 6B), different voicings in the piano accompaniment (example 6C), and a section with a different melodic line and accompanying chords (example 6D).

Example 6



An unusual feature of both the autograph and horn/piano version of *Opus 11* is the inclusion of numerous apostrophe marks in the solo horn line. These marks, which are normally understood by wind players as breath marks, appear at the end of every phrase and sub phrase; they seem to mark every possible breathing place. However, if each of these was observed as a breath in performance, the result would be musically unsatisfactory, as fragmentation of the solo line would result. Hence, these marks should be considered *possible* breathing oppor-

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tunities and phrase indications rather than *obligatory* breathing locations.

The autograph contains Xs and small numbers written above the horn line. These do not coincide with endings or beginnings of phrases, sections, or movements, and occur at irregular intervals in relation to the measure numbers of the concerto. The Xs are placed about six to eight inches apart and directly over a bar line; the numbers count groups of Xs. The purpose of these two types of markings could be to plan the placement of measures as would be necessary for a printed edition. However, if such an edition was made from this autograph, it is unknown now.

The autograph contains differences from modern editions in melodic lines, accompanying harmonies, solo articulation, and solo *ossia* notes. Its variations provide the horn student with possibilities for simplifying difficult passages, the composer with a glimpse into the compositional procedures of the young Strauss, and the advanced hornist with some choices of articulation which are musically significant.

Notes

¹Horn and piano editions of Cundy-Bettoney, International, Belwin-Mills (reprinted by Kalmus), Schirmer, and Universal Edition were used; orchestral versions utilized were by Universal Edition and Kalmus.

²Norman Del Mar, *Richard Strauss: A Critical Commentary on His Life and Works*, 3 Vols. (London: Barrie & Rockliff, 1962-72), vol. 1, p. 20.

³Franz Trenner, "Franz Strauss," translated by Bernhard Bruechle, *The Horn Call II/2* (May 1972): 62.

⁴*Ibid.*, p. 63.

⁵The Franz Strauss horn concert scores used were obtained from European-American Music, Towowa, New York (rental score of *Opus 8*) and from the Strauss Archive, Garmish (the score to *Opus 14* was obtained through Herr Hans Pizka).

⁶George R. Marek, *Richard Strauss: The Life of a Non-Hero* (New York: Simon & Schuster, 1967), pp. 29-30.

Appendix

The *Opus 11* Autograph Compared to Modern Editions

Measure	Differences
Dedication	Dedicated to Franz Strauss rather than Oscar Franz
1	No metronome markings given
2	No breath mark after dotted half note
6	Tutti is marked <i>a tempo</i>
23 & 24	Left hand part different (example 6A)
(25)	Four measures crossed out (would have been 25-28)
33	Lowest treble note on third beat is written Ab — Orchestral version has Ab in the viola part
66 & 67	Chords are different (example 6B)
70	Left hand voicing is different—Eb is not doubled
75	Sixteenth-note C missing from left hand
78	Breath mark omitted from solo part after half note D
90 & 91	Solo slur does not extend to written G (example 5A)
101	Breath mark omitted from solo part
102 & 103	Crescendo and decrescendo missing from solo part
106	Solo part marked MF on third beat
110 & 111	Slur in solo horn includes first note of measure 111 (example 5B)

111	<i>Ossia</i> chord on fourth beat, left hand	231	Dot over written Eb in solo part
114 & 115	Slur in solo horn includes first note of measure 115 (example 5C)	238 & 239	Tie omitted in solo part
116	Crescendo mark missing from solo part	242	Additional Db in left hand
117	Piano marked FF instead of F	265	Articulation mark in solo part on first beat Fb (example 5D)
118	Slur on 2nd beat missing		3rd Movement
126	Breath mark in solo part after tie	320	Breath mark in solo part before last eighth note
127	Breath mark missing in solo part at end of measure	328	Breath mark in solo part between dotted quarters
129	Breath mark missing in solo part at end of measure	364	<i>Energico</i> marking missing from solo part
(133)	Four measures crossed out (would have been measures 133-136)	380	<i>Energico</i> marking is missing from piano part
134	Slurs omitted in right hand on last beat	422 to 424	Crescendo mark missing in solo part
137 & 138	Different melody and chords (example 6D)	508	Upper left-hand note written as Db rather than C#
158 to 161	Triplets and quarter note missing on beats 3 & 4 in left hand	512 to 514	<i>Ossia</i> part in solo line
	2nd Movement	513 & 514	<i>Ossia</i> chord voicings in piano
178	Articulation mark in solo part on first beat Fb (example 5D)	515	Additional A natural in left hand
184	Slur in solo part omitted	523 & 524	Staccato dots omitted in piano
185	Different chord voicing in piano (example 6C)	531 & 532	Staccato dots omitted in piano
188	Slur in solo part omitted	540 & 541	<i>Ossia</i> notes in solo part
209	Articulation mark in solo part on first beat Fb (example 5D)	544	<i>Ossia</i> notes in solo part
222	Accent in solo part over high written E	571 to 574	<i>Ossia</i> notes in solo part

Robert C. Walshe
4232 Canterbury
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SPECIALIST PUBLICATIONS FOR HORN: A BRITISH CONTRIBUTION.
 by *Oliver Brockway*

Readers of William Scharnberg's article on the publications of Hans Pizka Edition in the April 1984 *Horn Call* may not be cheered to know that the field of specialized publications for horn players is not restricted to Hans Pizka and the four American companies quoted: (Marvin McCoy, A Moll Durr, Hornists' Nest, Wind Music Publications). In England there are, in addition, not only Ifor James' "Cornucopia" series, but also my own new venture, Oliver Brockway Music.

The idea of starting to publish horn works of too much of a minority appeal to interest established general music publishers came to me in the wake of the 1983 British Horn Festival, on which occasion I got talking to Farquharson Cousins, the retired former first horn of the Scottish National, B.B.C. Scottish, Cape Town Symphony, and other orchestras, whom I had not seen since 1966. "Farkie," as he is known, was there to launch his new book *On Playing the Horn*, (available from Pax-man, London, and currently awaiting a review in *The Horn Call*), and we discussed the various music-examples that he had included as an appendix. These, it appeared, were just the tip of an iceberg regarding the large collection of unpublished horn music, some of it in scruffy and inaccurate manuscript, that he possessed. Discovering that I had over the previous few years, in addition to free-lancing as a horn player, also been professionally active on a large scale as a music-copyist, and also that I was the composer of three works for Horn Quartet that I wanted to find an outlet for, he interested me in the idea of producing playable versions of the three "lost" Sonatas for two horns by Otto Nicolai, (nrs. 4-6 of a set of six), that he owned in the form of very inaccurately copied individual parts, the idea then being subsequently to offer them to a publisher. While working on them, however, I had the idea of making them, my own Quartets, and my own Bach Brass Quintet transcriptions the nucleus of a catalogue of works under my own control, in the first instance marketing Dye-line copies of my own manuscript, with the possibility of going in for multiple print-runs later on.

An interesting story surrounded the Nicolai Duets. Before World War II, Farquharson Cousins often played all six Sonatas with the amateur horn player Handel Knott, whose father had made copies of Nicolai's original manuscripts, dated 1848, war. In about 1955 the Leningrad Philharmonic came to the Edinburgh Festival, and Cousins interested their first horn, Mikhail Buyanovsky, (father of Vitali Buyanovsky), in Knott's manuscript, which he entrusted to him to take back to Russia in order to get it published there. Subsequently the first three of these Duets did appear in the West, published by Musica Rara and edited by Kurt Janetzky. A later volume, also from Musica Rara, supposedly containing Nicolai's 4th, 5th, and 6th Duets, edited by Buyanovsky, turned out to contain three totally different pieces, in a style and form not unlike Nicolai's, but quite unconnected with the lost Stettin manuscript. As Farquharson Cousins had no further contact with Buyanovsky, he was unable to verify these latter works' origins; international copyright laws preclude my stating too precisely his theories on the matter, though he is prepared to grant that the Musica Rara 4-6 are by no means uninteresting, even if lacking the absolute stamp of authenticity. In my edition the original Nrs. 4-6 appear for the first time, with a minimum of necessary editorial embellishment, which was often dictated by the waywardness of the hastily-made copies of Knott's manuscript that had survived in Cousins' possession. In September, 1983, when I attended the International Horn Symposium in Vienna with copies of my first two titles, these Duets and my own Quartets, for sale, it was my great pleasure to meet Kurt Janetzky, who had edited the first three for Musica Rara, and to find that his opinion as to the likely origins of the Buyanovsky 4-6 concurred with Farquharson Cousins's. Janetzky was a very grateful recipient of a complimentary copy of one of my first

run.

One publication including my own three works for Horn Quartet joined the Nicolas as the next addition to my catalogue. These works, *Chorale & Variations*, *Purcell Variants*, and *Polytony*, completed in 1970, 1972 and 1977 respectively, are all conceived in a "post-Brahmsian" idiom, where the parts are theoretically playable with hand-horn technique. Though the first two pieces owe much to classical precedents, *Polytony* belongs to a more modern sound-world, where the superimposition of harmonic series of four horns crooked in F, E, B flat & D produces an atmosphere reminiscent of the Second Viennese School, though arrived at by different means. Past and future performers of these Quartets include the now disbanded Netherlands Horn Quartet, (members of the Amsterdam Concertgebouw), and, of *Polytony*, the Horn Quartet of Radio Leipzig—the latter also the fruit of our meeting at the Vienna Symposium—as well as by students at the London Music Colleges. British professional players rarely find the time to perform Horn Quartets publicly! Recently I have added to the Quartet repertory two pieces made available to me by Ifor James, my former teacher, that have been extensively performed at British, American and Scandinavian Horn Festivals and Workshops: Wilhelm Lanzky-Otto's arrangement of the traditional Swedish *Gammal Fäbodpsalm* and Ray Smith's arrangement of Bach's *Second Suite*, which end with the *Badinerie* that has become familiar through Frank Lloyd's performances of its virtuosic solo first horn part.

Another speciality of this edition is the unusual combination of horn and organ. My grandfather, Sir William Harris (1883-1973), who was well-known in England as organist and composer of church-music, dedicated to me his *Prelude* and arrangement of Schumann's *Abendlied* in the mid-1960's, as well as *A Hunting Tune* for horn and piano. Together they make an interesting adjunct both to the horn's repertory and to the total Harris oeuvre. Later, the chance to give horn-and-organ recitals with the Australian-born organist and composer Alan Williams led to my being the dedicatee of his *Fantasia*, a virtuosic work for both players in a modern idiom. Also deriving from Farquharson Cousins' collection of manuscripts are the 12 *Studi per Corno da Caccia* by Gustavo Rossari. Little is known of Rossari, except that he was a Milanese bandmaster who, around 1835, was writing some of the earliest-ever studies for the newly invented valve-horn. In an idiom closely related to that of the hand-horn studies of the period, they are musically interesting (redolent of Italian opera) and technically demanding; considerably more so than the simpler printed studies and duets by Rossari that are to be found in the appendix to Cousins' book.

Completing the catalogue at present are my own Bach arrangements for Brass Quintet. Following the publication of *Fugue IV a 5* (The "48," Vol. 1, No. 4) by Peer-Southern, New York, (available through Oliver Brockway Music), a Fugue ideally lending itself to brass instrument sonorities, and transposed down a semi-tone to C Minor, with some necessary interchanges, dictated by stamina considerations, between the two trumpet parts. *Prelude & Fugue a 3*, (The "48," Vol. 2, Nr. 14), was written as a companion-piece. Transposed from F sharp to E Minor, the Prelude features the trumpets as main soloists; the redistributed 3-part Fugue, however, often gives them long rests, (useful from the programme-planning angle!), with the interest lying in the lower voices from the horn downward. This is published for the first time.

Oliver Brockway Music is also British agent for Horn and Piano records by Preisser and A.D.V. records from Austria, featuring Roland Horvath, second horn in the Vienna Philharmonic and President of the Wiener Waldhornverein, as soloist on the Vienna F-Horn. *Horn und Klavier I* (with Joseph Scharinger, piano) includes the *Danzl E flat Sonata* and Strauss 1st. Concerto, the first time that this work has been recorded either on a Wienerhorn or with the composer's own authorized piano accompaniment. *Hornmusik in Alt-Wiener Tradition* (with Margit Schwarz-Fussl, piano) contains the *Tre Pezzi in forma di Sonata* by Karl Pilss, an epically proportioned work written for Karl Stiegler that is, sadly, little known outside Vienna, as

well as the Rheinberger Sonata, Saint-Saens Op. 36 Romance and R. Strauss Andante. I understand that these records are available through other channels in the U.S.A.

Further plans mainly involve additions in the multiple-horn field, including, to appear this winter, my own *Variations for Christmas*, a virtuoso duet for two solo horns with optional third and fourth horns accompanying, in which familiar English Christmas carols are given an unexpectedly hornistic treatment.

These publications are available for mail-order from: **Oliver Brockway Music, 19, Pangbourne Avenue, London W10 6DJ, England.** A list is appended, with Sterling prices; on transatlantic orders, please add L0-50 per title for postage.

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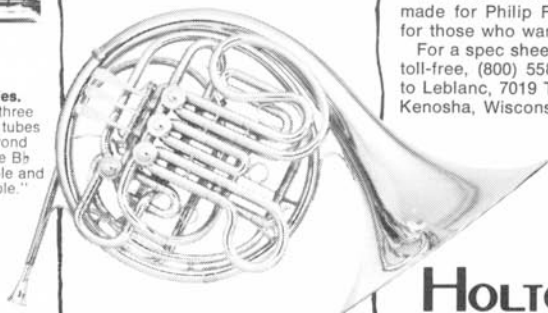
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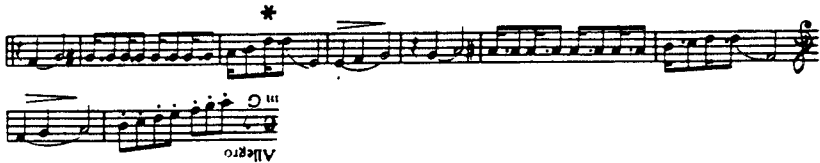
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HOLTON

For more than forty years, most American hornists have been influenced by errors to be found in *Orchestral Passages*, Volume I edited by Max Pottag (Belwin). In its time, this was the only introduction for many players to the orchestral repertoire; even today it remains the most judicious selection of passages. It is regrettable that Belwin has not seen to fit to re-edit and correct this valuable primer. One of the more flagrant errors is to be found in the passage extracted from the Overture to Rossini's *Barber of Seville*. I have indicated by an asterisk the note in question:



Rossini's manuscript shows careless penmanship in the Horn part, or perhaps a lapse of attention; however, the unison Clarinet entrance on this note should make it clear that the *written* note (Horn in G) should be an "a" (sounding "e") and not a "g" (sounding "d").



(manuscript reproduced from *The Barber of Seville*, Giachino Rossini, Broude Brothers, New York)

The passage should read as follows. Notice also the differences in bars 5 and 9. Our practice today, half-note, quarter-note probably derive from tradition.



If one learns this passage incorrectly, it is virtually impossible to retrain ones reflexes to play the proper notation; I advise learning *both* versions, at an early point in the player's development.



I was standing outside the auditorium between concerts at IBC2 when a stranger approached. "Are you a horn player?" he asked. When I answered affirmatively, his next question was, "Have you seen Morris Secon?" Not "Do you know Morris Secon?" but "Have you seen him?" Obviously all horn players at IBC2 knew Morris Secon. That may sound strange, but is in fact only a slight exaggeration. Indeed, if you've ever been to a Horn Workshop you probably know Morris Secon, whether you realize it or not.

Who is this man?

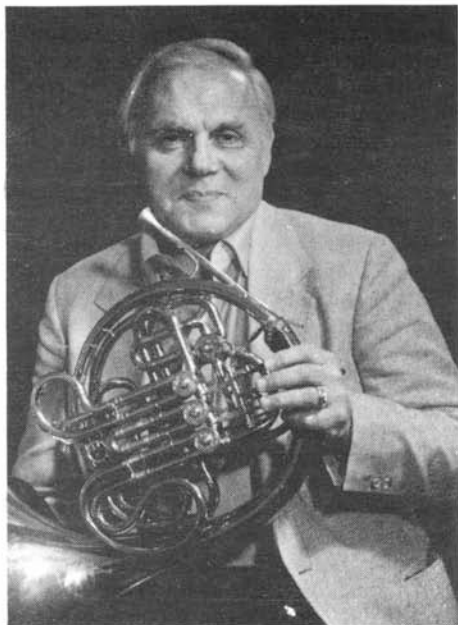
My first encounter with him was when I first joined IHS in 1979. I sent in my money and got my membership card, a decal, and a form letter, at the bottom of which was a handwritten note, dated July 20th: "Dear Catherine, Thanks for joining us—Sure you will be happy. Fantastic Workshop!! Best wishes—Morris Secon." At that time membership was over 1500, but because of that little note, I felt that I made a difference. He was then serving as treasurer.

At Workshop XV (my first), I saw him in one of his best-known guises—that of moderator at the nightly rap sessions. He entertained students and old pros alike with his wit and enthusiasm, and with his stories of memorable performances and conductors. He persuaded other people to talk, and the sessions went long into the night. The next morning he was up bright and early, manning the IHS sales booth, demonstrating conch shells and chatting with everyone who stopped by. At the end of the workshop, during the banquet, he read poems he had written, eulogizing and "roasting" each of the guest artists.

At IBC2 he once again presided over the IHS sales booth. More importantly, he started a petition—a 'plea for sanity'—addressed to the governments of the U.S.A., the U.S.S.R., the international press and foreign governments, because the great Soviet trumpet virtuoso Timofei Dokschitzer was not permitted to attend the Congress. The petition was neither a threat nor a reprimand, but simply a plea for reason. He appeared on National Public Radio's "All Things Considered" while at the conference in Indiana, in order to reach the greatest number of people nationwide.

This event serves well to characterize Morris Secon. He is, first and foremost, a humanist with a genuine love for all people, and a strong sense of justice. He believes in working with those who are less fortunate, and in spreading joy through music wherever possible. He has a unique outlook on life, and he has never lost that invaluable gift of childhood—the ability to dream and to see the beauty in common things, by not taking things for granted.

He was principal horn in the Rochester Philharmonic Orchestra from 1944-59 and 1969-82, as well as a teacher, at Ithaca College and, most notably, at the Eastman School. For a time he managed and later owned a famous pottery shop in New York City. More recently, he has devoted his time to lecturing and workshops, with a



series of programs entitled *The Magic of Music*. Morris was raised in Philadelphia. His cousin David Burchuk, who was "addicted to music" and later started the famous Dale Music Store in Silver Spring, Maryland, encouraged his musical endeavors. At age 10, Burchuk started him on a trumpet, which he shared with his brother Paul. Since Paul was five years older, he had the trumpet on Monday, Wednesday and Friday, and Morris used it on Tuesday and Thursday. Dave gave them both lessons.

At age 13, he changed to horn when a man from the school system, Jay Speck, said his lips were "made for the horn." Says Morris, "I've never seen anyone whose lips are 'made for the horn,' necessarily, because when I look at horn players, their lips come in all sizes and shapes and textures..." But he changed to horn, anyway. He attended a high school of 5,000—the largest in Philadelphia—and for four years was the only horn player.

His parents owned a bakery, and his family lived above it. One Saturday night when he was 16, he was working in the bakery, waiting on a little man with a heavy German accent, who came to the store several times a week. Morris heard the radio in the back playing the Tchaikovsky *Symphony No. 5*, so he asked his mother to take over, and went back to listen to the second movement. After the solo he turned to go back to work, but was surprised to find the white-haired gentleman standing behind him. "Do you know what that was?" Morris asked the man. "No, what was that?" he replied. "That was a very famous solo for horn." "The man then asked, "Do you know something about the horn?" Morris said that yes, he played it, then he asked if the man knew anything about the horn. "Oh, a little." The man asked to see Morris' horn, and had him play it. Morris did, then offered to let the man play something. The man pulled a mouthpiece cover out of his pocket and took out a mouthpiece. Morris began to suspect something... Then the man played the "Meditation" from *Thais*. "I can see my mouth dropping open slowly, not really being quite sure what I was hearing. Was this real? It was something beyond my comprehension."

As a result, he took lessons from this man—108, to be exact. "This silver-haired little angel that walked into my life that first week in September 1937 turned out to be Arthur Geithe, a great artist who had been brought over from Germany to the U.S. to play principal horn at the Metropolitan Opera."

Geithe was a remarkable man, given to an even more remarkable imagination. He claimed to have read medical books, watched operations, passed the exams and become a doctor. He never practiced medicine, though. The most famous story he told Morris was that at age 18 he was summoned by telegram from the conservatory to play with the Gewandhaus Orchestra in Leipzig—a rehearsal next day and the premier performance of *Ein Heldenleben*. Evidently, the horn players had rejected the music as impossible. The conductor called off the rehearsal immediately and called in the young virtuoso he'd heard so much about. The next day when Geithe appeared, the conductor announced, "Gentlemen of the horn section, everyone move down one please. This is Arthur Geithe. He's going to play the principal horn." "Morris added, "And from that day on, he became the most hated horn player in Germany."

Morris's lessons with Geithe were "never less than 3½ hours, and upwards of 4½ hours every week." Geithe often arrived early and got him out of bed to play. The first note of the day was often a high C—so he would be prepared if he ever arrived at a rehearsal late and had to play high with no warm-up. At some point in each lesson Geithe improvised, while the student followed the flowing song or soaring leaps as best he could. Geithe always told him to sing. "Sing, sing you lazy loafer, sing, sing!" I heard that word 900 times a lesson if, to him, I played any sound less beautifully than I could. Also, open your hand or you push the sound back up in your mouth and you and the sound will both choke. What great advice then and still greater today, especially with those big-belled horns."

Geithe was a great influence on Morris's playing. Unfortunately, he had some

rather unpopular political views sympathetic to Nazi Germany. One day Morris's father overheard some of Gettelle's opinions, and forbade him ever to come back. Morris later studied at the Juilliard School (1940-42) with Lorenzo Sansone. While at Juilliard he took one lesson with another famous teacher, Joseph Franzl. The man was decidedly not pleased. "By the time he had finished the hour with me, my sound was ill-conceived, my intonation... All I can remember was that he told me to put my horn in my case and never open the case again." In a very short time he proved Franzl wrong, because next summer (of '42) found them playing in the same section at Chautauqua.

One of Morris's favorite sayings is, "Don't be afraid to get off the bus." He often uses this as a title for his programs. He means this quite literally. There have been six times when he has been on a bus, seen something intriguing or beckoning, pulled the cord and gotten off. The result was always some major event that remarkably changed the course of his career.

The first time this happened was in his last year at Juilliard. One summer day he was on a bus in New York City, saw a friend, Billy Brown, and got off to talk to him. Brown was going to see about a job, so Morris went along. As a result, he got a job playing seven concerts a week for eight weeks in Central Park with the Pepsi Cola Concert Band. The pay was good, and this band alternated with the Goldman Band. The second time, later that summer, he saw Doug Stevens going into a hotel with his horn. He had been first horn at Juilliard when Morris was third. An audition, Morris remembered suddenly, so he yanked the cord and got off. The New Orleans Symphony needed two horns, so Doug got first and Morris got fourth chair.

It was in New Orleans that he met his future wife, Jonni, (then June Nanson) the orchestra's harpist. "She was just a darling little thing in a blue tweed suit with blue shoes, a moderately high heel, and sandalwood-colored stockings." They met on a Monday and on Tuesday he asked her to marry him. In the next five months they were inseparable (and they weren't even living together!).

The third occasion was after the season in New Orleans, he was back in New York on yet another bus. As he passed Juilliard, he remembered the Thursday afternoon rehearsals of the graduate school orchestra, and got off to listen. Since the first horn didn't show up, the conductor, Willem Willeke, remembered Morris from the previous year, so he was asked to play the part. Just as he played the solo at the end of the first movement of Shostakovich's *Symphony No. 5*, another conductor happened to be walking through the back of the auditorium. During intermission this conductor, Albert Stoessel, called him in and offered him a job as second horn at Chautauqua. Stoessel unfortunately died before the season started, but Morris still got the job.

Back in New York once again, he was on a bus, going to an audition for second horn in Indianapolis. He saw several horn players walking on 57th street and realized they were going to a second horn audition for Pittsburgh. He had decided not to go to this audition because he thought he'd have a better chance at the Indianapolis job, but he abruptly changed his mind, and for the fourth time pulled the cord and got off the bus.

"One of the strangest experiences of my life took place there. Fritz Reiner was auditioning, and he had the orchestra manager with him. Auditions in those days were played for conductor alone (but the manager was present in case the performer was chosen and financial arrangements were made on the spot). I would observe all the horn players coming out... and they were shaking their heads, and I couldn't understand. All of them, I mean, one after the other... When I got in there I found out Reiner had given them a passage from *Die Walkure* which... was in bass clef and E horn. I took a look at that excerpt and I said, 'I'll be here for two weeks trying to decipher that!' So I said, 'Well, what've I got to lose? God hates a coward.' What I started to play it in bass clef in F horn, figuring that at least I'd hear the intervals, and if I had to play it again, if he said, 'You're in the wrong key,' I'd at least hear what the intervals sounded like. But he didn't stop me.

I played the whole thing through... (sings the part)... and he was quite pleased. And I was too, because he offered me the job right there and then. (laughs) What a darling escapade, because I think if I hadn't made that decision at that moment everything obviously would've been different and I too might have come out with a shaking head and neither job."

"The fifth and most opportune time, he was on his way home when he saw many musicians going into Madison Square Garden. He looked on the marquee which said, 'Gala Red Cross Benefit. Toscanini conducts orchestra of 300.' Once again, he jumped off the bus to watch the rehearsal. As always, he had his horn, so he was allowed in, no questions asked.

As he stood waiting for the rehearsal to begin, a horn player came up and started talking to him. He introduced himself as Joe Singer, then principal horn of the New York Philharmonic. Since he had heard that Morris had been in the Pittsburgh Orchestra the season before, ("another story hard to believe—that makes me laugh—but some other time.") he suggested that he play if anyone failed to show up. Sure enough, he ended up playing the 12th in a section of 16 horns comprised of the sections of the New York Philharmonic, the NBC Orchestra, the Columbia Broadcasting Symphony Orchestra, and the Metropolitan Opera Orchestra.

After rehearsal, Singer asked if he'd be interested in playing second horn with the New York Philharmonic that summer (of '44). This audition committee consisted of Singer and two second violinists, and Morris got the job. How? Because after playing a number of 2nd horn excerpts Singer asked him to play "stzpp." Having done this Singer explained to the befuddled auditions that "this was excellently done and very hard to do!" ("Thanks Joe, bless you, wherever you are.")

After playing four days with the New York Philharmonic (and through another quirk of fate) he heard about and auditioned for the solo horn position in the Rochester Philharmonic since Osborne McConathy, the principal, had been released to go to the Boston Symphony Orchestra. "This came about by another interesting chain of events that can't be written about without the heavy hand of the censor—Mansur." The conductor, Guy Fraser Harrison, was out of town, so the audition was conducted by Howard Hanson, who happened to be passing through on his way to Maine. Hanson's audition was typical—all the standard first horn solos. The sight-reading, though, was different. It was Hanson's *Symphony No. 2*, the 'Roman-tic'. Hanson had conducted the Chautauqua Symphony the summer before due to Stoesen's untimely death. He chose his famous 'Romantic' Symphony for one of his concerts at which Secon played second horn and assisted Ed Murphy in the high and loud tutti passages (since there was no assistant). Hanson assumed he was sight-reading. Morris seemed to look the music over carefully, then, "I let it fly... And I saw his mouth drop open, and he said to the orchestra manager, 'Arthur, this young man is terribly talented.' Not by the way I played the nocturne, and not by the way I played the Tchaikovsky 5th, but the way I just sailed into his *Romantic Symphony*." Thus, in the summer of 1944, at the age of 21, Secon became principal horn of the Rochester Philharmonic.

He remained with Rochester for 15 years, playing under many of the world's finest conductors. Of course, the job had its ups and downs. "The first year a critic was picking on me (as he had done with every previous solo horn) till one day I asked him if he knew anything about the horn. (What naïveté—what nerve!) "One Sunday night before a pops concert he approached the critic and explained some of the intricacies of the horn. "After that it was just like I had started to write many of my own press clippings."

From 1950-59 he taught at the Eastman School, as head of the horn department, where he stressed the need to avoid bombastic, unmusical horn playing. He always has been a very vocal opponent of the 'rim shot short staccato' and the wide uncontrolled fortissimo, where the sound loses its core and spreads widely, instead of remaining centered and pure.

His approach to the horn is that of singing. "Play what you sing—or the horn will

blame you. "You can play loud, but not lose control of the sound. "...you can destroy music...One of the most important traditions in our horn world is the concept that produces the magic of music through a singing sound that should give the horn its magnificent mysterious quality. Otherwise what's going to come out of the horn is literally offensive to the ear. There's a lack of concept, and I've been fighting that lack all my life...Almost every horn player who plays softly can play with lovely sounds, like the mother who sings a lullaby to her infant in her arms. She knows nothing about voice—"oohs" the Brahms lullaby so tenderly without knowing the words....and she may have heard of Pavarotti or Price or Sutherland...but she, in her own way, sings a more beautiful love song than they ever could." This is the sound to strive for. "Take that lovely, soft sound ('ooh' or 'oh') and enlarge it—let it resonate! Find the core, the center, the singing, ringing, rich, vibrant intensity...the essence of that sound. Enlarge the sound, but keep it intense, not spread, even if the music is raucous."

He says that "The world is full of marvelously technical wizards who play nicely in tune with nice sound, pitch, intonation, yet are so often unaware of how to create a lovely phrase—a singing legato line—and who don't realize that the beauty of the sound lies in its ultimate release. And it's a pity, because a pure legato can be taught in a few minutes through a very simple singing process, as well as a beautiful release to the sound rather than the sound often trying to fight its way out of a closed bell and falling 'plop' on the floor. I believe that any centered sound with intensity will soar through and over an orchestra without ever having to be overblown." Some of these basic principles he uses in his master classes. He guesses that some of his concepts must have been worthwhile, since he has many students playing in leading orchestras here and abroad and teaching at many prestigious schools.

At this point, due to personal circumstances he decided to combine business and music, and thus from 1959 to 1968 he joined his brother's business in New York City. It was the famous Pottery Barn, attracting, amongst others, many famous artists, musicians, and playwrights, as well as many college faculty members from around the country. Sometimes on Saturdays when the store was crowded, Morris would whistle—stop everyone in their tracks—and prizes were offered on the spur of the moment to anyone who could name the opera that was playing on the radio. Celebrities gave their favorite recipes to be posted in the store, and it was a fun place to shop. According to Morris, they sold "a point of view," not products, per se. They wouldn't sell anything they wouldn't put in their own homes.

He didn't give up the horn completely, though. He continued by freelancing, playing principal in The Symphony of the Air, the Mostly Mozart Orchestra at Lincoln Center, subbing with the Metropolitan Opera Orchestra, with the New York Philharmonic. Broadway musicals, the ballet, T.V., recordings and commercials, as soloist, as well as teacher at Queens College and the Mannes College of Music.

In 1967 for the sixth and last time he got off the bus on his way home after work at 9 p.m. He was passing Lincoln Center where the Israel Philharmonic Orchestra was playing. He looked up—saw the program—and (no horn in hand this time) he hastened off. By some great quirk of fate again, after going backstage and speaking to Pierre Del Vesco, principal of the IPO, he found out that Pierre was going to the Montreal Orchestra in 1968, leaving the position of principal open in the IPO. He auditioned for Zubin Mehta and was awarded the co-principal chair with the Israel Philharmonic in 1968. At this time he had decided he wanted to go back into music full-time, so he went to Israel where he played for a season and taught Meir Rimon, who replaced him as co-principal at the end of the year.

Upon his return from Israel, as fate would have it, when Doug Hill left due to an orchestra strike for a job at a college, the position of principal horn opened again in Rochester. Morris had to readjust and once again got the position, which he held until 1982.

Since his retirement from the Rochester Philharmonic, Secon has devoted most of his time to presenting programs on music appreciation for all ages, as well as master

classes and workshops. These programs began about 25 years ago when a friend asked him to give a presentation at the school where she taught. He seemed to have a natural rapport with the children, using both his horn, Jonathan, and a puppet, Jazi, to communicate in a way that the children could understand. Both children and teachers seemed to enjoy the program.

In 1983 he was traveling in a deserted area of Florida with his wife when they saw a sign for a Seminole Indian village. They decided to go see it. They followed the signs for many miles and eventually found the village. After speaking to the local administrator, the children were gathered and Morris demonstrated his horns, which are always with him—everything from conch shells to an alphorn. He played songs and the children sang, sometimes in their own language, sometimes using a few words of English. He said it was a fabulous experience, and he learned some new songs to share with others.

He had similar experiences in hospitals, nursing homes, prisons, and institutions for the mentally and physically handicapped, lifting the spirits of many who lived from day to day in terrible loneliness. In senior citizens' homes and centers he does programs of musical nostalgia where the residents participate by singing and dancing. Programs for businessmen and clubs are a joy to him, as well as the upper grades of schools and the university level, where he often shows the correlation between sports and music.

His most rewarding experience was at the Rochester School for the Deaf. He learned finger-spelling beforehand, so he could communicate a little by himself, and he taught the children to blow his horn. He spent four hours there, and in that time all 50 children blew the horn. They couldn't hear the sounds, but they could feel the vibrations, and they were ecstatic. It was a great accomplishment for them, and a touching experience for Morris.

He has since given, quite probably, over 1,000 programs to all types of groups, from young children to trained musicians to professional groups, with the simple intention of entertaining and enlightening them through his love of caring and sharing.

Though he has had extraordinary success with his various audiences, his real strength as a speaker and teacher lies in his experience as a musician and in his ability to inspire students and professionals alike. Whereas others certainly enjoy his programs, it is the musicians who can fully appreciate the depth and breadth of knowledge he has acquired in the field. He has a unique approach to teaching music, to the concepts and principles involved, which is based on years of playing, teaching, and discussing his ideas with many of the most highly acclaimed members of the musical world, both past and present. These programs are geared to high school, conservatory, and university students, as well as to professional musicians.

"Simply put, I would hope to share with my colleagues some of the joys of music-making, of which they are most capable. Hopefully, to fulfill the true tradition of shimmering sound brought us by the Jaeneckes, Horners, Valkeniers, Hosses, and other great artists that have offered us the dreams they once shared with their predecessors—the magic of making music, not merely blowing the horn."

He has been an outstanding orchestral player and soloist, a highly successful teacher, and a truly remarkable human being. More than this, he has a gift for communicating that transcends the merely verbal, and this is what makes him so special. This is the Magic of Morris Secon.



RECORDINGS

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, Doppler, Scriabin, and Bernstein.

S376: Hindemith Sonata for Horn in F, Faure *Après 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, Sintiaglia 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 Nocturne, 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 Yerrall. *"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, Gagnelin Aubade, & Busser.*

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RECORDINGS SECTION

Christopher Leuba
Contributing Editor

My thanks for assistance in the preparation of this column to Doug Riggs of Redmond, Oregon and to Ruth Fay, Portland State University Library.

Many of the recordings listed in this issue are given with their United Kingdom (British) numbers; undoubtedly, most are available at various quality record sources elsewhere, with the same numbers, or numbers assigned by local distributors. I have indicated in many cases the issues of the English record review, *The Gramophone*, in which critiques may be found.

A reissue with which orchestral performers should be acquainted is (English) HMV ED 290162-1: *Ravel Orchestral Works* played by the Orchestre de Paris directed by Jean Martinon, which includes *Bolero*, *Pavane pour une Infante defunte*, *Miroirs*, *Alborado del gracioso*, *Rhapsodie Espagnole* and *La Valse*. These idiomatic performances are perhaps the final representation, at a high level, of a "true" French style of performance, before the continuing evolution towards a uniform "international" manner...a process which has been eroding other national stylistic expressions as well.

Another reissue which may be of interest is (English) CBS 60297: *Bruckner Fourth Symphony* with the Columbia Symphony conducted by Bruno Walter, surely an important performance and interpretation of this work.

The Chicago Chamber Brass, in *Mostly Gabrieli* (Pro-Arte SDS 632) is heard in a fine program of Renaissance music, performed with rhythmic vitality, clear articulation and always convincingly pure intonation. Several works are new to the phonograph record: for me, the high-points are in the works in ensemble with the Organ, in this instance a quirky and interesting sounding instrument which provides a pleasant counterpoint to the winds. At a few moments, I might wish for a bit more vocal "shaping" of in-

dividual notes, and a greater sense of direction of phrase.

The digital taping at St. Ita's Catholic Church is spacious, yet clear, one of the more successful brass ensemble recordings I've encountered, from the technical point of view.

The program documentation is thorough, listing arrangers, publishers and such, some of the music originating with the Chamber Brass: other ensembles should investigate the materials here, for inclusion in their programs. The technical data concerning the recording is also well documented.

Highly recommended.

A cassette which I recently purchased should be known by all who teach Horn, as well as players in general: Philip Myers, Principal Hornist of the New York Philharmonic, is presented on the PLAY WITH ME series, performing the separate parts of the *Twelve Duos for Horns* by W. A. Mozart.

Needless to say, the pitch level is very accurate (440 hz.); the consumer must only be certain that their playback equipment is equally accurate. I found the single parts easy to play with, as Myer's metric and rhythmic sense is meticulous; cadences are, however, unrelenting: the player who emotes and stretches out 6/4 chords had better beware!

This cassette is valuable for more than just providing the novice with an expert partner: the recorded sound is clear, direct, straightforward and *unenhanced*: the young player will hear a clear, unstuffy approach, and be able to model the articulation style from that of one of North America's foremost players. This is a rare opportunity to hear a "real" sound, close-up, for an extended period.

For my taste, some of the tempi are a bit brisk, especially for the youngest players; however, these tempi will undoubtedly have a salutary effect on players who tend to hang on to pretty tones too long.

In the accompanying printed parts of the duos, it would have been nice had the awkward page turn in the final duo been

eliminated. The duos have been transposed down to convenient, traditional keys, sounding Eb and Bb Major. The parts are for Horn in F.

Excellent: highly recommended.

Placido-Domingo-meets-John-Denver-type recordings have become fashionable. Here, with *Brass in Berlin*, (CBS IM 39035), we hear the encounter between the **Canadian Brass** and the **Berlin Philharmonic Brass** in an album of music of the Baroque.

These two groups obviously represent quite divergent approaches to performance, to say nothing of the basic difference in pitch tuning frequency between North Germany and North America. For the most part, these dichotomies are well resolved: the resulting energies developed in resolving these challenges result in a disc which many will greatly enjoy; I certainly found the warhorse Pachelbel *Canon* infused with new interest I had not anticipated. There are many other salubrious moments which will provide enjoyment to brass ensemble devotees.

I especially note the presence of Canadian Brass' new Hornist, **Martin Hackleman**, previously Principal with the Vancouver Symphony; he infuses a substance to the inner voices of the Canadian Brass, a lack to which I have alluded in an earlier review.

The acoustic of Jesus Christus Kirche in Berlin is reasonably well captured by the CBS engineers, the listener experiencing a relatively clear line, always essential to Baroque music, regardless of the exuberant, all-out playing. "Authentic," these performers are not; impressive and enjoyable, they are.

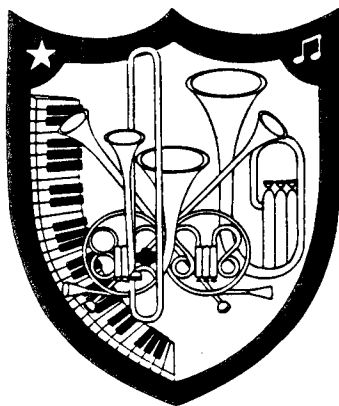
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*reviewed, *Gramophone*, June 1984

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 Children's Corner
 Debussy/Hazell, *Golliwog's Cake-walk*
 Satie/Harvey, *Gymnopedie No. 1*
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*reviewed, *Gramophone*, January 1984

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 K. 514
 K. anh. 98a
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*reviewed, *Gramophone*, August 1984

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* Compact Disc, reviewed, *Gramophone*,
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natural horns ?
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(Academy of St. Martins / Marriner)

W. A. Mozart, works for Horn and
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fragment, *K.494a*

*reviewed, *Gramophone*, February 1984
recorded in 1972

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(with Gerhard Reich, vl.
Roland Prohl, piano)

Brahms, *Trio opus 40*

*reviewed, *Gramophone*, June 1984

NIMBUS 2141 *

Michael Thompson

Joseph Haydn, *Concerto 1 for Horn*
Concerto 2 for Horn
Divertimento a tre

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Poulenc/Jenkins, *Suite:*
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Novelette No. 1
Impromptu No. 3
Arnold, *Quintet*
F. Couperin/Wallace, *Suite*
Bartok/Sears, *Hungarian Pictures*

*reviewed, *Gramophone*, February 1984

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Poulenc, *Elegie*

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players?
natural horns

G. F. Handel, *Water Music* (complete)

*reviewed, *Gramophone*, January 1984

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hornists?
natural horns?
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J. S. Bach, *Jesu, meine Freude*
Singet dem Herrn ein neues Lied
Giovanni Gabrieli, *Jubilate Deo*
Sonata pian' e forte
In excelsis
Sonata III
Tomaso Albinoni, *Adagio*
Giovanni Palestrina, *Jubilate Deo*



JUBILEE WITH THE SIEGFRIED CALL

by Hans Pizka

Gerd Seifert has played his 50th long Call at the Bayreuth Festival on August 26th, 1984. Together with the other occasions, when he played the Call, and all the performances of *Goetterdaemmerung* he has played, these calls accumulate to the fantastic number of 125. Nobody can appreciate this long-distance world record he has done except the ones who have played the same solo several times under theatre conditions, which are quite different from concert circumstances. Emil Wipperich was soloist of the call 50 times in Vienna and Bayreuth. The first call obviously had Gustav Leinhos from Meiningen, who was leading the Bayreuth horn section at the time of the first performance in 1876, as solo player; in 1878 in Munich, Franz Strauss or Josef Reiter could have been the "lucky" ones. Karl Stiegler played the Siegfried Call on stage 56 times at the Vienna Opera; Josef Schantl 19 times between 1878 and 1889.

It should be mentioned here that Gerd, who is in his 54th year of age, started as a substitute at the Hamburgische Staatsoper, when he was fifteen. At sixteen he appeared as soloist in R. Strauss's first concerto. Before reaching 18 years he became solohornist at the Duesseldorf Opera, holding this position from 1949 to 1964, when he moved to Berlin to play solohorn with the Berlin Philharmonic under Herbert von Karajan. After nearly 36 years as solohornist in big orchestras he is still in the best of condition and will continue his extraordinary exemplary hornplaying for several years. I, myself, having been his successor at Duesseldorf, might express my personal congratulations for his jubilee and wish to him all the best for the future.

Beside this I can inform the hornworld, that the first performance parts (whole orchestra) of the most important Wagner Operas have been found in an old depository in the former Wagner Festival Theatre in Munich (Prinzregenten-Theater), because I pushed the librarian of the Bayerische Staatsoper to search for them. These are *Die Meistersinger von Nuernberg* (first performer, Franz Strauss), *Tristan & Isolde* (a golden laurel leaf from the masters Kranz given to Franz Strauss is fixed on the back page of the first horn part), *Rheingold*, *Walkuere*, *Siegfried*, and *Götterdämmerung*. The original Tuba Parts are so conserved for the future. These parts of *Siegfried* and *Götterdämmerung* bear the signatures of the first performers on the last page. They marked the number of rehearsals, the pre-performances of parts of the operas at the special concerts in Vienna and Budapest in 19875 under the composer's baton, and the special concerts at London in 1877 under Hans Richter.

The Munich parts have been used for the first performances at Bayreuth (*Rheingold*, *Walkuere*), and the Bayreuth parts came back to Munich. All were hand-copied. A great part of the Munich Hofkapelle musicians took part in the Bayreuth events.



Gerd Seifert, Principal Horn of the Berlin Philharmonic and member of the Advisory Council, International Horn Society.

Unfortunately, part of the two calls is missing. Maybe a hornist kept it as a souvenir. The parts had been used in the Bayerische Staatsoper until the late 1930s. Many of the hornists who signed the parts I know personally, or I have played with them. Schantl's and Stiegler's handwritten Solo part I have in my collection. The Bayreuth part of the call is still the old one since 1896, when E. Wipperich signed the part the first time. Perhaps this may be the original one. But I know the hornist, Leinhos, wouldn't have missed the occasion to leave his "print" on the part.

There is a story about Richter. Cosima Wagner copied the long call for him. Everybody knows that he was conducting a very good hornplayer of the Vienna Philharmonic. Richter got the piece, practised, came to Wagner's domicile at Tribschen, Switzerland, to give Wagner a fine good-morning call on his 50th birthday in 1863. I will write in another article sometime about the first performers of the early *Rings*.



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GUEST REVIEW

by James H. Winter

Andante (from Quintet, K.407), W. A. Mozart

Arranged for Horn & Piano by Arthur Ephross. Southern Music Company (ST-463); San Antonio, Texas. \$2.00

Ephross here adds another arrangement of this exquisite movement to the several already extant. The original tonality is preserved, with the horn notated in F; dynamics are conservatively added, with good taste. The sometimes disputed one-or two-octave skip at measure sixty is given in the one-octave (and easier) version, which is most likely correct in any case. Judicious pedal indications will help to reduce the loss of sustaining capabilities inevitable in arranging this work for piano; the editor has achieved this end well. Articulations in the horn part utilize a great deal of *legato*, perhaps more than would be consistent with 18th century hand-horn practice, and some performers may wish to modify them. Placing a Mozart work in a "grade" is always difficult; in terms of great technical demands, this *Andante* is surely no harder than a "III—" but achieving real Mozartian elegance demands at least a "V" level.

MUSIC REVIEWS

by William Scharnberg

Sea Eagle for Solo Horn (1982)
Peter Maxwell Davies
Chester Music (\$7.88)
Grade: VI+ Duration: ca. 8 min.

This is perhaps more of a warning than a review. When a work by a major composer such as Peter Maxwell Davies appears, we should all race to order a copy; in this case, walk. A difficult work it is with a range of A'-d''' (written), a rather high tessitura, wide leaps, a wide dynamic range, extended scale passages, and difficult rhythms and

technical passages in an atonal idiom. Although the solo looks like a three-movement clarinet etude, there is not an unplayable measure for the skilled hornist. Admittedly I have not performed the work as did Richard Watkins at the Dartington Summer School of Music in August, 1982. I admire Mr. Watkins for his fortitude and wish I could have attended the performance to hear if the work is more convincing than it appears during the first week of study.

Celebration for Horn and Organ

Randall E. Faust

354 Chewacla Dr., Auburn, Alabama 36830

Grade: 4 Duration: ca. 2 minutes

This is a very fine fanfare appropriate for any festive occasion. The horn range is modest (Db-g'') and the organ part is clearly marked with registration suggestions. Highly recommended as a colorful and usable addition to the literature.

Dolci Pianti (Sweet Tears) for Horn and Piano

Johann Strauss (edited by Hermann Baumann)

McCoy's Horn Library (\$5)

Grade: 4 Duration: ca. 2 minutes

According to the preface notes this work was found as a hand-written copy from the pen of Mannheim hornist, Carl Theimicke. Whether the work is by the "waltz king" is really a secondary consideration; it is a warm, lyrical composition with a modest range (A-g'') and few technical demands. Recommended as a gentle change of pace or a nice work for the younger horn player.

Sonata for Horn and Piano (1978)

Jozsef Soproni

Editio Musica Budapest

Grade: 6 Duration: ca. 10 minutes

This is an unrelentingly dissonant two-movement work where the rhythmic complexity and many proportionally notated or improvisatory sections re-

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quire performance from a score. The piano part is quite difficult and the horn part is only slightly more approachable. Here the difficulties do not lie so much in the range (Bb'-b'') and technical demands, but in the atonal intervallic relationships, rhythmic complexity, and many tempo fluctuations. A difficult work to approach for both the performers and audience.

Jagdstück für zwei Hörner in F und Klavier

Alexander Zemlinsky

Universal Edition (1977) (\$10)

Grade: 4+ Duration: ca. 4 minutes

This is a wonderful composition by Arnold Schoenberg's mentor, although one hears a great deal of Brahms in the rich texture, hemiola and harmonic relationships. The horn parts are relatively easy (generally G-g'' range) making the work suitable for recital, secular ceremonies, and recommended for public school contests where the usual fare is less than desirable in the duet category. The piano accompaniment is moderately difficult because of the thick texture and quick tempo. The work is both enjoyable to perform and a pleasure for the audience.

Five Polish Carols

Five French Carols

arranged by Edward Gogolak

The Hornists' Nest (\$4 each)

Grade: 4-5

Although it is a bit early, some may wish to begin their Christmas shopping now. Published in 1981 and 1983 respectively, these two collections are well-arranged gems. Apparently Mr. Gogolak was once a hornist and is now Assistant Chairman, conductor of the Collegium Musicum and recorder authority at the University of Wisconsin-Milwaukee.

The arrangements are unique in their polyphonic texture, voice interchanging, and fairly wide (although not high) range (G'-g''); The melodies chosen are charming, especially in the Polish collection in my opinion, and relatively unknown to

most audiences. Perhaps that they are not well-known is the only liability in programming them all very regularly during the Christmas season. Highly recommended for performers, audiences and potential arrangers.

Another fairly recent publisher, Oliver Brockway Music (19 Pangbourne Ave., London, W10 6DJ England) sent most of his limited catalog (May 1984) via Paul Mansur for review. Below is an annotation of that catalog.

2 Horns:

Otto Nicolai, Ed. O. Brockway

3 Sonatas for Two Horns (The original Nrs. 4-6 from the Farquharson Cousins—Handel Knott MS)

According to Mr. Brockway these are the true duets 4-6 by Nicolai copied by Handel Knott's father from the now lost 1848 originals. Apparently the Musica Rara publications are similar but spurious. At any rate these three-movement duets appear to be from the same pen as the published Nicolai duos 1-3 and should be welcomed to our literature as a good time for two hornists.

9£

4 Horns:

Oliver Brockway: *3 Pieces* (1983)
Chorale Variations, Purcell Variants, Polytony. 8£

These three quartets are unique in that, much like the Dauprat sextets, the parts are written in various transpositions (1st and 2nd in Eb, 3rd and 4th in F in the first quartet and all parts in different transpositions in *Polytony*). The first two works are tonal and interesting in their rhythmic activity and colorful changes of dynamic level and tempo. The range is wide (C-c'') and the flexibility demands are typical for orchestral quartets. The third work, *Polytony*, is quasi-Prokofiev in its polytonality and rhythmic interest.

These are fascinating additions to the quartet literature.

Horn and Organ:

Alan Willmore: *Fantasia* (1976) for Horn and Organ 4£50p

This is a rather brief (ca. 4 minutes) work where the composer seems to freely develop short melodic motives in a moderately dissonant harmonic idiom. The horn part has a fairly high tessitura (Bb-c'') but few technical problems for a college level hornist. The stylistic contrasts within the piece add interest and help to raise it to the level of a good addition to the repertoire.

Horn and Organ or Piano:

2 Pieces: W. H. Harris: *Prelude*, Schumann (arr. Harris), *Abendlied* 3£ 50p

The preface states that the Schumann arrangement was inspired by a Russian recording of the work performed by Vitali Buyanovsky. Ifor James, who brought the recording from Russia, asked his organist/composer grandfather, Sir William Harris, to make this arrangement, and lovely it is. The *Prelude* was added in 1967 as a complementary composition and is based on a 16th-century hymn. It too is written in a very lushly romantic style. Both are highly recommended for compositions in this style and for this medium.

Horn and Piano

W. H. Harris: *A Hunting Tune* (1967) 3£50p

The "allegretto" tempo marking and moving quavers in the piano accompaniment make tempo determination difficult. An "allegretto" for the crotchet pulse (3/4 meter) creates a very slow hunt indeed. The horn part is very approachable with only a couple excursions into the higher range (bb'') and a final low Bb'. The piano part is not difficult and, for an approximately three-minute piece, a good time will be had by all.

Horn Studies:

Gustavo Rossari: *12 Studi per Corno da Caccia* (2 volumes) 3£ 50p each

According to the preface these studies, written around 1835, existed in a manuscript belonging to Farquaharson Cousins. Rossari, a professor at the Milan Conservatory, wrote a number of studies and duets in the new valved-horn idiom. Like many composers who are also horn players and are writing for their instrument, Sr. Rossari outdid himself with range demands (C-e''), flexibility gymnastics, and technical feats. They are great fun if no one is listening!

Also listed, but unavailable for review are:

Brass Quintet:

J. S. Bach (arr. Brockway), *Fugue 4 a 5* (The "48" Vol. 1, No. 4) 4£

J. S. Bach (arr. Brockway), *Prelude and Fugue a 3* (Vol. 2, No. 14) 5£ 50p

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Op. 28 5£ 50p

Soon Available: **Horn und Klavier II:**
Karl Pilss *Sonata* 5£ 50p

MUSIC REVIEWS

by *Randall E. Faust*

Editorial

Where would we be if Mozart had spent his time arranging motets by Machaut, instead of writing horn concerti? Sound crazy? Actually, it only reflects some current thinking.

During the time one spends reviewing materials for the *Horn Call* many scores go by. The frightening thing to me is that such a high percentage of the new publications are arrangements, transcriptions, or editions of older works. Yes, there are reasons—educational and historical—for performing transcriptions. However, they shouldn't be our basic diet. I would like to see publishers producing more new, original works. However, the publishers have to know that there is a market out there for new works.

I believe a market does exist for new music. Collaboration between hornists and composers is at least as old as Mozart and Leutgeb. Over the past five years many members of The International Horn Society have collaborated with composers by playing on tapes of works that have been submitted for the I.H.S. Composition Contest. This collaboration has resulted in many fine new works for the instrument. Unfortunately, many members still do not know these works. As a result, on June 19, 1985, at the International Horn Workshop at Towson State University, there will be a special program featuring works which have been winners in the Horn Society's Composition Contest. I hope that you can be there and hear what the International Horn Society is

doing to help expand the literature of our instrument.

On Playing The Horn by Farquharson Cousins, published by The Samski Press, and distributed by Paxman, 116 Long Acre, London, WC2E 9
Price £5 plus p. and p.

Contents: Foreword by Alan Civil, 1. The Muscle Set-up—Facial, 2. Positioning the Mouthpiece, 3. Tonguing, 4. The Muscle Set-up—Respiratory, 5. Hand in the bell, 6. Practice, 7. Orchestral Craft, 8. Doubling, 9. The 5th Horn, 10. Auditions, 11. Acoustics, 12. Mouthpieces, 13. Wolf-notes, 14. Horn Sound, 15. The Mental Side, 16. Conductors, 17. The Orchestra as a Profession, 18. Dennis Brain—his secret?, 19. A drawer of oddments, 20. Footnotes, 21. Studies, duets etc.

If the saying "never judge a book by its cover," ever needed illustration—this is it! The printing and publishing design of this book is truly second-rate. However, it serves only to mask a wealth of material by a most interesting author.

Some of the nomenclature (such as on the embouchure), will be controversial in some quarters. However, Mr. Cousins does cover a multitude of ideas on a variety of topics. To his credit, he defers to other authorities such as Merewether, Farkas and Schuller in their areas of expertise. On the other hand, he supplies many unique insights of his own—particularly in the area of orchestral playing.

Instruments of the Middle Ages and Renaissance by David Munrow. Published by Oxford University Press, Music Department, 44 Conduit Street, London

This volume of ninety-six pages is lavishly illustrated with many photographs, woodcuts, and prints. It is divided into two parts: Part I: The Middle Ages includes chapters on each of the following instruments: Woodwind, Keyboard, Brass, Strings, Percussion.

Part 2: The Renaissance includes chapters on all of the above except percussion instruments.

The chapter on medieval brass instruments (two pages), includes information on the trumpet. The chapter on renaissance brass instruments (seven pages), includes headings on the trumpet, the horn, the sackbut, the cornett, and the serpent. Among the items in this chapter is a fingering chart for a cornett in G.

This volume provides a good background of pictorial information on the subject. For greater depth and more extended text one must refer to other authors. Among those recommended by Munrow are Reese, Marcuse, Baines and Crane.

Music Reviews

Concerto in F Major for Two Horns and Piano by G. F. Händel, arranged by Lev Kogan. Israel Brass—Woodwind Publications, P.O. Box 2811, Holon 58128 Israel.

Those interested in marking the 300th anniversary of the birth of G. F. Händel will find this arrangement useful. The publisher notes that this short concerto was written in 1715. Many hornists will recognize the movements as having been used by Händel in his *Water Music*. The original scoring is for two horns, two oboes, bassoon, and strings, and is available from IBWP. Horn range c-a". Grade IV+.

Air from Suite No. 3 in D by J. S. Bach. Transcribed for Woodwind Quartet by Marvin M. McCoy. McCoy's Horn Library, 3204 West 44th St., Minneapolis, Minnesota, 55410. U.S.A.

For the 300th anniversary of the birth of J. S. Bach, McCoy's Horn Library has republished this transcription for Woodwind Quartet: oboe, clarinet, horn, and bassoon. This new edition is engraved; not in manuscript. Furthermore, this edition corrects some of the previous

copying errors.

Although this *Air* is familiar, it will challenge the most gifted hornists. To his credit, Mr. McCoy has given us an edition which is almost exactly the same as the original by Mr. Bach. The only substantial change is in the instrumentation. This transcription gives the melody to the horn—thereby changing octaves from the original. Hornists who are familiar with the version of this work in the third volume of *Prunes* will find that this version for quartet lies a major second higher. Horn range e-g". Grades IV-V.

*Nineteen Viennese Horn Quartets—*Volume II. Compiled and edited by William Scharnberg. McCoy's Horn Library.

Contents: VI—*Marsch*—von Koroalofsky, VII—*Allegro*—anonymous, VIII—*Polacca*—anonymous, IX—*Allegro*—anonymous, X—*Allegro vivace*—Luzofs Jagd.

Dr. Scharnberg has provided us with another enjoyable volume of recreational horn ensemble music. In his annotations, he reports that these quartets were selected from "forty-two anonymous quartets (and one quintet) housed in the Albertina collection of the Austrian National Library, Vienna...Within this collection are several references to melodies from many composers...Although the manuscripts are mostly the result of one hand, it is impossible to tell whether Carl Fridl was the author or compiler."

These quartets are technically and stylistically accessible. One nice feature is that there seems to have been an attempt to balance the melodic interest in all of the parts. The horn parts range from B-g". Grade IV.

Horn Concerto in Eb (K.370b)—W. A. Mozart

Horn Concerto in E (KV494a)—W. A. Mozart

Reconstructions by James Collorafi.
Published by Shawnee Press Inc., War-

ing Enterprises Inc., Delaware Water Gap, PA. 18327. U.S.A.

The publication of these reconstructions by James Collorafi will be of considerable interest to hornists and musicologists. The motivations behind this effort can be seen in Mr. Collorafi's article in the April, 1982, *Horn Call* as well as Herman Jeurissen's article in the April, 1980, *Horn Call*. With Collorafi's reconstructions as another resource to add to Jeurissen's recorded reconstructions and Pizka's *Das Horn bei Mozart*, more hornists will be able to make comparative observations about Mozart's compositional style and its relation to horn technique.

The *Concerto in Eb* consists of two Allegro movements. The second is the well-known *Concert Rondo* and the first is a reconstruction of various fragments. The problem for the reconstructionist is that the development section of the first movement is missing! Collorafi and Jeurissen come up with very different solutions based on the same thematic material—as they do in reconstructing the *Concerto in E*. In order to have a "complete concerto" Mr. Collorafi has added an Andante from the *Quartet in D*, K.575, and the Allegro from the *Divertimento in Eb* for String Trio, K.563.

The most important aspect of this publication, however, is that it is available with a piano reduction of the orchestral parts—thus making it available to many performers. Furthermore, a publication of the fragments, upon which these reconstructions are based, is included with each concerto. As a result, the hornist has a good chance to study the process of reconstruction.

Concerto in Eb: Horn Range: C-a":
Grade V

Concerto in E: Horn Range: g-c" for
Horn in E. Grade VI

Concerto in Eb Major for Two Horns
and Orchestra by Michael Haydn.

Edition for Two Horns and Piano Reduction. Published by Musica Rara,

Monteux, France. Available in the U.S.A. from Musica Rara, 305 Bloomfield Avenue, Nutley, New Jersey 07110. \$10.00

This is an edition of the same concerto by Joseph Haydn recorded by Michael Holtzel and Herman Jeurissen with the Philharmonica da Camera! Who is the real composer of this work? On the liner notes to the recording Jeurissen observes that the work is "stylistically closer to the compositions by Joseph Haydn than those of his brother Michael," and that "much is stylistically reminiscent of compositions by Franz Anton Rosler." In this Musica Rara Edition, H. Voxman and R. P. Block also assert that "it is most probable that Franz Joseph is the composer, rather than Michael Heiden"—the name on the manuscript. Regardless of the name of the composer of the work, advanced hornists will find this work musically rewarding and technically challenging. The tessitura of the first horn part is continuously high and both parts require both technical and stylistic agility. Horn Range: first horn ascends to d" for Eb horn, second horn descends to C for Eb horn. Grade VI.

Carrillon for Horn in F with piano accompaniment by Bruno Rossignol. Alphonse-Leduc, Paris. Available in the U.S.A. from Robert King Music Sales, North Easton, Mass. 02356. \$2.05

Carrillon is an eminently usable solo for the young hornist. A wide variety of articulations and dynamics are attractively applied in this simple work. Furthermore, it is refreshing to hear some dissonant sonorities in a composition for the beginning soloist. Range a-c". Grade I-II.

Le Debutant Corniste by Lucien Thevet. *Beginning The French Horn* by Lucien Thevet. Alphonse-Leduc, Editions Musicales, 175 rue Saint-Honore, 75040 Paris cedex 01. Available in the U.S.A. from Robert King Music Sales, North Easton, Mass. 02356.

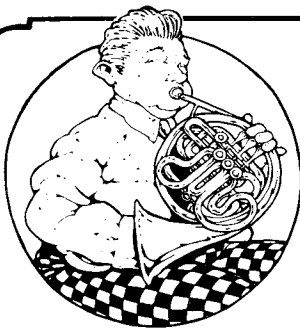
This set of 120 introductory exercises starts with three-note melodies and progresses to those with a range of two octaves. No clefs are printed because Professor Thevet advocates the use of clefs "to hear in C" instead of "hearing in F." That is, parts in F are read in the mezzo-soprano clef with the addition of one flat. Needless to say, this volume should be used only with the guidance of a good teacher. (The teacher will need to supply the appropriate clef, key signature, dynamics, and articulations.) However, if properly used, this book could train the young hornist to hear at concert pitch. In addition, it could lead to the improved use of clefs for transpositions. This book leads to *The Complete Horn Method* by the same author.

Again for Mixed Chorus and Horn by Marshall Bialosky.
Sanjo Music Co., P.O. Box 7000-104,
Palos Verdes Peninsula, CA 90274
U.S.A.

In 1980, Marshall Bialosky was a winner of the International Horn Society's Composition Contest with his *What if a Much of a Which of a Wind* for Horn and Chorus. *Again* is a later venture into this genre—dating from 1983. The composer compares the horn part in *Again* to the horn part in his earlier work as "less dramatic, but essential in 'pitching' the chorus."

Actually, he treats the horn as a primary singer among singers. His angular lyricism is well suited to the horn and his imitative textures are historically appropriate to the medium. Hornists with an ear for words, meanings, sounds, and colors will enjoy performing this masterful setting of Howard Nemerov's poem—*Again*.
Horn Range: f#-c" Grade: V+





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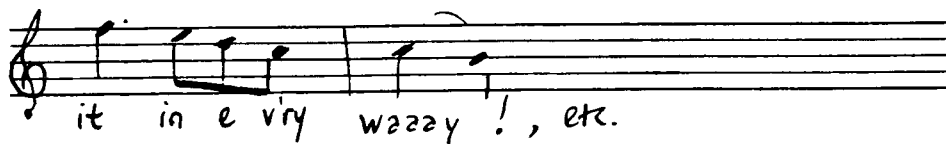
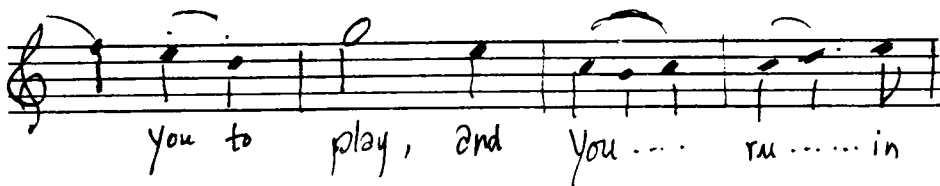
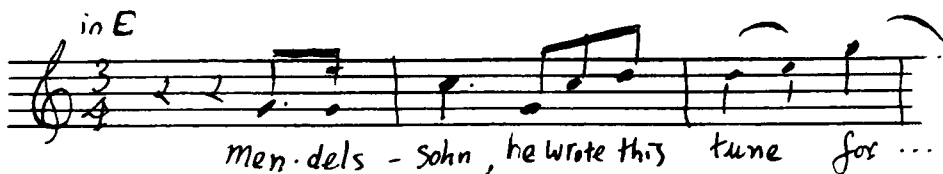
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AFTERBEATS

To the Editor,

I was delighted to note, from remarks in the Newsletter and in Letters to the Editor, that at least 3 of the readership were paying attention. (Though I'm sure that Hawkins was eating chicken with his fingers again while reading. Some people.) This corresponds exactly to the number of copies of the *Memoirs* sold so far. However, as you indicated, Tobe Hooper (having outbid Monty Python and the Zucker brothers) picked up the movie rights, and feels it will be his finest effort since *Poltergeist*, and offers the best chance to project his artistic visions since his classic *Texas Chainsaw Massacre*. His working title is: "Hubley: Heavy, Horny, and Hungover." It will star Burt Reynolds as me, with Dom DeLuise as the horn (or vice-versa, I

forget which). The story line has to do with a young lad who suddenly finds himself in the Intensive Care Ward after his first performance of the Siegfried Long Call. The night nurse, played by Morgan Fairchild, cannot resist the appeal of his resilient if slightly damaged embouchure, and they sneak out one night and board a banana boat to Rio. The KGB has other plans, however, and before you know it, Hilda's phone is ringing in a Bavarian suburb. Well, you get the idea. Coming soon in 3-D to a theater near you. Also available in videocassette and comic book form.

Oh yes. The reason I am writing is to give the quiz that for reasons of physical intimidation I was not able to give at the end of the chapter. Here goes, no cheating, now:

1. True or false:

As a rule, horns are not as bad for

you as, say, lack of fiber or listening to oboes.

2. Multiple choice:

The purpose of the Horn Workshop is to

- a. Work
- b. Shop
- c. Horn
- d. Show off
- e. Talk
- f. Listen
- g. Sleep
- h. Trade licks, mouthpieces, recipes, phone numbers, etc.
- i. Mingle with the Biggies
- j. Some of the above
- k. Most of the above, except for g, and maybe a.

3. Essay

Pick one (or more, if you don't know much):

- Which came first, the horn or the mouthpiece?
- Are valves just a fad?
- Why are there always more openings for high horn than low horn, and do you think science will ever

develop a vaccine for this problem?

- Trace the development of the Immediate Excuse for Cracked Notes. Give copious and printable examples.

There you have it, sports fans. Send me your blue books. The winner will receive a free copy of my latest LP, *Hubley Sings the Best of Bessie Smith*.

Sincerely,
Prof. F. Hubley
Zap, North Dakota

Ed. Note:

For those who were unable to avoid reading the Excerpt from Hubley's Memoirs in the April 1984 issue, we provide the following list so that they may avoid running into him while rereading past issues:

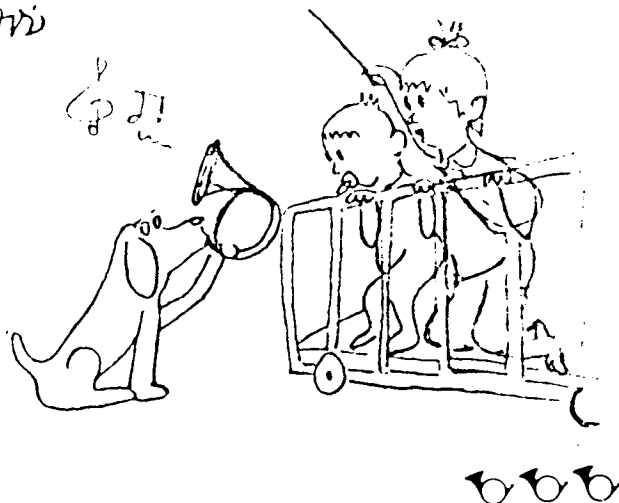
"Prof. Hubley's Dictionary of Horn Things," p. 84, November 1977.

"Horn Call Interview: Prof. Hubley," p. 93, April 1979.

"Dear Prof. Hubley," p. 96, Oct. 1979; also p. 89, Oct. 1982.

p.f. '85

Vachori



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LECTURES, LECTURE-RECITALS, AND PANEL DISCUSSIONS

Recital: Horn Music With Strings
Gale Chesebro, Greenville, SC Symphony
The Heritage Chamber Players
(Violin, Cello, Horn)
USA

Panel Teaching Musicianship and Artistry
Discussion: Philip Farkas, Distinguished Professor
Emeritus, Indiana University
Paul Mansur, Southeast Oklahoma
State University
Louis Stout, The University of Michigan
Michael Hoeltzel, Hochschule fur Musik
Westfalen-Lippe

GUEST ARTIST SESSIONS AND MASTER CLASSES

Back to Basics: Air and Tone Quality
Thinking Your Way to Better Playing
Professional Orchestra Auditions
The Natural Horn in the Modern World
The Importance of Failure in Artistic Development
Mozart and the Horn - Interpretation, Sources, and
Cadenzas

OPENING CONCERT

The spectacular opening concert of the workshop will feature the performance of both Richard Strauss Horn Concertos with orchestral accompaniment. Soloists with the Baltimore Chamber Orchestra will be David Bakkegard and Peter Landgren. The concert will be at 7:30 P.M. Sunday evening.

CHARLES KAVALOVSKI: USA

Principal Horn, Boston Symphony Orchestra, and Boston Symphony Chamber Players. Faculty of the New England Conservatory.

PETER LANDGAEN: USA

Associate principal horn of The Baltimore Symphony Orchestra, active soloist and recitalist, faculty of the Peabody Conservatory.

LAUREL BENNETT OHLSON: USA

Associate principal horn of The National Symphony Orchestra, Washington, D. C. Active as a soloist, and member of the faculty at the Selma Levin School of Music.

JEAN RIFE: USA

Natural horn soloist, recording artist, principal natural horn with Banchetto Musicale, Boston's Baroque Orchestra. Faculty, Massachusetts Institute of Technology.

WILLIAM SCHAANBERG: USA

Professor of horn, North Texas State University. Principal horn with the Dallas Ballet and Dallas Opera Orchestras.

MICHAEL THOMPSON: ENGLAND

Principal horn, The New Philharmonic Orchestra, London, recording artist.

Lecture: Acoustics and The Modern Horn Design Process
Bruce Lawson, Lawson Brass Instruments
USA

Lecture: The Wagner Tuba
Hans Pizka, The Bavarian State Opera
WEST GERMANY

Lecture: Tone Quality: The Basis of Beautiful Tone Color in French Horn
He Zchong, Szechuan Conservatory
PEOPLE'S REPUBLIC OF CHINA

Lecture: Horn Methods and Materials in Use in Germany, Austria, and Switzerland Since 1900
Robert Thistle, Rheinische Musikschule & The Orchestra and Opera of Cologne
WEST GERMANY

Lecture: Square One - The Beginner
Elaine Braun, Conservatory of Music, University of Western Ontario
CANADA

Panel: College Teaching as a Career: How and Why
Discussion: Marvin Howe, Retired Teacher
Wilbert Kimple, Converse College, Spartanburg, SC

William Hammond, Southern Illinois University
Charles Waddell, Ohio State University
Philip Nesbit, The University of Maine
Lecture: The Hand Horn in France
Recital: Daniel Borge, Paris Opera Orchestra
FRANCE

JAZZ HORN

In conjunction with the workshop, the Tom Varner Quartet will be appearing Tuesday, Wednesday, and Thursday nights at Chambers, a local music club located a few blocks from the university. The quartet includes Tom Varner, horn; Ed Jackson, alto saxophone; Ed Schuller, bass; and Billy Hart, drums. Mr. Varner will also present a clinic at the workshop.

COACHED ENSEMBLES

All participants who wish to do so may play in ensembles that will be coached during the week and perform Friday evening.

NEW MUSIC FOR HORNS

A special recital of winners of the IHS Composition Contest will be featured on Wednesday. Coordinated by Randall Faust of Auburn University, it will include a number of additional artists and ensembles.

PROXIMITY

Towson State University is 10 minutes north of downtown Baltimore, one hour from Washington, D.C., one and a half hours from Philadelphia, and three hours from New York City.

David Phillips
International Horn Workshop
Music Department
Towson State University
Towson, Maryland 21204

REGISTRATION FORM

17th Annual

INTERNATIONAL HORN WORKSHOP

June 16 - 21, 1985

Name: _____

Address: _____
Last First MI
Street City

State Zip Country

Phone: _____
Day Evening

Method of Travel: _____ Car _____ Air _____ Train/Bus

Registration fees:

_____ Prior to May 15, 1985 \$115.00 \$ _____

_____ Thereafter \$130.00 \$ _____

_____ Spouse; non-horn player \$100.00 \$ _____

Please reserve:

_____ Single Room \$99.00 per person \$ _____

_____ Double Room \$62.70 per person \$ _____

Roomate: _____

_____ Meal Ticket \$53.90 Includes meals Sunday evening through Saturday morning except Wednesday evening \$ _____

_____ Wednesday evening banquet \$9.00 \$ _____

Total Enclosed \$ _____

Please submit one form per person. Form may be photocopied.

Reservations for food and housing must be received by June 6, 1985.

Make check or money order payable to: 17th International Horn Workshop

Mail to: David Phillips
IHS Workshop
Towson State University
Baltimore, Maryland 21204
U.S.A.

For participation in coach ensembles, check:

_____ I wish to participate _____ I do not wish to participate

Please rate yourself:

_____ A Excellent _____ B Good _____ C Fair

Age: _____

IHS BOUTIQUE

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

Deceased Honorary Members:

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

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A handwritten signature in ink, which appears to read "Dale Clevenger", written in a cursive style.

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