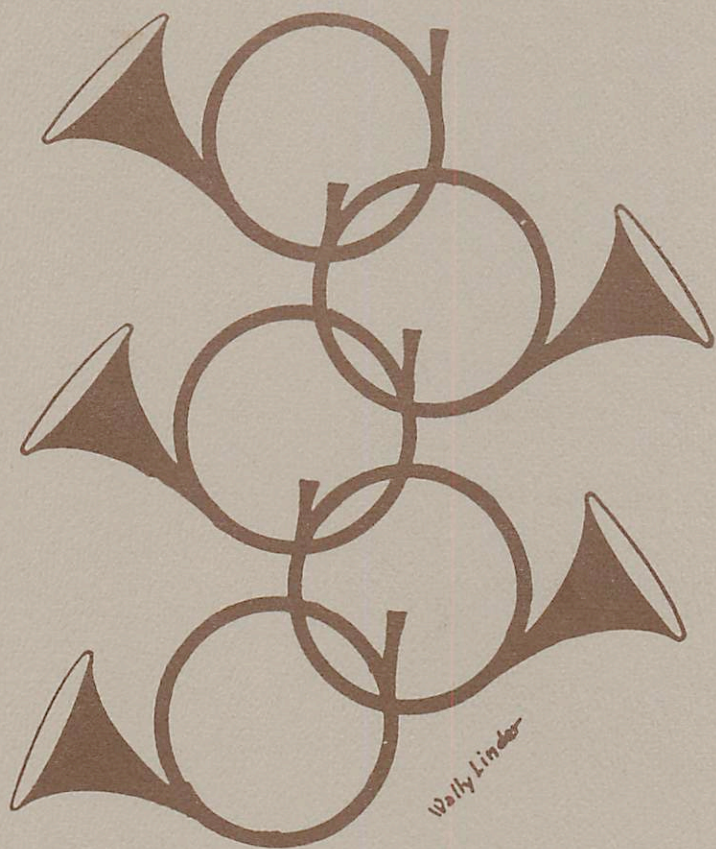


The Horn Call



journal of the

International Horn Society

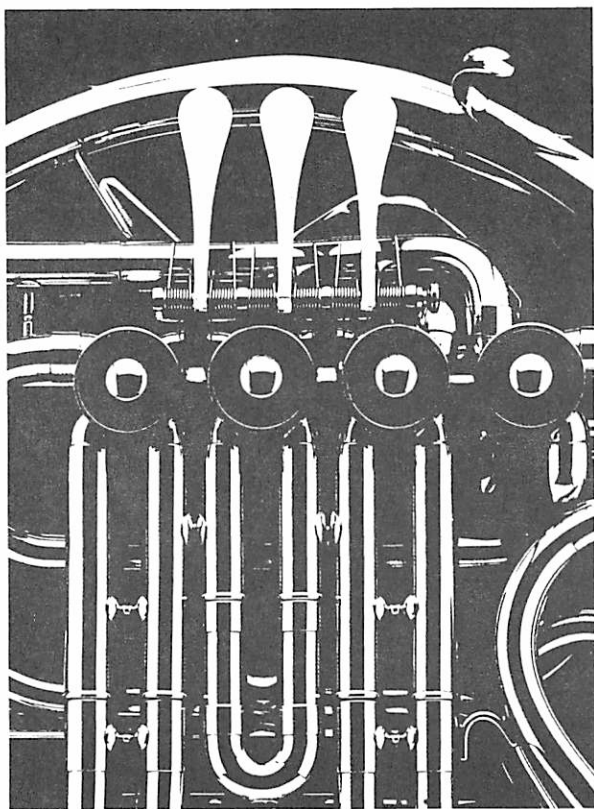
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The Horn Call

October, 1985

Volume XVI, Number 1

Year beginning July 1, 1985—Ending June 30, 1986

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1386 E. Barstow
Fresno, CA 93710 USA

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308 Covington Rd.
Greenville, SC 29609 USA

SECRETARY/TREASURER:

Elaine Braun
456 Rippleton Rd.
London, Ont.
Canada N6G 1M5

EDITOR:

Paul Mansur
Dept. of Music
SE Okla. St. Univ.
Durant, OK 74701 USA

EXECUTIVE-SECRETARY:

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1213 Sweet Briar Rd.
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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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Paul Mansur, Editor
Dept. of Music
SE Okla. State University
Durant, Oklahoma 74701 USA

CONTRIBUTING EDITORS

Recordings:

Christopher Leuba
4800 NE 70th St.
Seattle, WA 98115 USA

Music, Books:

Randall E. Faust
Goodwin Music Bldg.
Auburn University
Auburn, AL 36830 USA

Wm M. Scharnberg
School of Music
North Texas State University
Denton, TX 76203 USA

Manuscripts:

Gayle Chesebro
Department of Music
Furman University
Greenville, SC 29613 USA

Newsletter:

Richard Decker
418 Seneca Drive
Syracuse, NY 13205

Advertising Agent:

Margaret Robinson
6408 Woolworth Ave.
Omaha, NE 68106

Editorial Board:

Jeffrey Agrell
Elaine Braun
Richard Decker
Paul Mansur
Margaret Robinson

Computer Coordinator:

Peter Roll
3118 Isabella St.
Evanston, IL 60201 USA

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I.H.S. Executive-Secretary
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Madison, WI 53705 USA

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

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

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

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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.

CARTAS AL EDITOR

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 enviador en demanda.

LETTRES AU REDACTEUR

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

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

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

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

LETTERE AL REDATTORE

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

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

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LETTERS TO THE EDITOR

In the April issue of *Horn Call*, under the Recordings section, it was stated that Ifor James played on the Philip Jones Brass Ensemble record Decca 410 125 2 (French Music arranged for Brass Ensemble). In fact, Ifor left the Ensemble in 1979 and I took over from him as the solo horn in the PJBE until the end of 1983, when Frank Lloyd took over from me. That particular record was made during my time in the Ensemble.

With best wishes and thanks for all the work you do for the IHS and its excellent organ, *Horn Call*.

John Pignéguy

Dear American hornfriends!

Let me inform you: I enjoy receiving letters from American hornplayers in which, full of enthusiasm, they inquire about Wiener horns, Viennese mouthpieces, getting lessons in Vienna, etc. My answer is always detailed, long and friendly. In their second letter they openly ask about playing or teaching jobs in Austria. So, was the enthusiasm for Vienna horns only a pretext? After my next disillusioning reply there usually comes no third letter; no "Thank you;" and no more enthusiasm.

Look: between 20 and 30 hornplayers are auditioning nowadays for one opening and it is common law that Austrian

orchestras take Austrian citizens; except, if a foreigner is really superb. (In Switzerland, even then they don't.) Are you truly superb? Next: if you just think of how strict your union is toward foreigners you will understand the European (Austrian) way of handling these things. Don't be angry: I am just explaining the situation. Therefore: inquire about Viennese specialties? Yes, at any time. Jobs? Rather, no.

Yours,
Robert Freund
Neuwaldegger Str. 11
A-1170 Wien
Austria

Mr. Hamilton High Jr.'s opinion on horn notation (April, 1985 *Horn Call*) warrants a response as, if followed, they would only add to the abundance of bad editions. While composers will write as they please, publishers have a responsibility to present older works in their original notation. Transposition is not one of the major problems of horn playing and requires only a little practice. Most experienced players prefer the original in the interests of a cleaner page and a more logical relationship of the harmonic series.

Old bass clef notation may not be "logical" but it is used even by such recent composers as Schoenberg, Shostakovich and Stravinsky and is easily learned. It also has, I believe, a beneficial psychological (sic) effect.

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Key signatures, on the other hand, can be a burden; and any experience with "Pops" or church arrangements would make one appreciate being "demeaned" occasionally by the use of some accidentals. They certainly would not throw off anyone's *solfeggio* and analysis (?) of pitches "in the jungle of the upper partials of the horn."

As to the R. Strauss concerti—they are "available" in F and Eb simply because the solo parts happen to have been written that way. In any case, a player unable to cope with an Eb transposition might do well to avoid the Second Concerto.

Instead of urging publishers to simplify music to one's own limitations, a better option would be to select some easier pieces.

Leo Sacchi
3768 Rice Blvd.
Houston, TX 77005

In Australia during May, this year, we were fortunate in having another world-renowned horn artist visit us. In the past we have had Hermann Baumann, Philip Farkas, and of course Barry Tuckwell. This time it was the enthusiastic, thoroughly entertaining, and absolutely tireless Meir Rimón.

He was brought to Australia by the Alan C. Rose Visiting Artist Fund, with assistance from the Australia Council Music Board, and in association with the Victorian College of the Arts, and the New South Wales State Conservatorium of Music. He visited Melbourne, Adelaide, Perth, Brisbane, and Sydney, a distance of more than 8114 Kms. (5042 miles) by air in Australia alone.

I had the pleasure of being associated with him in the last two weeks of his Australian tour, in Sydney. His first morning here commenced with an interview on radio at 8:50 a.m. From that time on to his final recital on the evening before his only full, free day, he gave many hours of private lessons. He also gave a Master class, some Chamber music tutorials, two Recitals, and a Concerto performance.

At a moment's notice he was able to find time to conduct the Conservatorium High School Orchestra through Rossini's *La Gazza Ladra*. His technique of convincing String players that he wasn't "Just a Horn player!" by grabbing a fiddle and playing a few tunes... really works.

His first Recital included *Sonata op. 17*, Beethoven; *Villanelle*, Dukas; *Quiet Monday*, Laszlo Róth; *Sonata in E flat*, Hindemith; *Variations on Haydn's Theme*, Itzhak Graziāni; and selections from *Nigunim*, Lev Kogan. He was soloist in Mozart's K447 *Concerto*, with the Conservatorium Orchestra conducted by the Acting Director, Dr. Ronald Smart, in an all-Mozart programme which also included the *Requiem* K626.

His second Recital included my colleagues and I, of the Sydney Wind Quintet...(see *The Horn Call*, October, 1983, Record review), and some advanced students in a performance of the *Lied and Scherzo op. 54*, by Florent Schmitt for Solo horn and double wind quintet. This work was conducted by Robert Johnson, who also played third horn with us in the opening work of the programme: the quintet by Beethoven for oboe, three horns, and a bassoon.

The *Piece de resistance* of the programme, and maybe of the whole tour, was Meir's brilliant performance of the Brahms *Trio op. 40* with Harry Curby, violin, and David Miller, piano. Meir Rimón left us with two valuable conclusions...How easy it *can* be to breathe correctly, and how necessary it is to "Sing" through the Horn. He demonstrated both, even when playing Alan Civil's *Minuet on a Hose-pipe*.

Yours Sincerely,
Anthony M. Buddle
Lecturer in Horn
N.S.W. State Conservatorium
of Music
Sydney 2000
Australia

I have taken the liberty of making some supplementary comments and, at the same time, taking a rather critical

stand on the interesting article about
"The Vienna horn and a few thoughts on
its past fifty years" by Richard
Merewether (*Horn Call*, October, 1984,
p. 31 ff.). I would be pleased if you could
include it in the *Horn Call*. Please note
that in all fairness, I have also sent Mr.
Merewether a copy of my reactions.

In memory of my truly pleasant en-
counters with you at the I.H.S.W. 1983 I
send you most cordial greetings.

Yours sincerely
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I am attempting to prepare this edition of Mansur's Answers on a new Macintosh computer/word processor. I haven't the faintest idea what I'm doing. If you read this in the **Horn Call**, then I have found a way to get this off the screen and onto a piece of paper. The whole process is quite new to me and I have high hopes for this machinery to streamline some of the processes of the chores that must be done in connection with putting together the **Horn Call** every six months.

Workshop 17 was a grand affair with much beautiful and outstanding playing. It was grand to hear many new players perform so well in a splendid variety of works. You may read about the events in reports from Elaine Braun and Catherine Watson in this issue. I shan't include a version from this desk, lest I overlap their bailiwick. However, I must remark about the splendid work by Chuck Kavalovski. Incidentally, I must note that I found the brochure advertising the 5th Horn Workshop at Pomona College in Claremont, CA in 1973. That was Chuck's first workshop as an artist and he was just completing his first season as principal horn of the Boston Symphony. His name was spelled incorrectly in that brochure as Kavaloski. Perhaps the difficulty with so many folk omitting that v in his name stems from that early misspelling twelve years ago. I must say that I was particularly impressed with his performance of the Brahms *Trio, Op. 40*. I credit his superb physical condition and stamina as contributory to a terrific performance. Now, that's the way I think that piece should be performed! Let me also give a great deal of credit to Margo Garrett, pianist par excellence, and to the violinist, A. Wasyluszko.

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As announced in the August Newsletter, the next IHWS will be in Detmold, West Germany, with Michael Hoeltzel as host. (Sept. 1986) It will be in a lovely location and Michael will provide a well-planned event for all. (His work at Trossingen in 1980 is remembered as a memorable event in our history of workshops.)

Perhaps it should be mentioned here that many horns are manufactured in Germany: Alexander, Schmid, Otto, Finke, and others. Visits to their factories are possible and recommended. It is too soon to say, but I expect some organized tours to be arranged of these and perhaps other manufacturing sites. A plan may be devised in order for persons who fly to Germany to leave their instruments at home and arrange a rental at a nominal cost to cover the necessary insurance. That could lighten one's travelling load considerably! (And not have to wrestle around a horn case in the plane or fight with baggage handlers about to commit mayhem on one's percious Geyer, Lewis, Lawson, or Lark.) (Sorry, there's just not room to name everybody's make of horn! Perhaps in another column I shall get around to your favorite brand!)

There are some tentative plans in the works for flight arrangements from the US to Germany to be made by one of our number who is getting into the travel agency business. There could even be a charter bus from Frankfurt to Detmold at a nice reduced rate along with the most favorable flight rates to and from Frankfurt. Watch for further announcements in both the Newsletters and **Horn Call** concerning Workshop 18 and for travel plans.

Newsletter No. 1 for 85-86 included a new North American concert guide. It was not mailed overseas because of the extra weight it would add to the Newsletter and because we assumed that primary interest would be in North America. NL Editor Richard Decker would appreciate your reaction to this addition to the NL. Its future success depends largely upon your participation in developing it into a useable tool for concert planning. He would be pleased to expand it into a worldwide concert guide if members will supply advance orchestra and solo schedules to him in time for future editions.

A new column that may be become permanent is offered in this issue. We're calling it **The Work Bench** and hope to offer technical and service articles concerning horn development, care, and maintenance. The first one was prepared by Chuck Ward, horn designer with King Musical Instruments. Future works have been promised from Steve Lewis, Bob Osmun, Walter Lawson, and others. If you find the information useful, please write to the authors and let them know. They will appreciate hearing from you.

There is an abundance of material on hand for publication and choices are difficult when deciding what to publish and what to save for a future issue. One choice is to cut this column a little short and to publish only a few Letters to the Editor. This provides more space for articles and reports from contributors. So — if your article or letter is delayed, please accept my apology. We shall get to it as soon as possible; and thank you for your patience.



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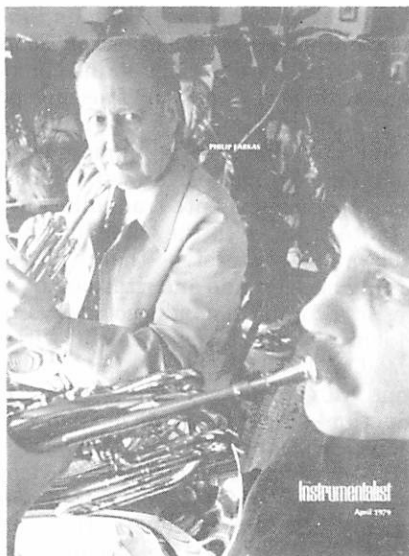
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1984 IHS COMPOSITION CONTEST REPORT

By Jeffrey Agrell

A total of twenty-five entries from composers in seven countries were received for the 1984 Composition Contest of the International Horn Society. We were fortunate in securing the services of an excellent panel of judges: horn soloist Hermann Baumann (W. Germany), composer/horn player Bernhard Krol (W. Germany), and composer Peter Benaary (Switzerland). The results of the judging are as follows:

Category I: Two Horns and Keyboard

No awards were made in this category.

Category II: Horn in Chamber Ensemble

\$1000 Prize awarded to Hans-Günther Allers of Bad Segeberg, West Germany, for his *Trio for Horn, Violin and Piano*, Op. 27.

Honorable Mention Awards:

Steven L. Winteregg of Union, OH, USA for his *Divertimento* for flute, horn and double bass.

Jana M. Skarecky of New Haven, CT, USA for her piece *Et Incarnatus Est* for horn, piano, and voice.

Category III: Horn Ensemble

Honorable Mention Award to Johannes H.E. Koch of Herford, West Germany, for his *5 Stücke für 6 Hörner* (und Schlagzeug ad lib.).

Thanks to the hard work of Randall Faust and Workshop host David Phillips, the Allers *Trio* received its first performance on June 19th, 1985, during the 17th annual IHS Workshop at Towson State University, at a concert of winning compositions from past composition contests. The *Trio* was performed by Karen Thornton, horn; Barbara Bailey Bradley, piano; and Eva Adamopoulos, violin.

Descriptions of the Winning Compositions:

\$1000 Prize: *Trio for Horn, Violin and Piano*, Op. 27 by Hans-Günther Allers.

Hans-Günther Allers was born in 1935 in Hamburg, West Germany. He began piano lessons at the age of eight and composition studies at twelve. After receiving a diploma in Music Education (Trossingen, 1955), he continued studies in orchestration, composition, music theory, and piano at the Hochschule für Musik in Hamburg. Since 1963 he has had numerous pieces for chamber ensemble, piano, and orchestra published and performed. On his *Trio* he writes the following:

"First Movement: Lento tranquillo con molto espressivo—An extended fantasy in concertante style, with the three instruments on an equal basis. This movement is the only "molto espressivo" that is played with a "sempre un poco rubato;" that is, alternating accelerando and ritardando. Sections of the movement display the use of motives in a complex, condensed way. Consciously and unconsciously throughout I have identified in this movement with the late piano music style of Johannes Brahms (Op. 117/118/119).

Second Movement: Scherzo (without Trio)—Allegro non troppo. Extended form. Introduction—Scherzo—Coda (expansive). With interval reminiscences from the first movement (opening horn theme).

Third Movement: Finale—Open development and "Continuation type." Through the use of the contrapuntal ostinato-fugato techniques a chaconne-passacaglia mixture forms after measure 69. It is a little parody in the positive sense (A. Schopenhauer had a fitting saying: "The more a person is capable of complete seriousness, the heartier he can laugh!"). After this humorous episode, the main

theme from the middle of the first movement forms a broad ritardando, very restrained to the end of the piece.

In conclusion, it may be said that the composition is sustained by the three main elements of music—from melody, harmony, and from the variety of rhythms. I interpret the concept of harmony as being the free and individually formed combination of tones. In order that a certain attractiveness to both performer and listener is not lacking, an element of virtuosity is naturally also to be found."

Honorable Mention: *Divertimento* for flute, horn and double bass, by Steven L. Winteregg.

Mr. Winteregg did not send any information on himself or his piece, but I found the following biographical information on him in the report on the 1979 composition contest, in which his *Pastiche* for six horns received an honorable mention: he is (or was) tubist in the Dayton (Ohio) Philharmonic and University (of Wittenberg) Brass Quintets and composer-in-residence at Cedarville College.

Honorable Mention: *Et Incarnatus Est* for horn, piano and baritone voice, by Jana Skarecky.

Ms. Skarecky was born in Prague, Czechoslovakia, in 1957. She began studying music in Prague at age 7, and came to Canada with her family at the age of 11. In 1980 she received a Bachelor of Music degree in composition from Wilfrid Laurier University. Her primary composition teacher was H. Barrie Cabena, and she has studied piano with Erhard Schlenker, horn with Felix Acevedo, and organ with Nixon McMillan and Jan Overduin. Besides a number of instrumental works, much of her composition has been in the field of sacred choral music. In 1982 she was the winner of the Annual Composers' Competition for Tower Bell Music (Regina, Sask.). Most recently she has completed a commission for SSA choir with a grant from the Ontario Arts Council for the 150th anniversary of St. Peter's Lutheran Church in Cambridge, Ontario. Of her piece she writes:

"*Et Incarnatus Est* is a cycle of five songs. The title is from the Nicene Creed and was chosen because each of the songs deals with the Incarnation. The texts are by five contemporary American poets. The first song, "*Et Incarnatus Est*," draws a parallel between the invisible light refracted into the visible colors of the spectrum and the invisible Spirit of God becoming manifest in the visible person Christ. There is a descent from above, but it is met by a rising up from below—the ever-present duality of our world and of humanity—the spiritual and the material reaching out to touch each other, and becoming united.

"*Under the Sun*" deals with an insistent, painful journey—it points to the One who has traveled that road, and who is thus able to help others along it. There is a canonic writing between the voice and the horn, and a rhythmically-shifting ostinato in the bass of the piano.

"*Perfect Wrestling*" is about struggle—and about how nature mirrors human spiritual struggle. The horn and piano share the same motives, and the song works its way from F sharp minor to G minor.

"*My Desire Is*" sings of the overwhelming power of the Spirit descending on a human being. There are rising lines of expectancy, and expansive contrary-motion arpeggios in the piano as the two worlds meet.

"*To See How He Dwells Heartward*" forms a quieter and more meditative finale. Duplet and triplet rhythms flow gently in frequent alternation. Again there is canonic writing, and the horn is treated more soloistically."

Honorable Mention: *5 Stücke für 6 Hörner* (und Schlagzeug ad lib.) by Johannes H.E. Koch.

Herr Koch was born in 1918 in Gross-Bornecke, Germany. He grew up in Leipzig, and studied there at the Institute of Church Music of the Hochschule until the outbreak of World War II. After the war he completed his studies in choral conducting and composition with Kurt Thomas and Gunther Bialas at the Music Academy in

Detmold. He has taught since 1948 at the Westfallische Landeskirchenmusikschule in Herford. He also served for 25 years as cantor and wind ensemble conductor for the St. Marien church in Herford. His compositions have included many forms of instrumental and vocal music, and have been published by Schött, Bärenreiter, Mössler, Hänssler. Following is his brief description of *5 Stücke für 6 Hörner*:

"This piece for 6 equal instruments is intended to be fun to play. The first movement presents a lively introduction, with its signal-like quartal theme. The second movement provides some interesting problems in rhythm with the fast 6/8 tempo. Melody and harmony are here set for a rather chromatic effect. Contrast is presented in Movement III with simple but expressive melody in order to take advantage of the natural lyricism of the horn sound. Movement IV is a typical Scherzo, in which the sound effect of the stopped horn is supported by some rhythmical "gags." The last movement climaxes the work with a kind of "Finale" in the tempo of a gigue. The use of percussion is optional, but it does add to the effectiveness of the piece if used."

Following below is a complete list of the entries in the 1984 Composition Contest. On behalf of the Horn Society I would like to express my thanks and appreciation to these composers for sharing the fruits of their creativity with us in this contest. A copy of all the scores will be on file in the IHS Archives at Ball State University in Muncie, Indiana. IHS members are strongly encouraged to take up correspondence with the composers directly if any of the pieces listed are of personal interest. I would once more like to extend thanks to our distinguished panel of judges, to David Phillips, to Karen Thornton, Barbara Bailey Bradley, and Eva Adamopoulos; and especially to Randall Faust, who arranged the Composition Contest Recital and whose efforts in arranging publication of the winners will finally provide access to the winning compositions for all IHS members.

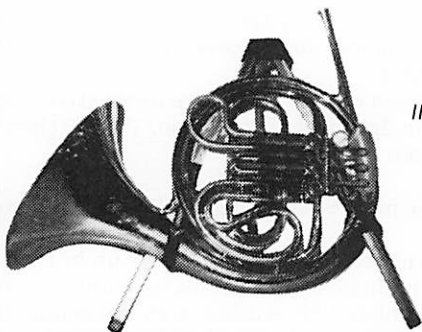
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2. *Tyrolienne*, by J. Smasal, Schlüdstr. 5, D-4200, Oberhausen/Rhld 1, W. Germany.
3. *Histoire*, by Raymond Parfrey, 53 Longley Road, Harrow, Middlesex, HA1 4TG, England.
4. *Ceremonial Husic* (2 hns & organ) by Joseph Blaha, 1104 Grove Lane, Norman, OK 73069.
5. *Petite Pièce* by Rolf Hausammann, Avenue Virgile Rossel 15, CH-1012 Lausanne, Switzerland.

Category II: Horn in Chamber Music

1. *Twigs* (woodwind quintet) by Carleton Macy, 1812 Princeton Ave., St. Paul, MN, 55105.
2. *In Search of Mozart* (fl, bsn, hn, sax, vln, hrp, pno), by Violeta Dinescu, c/o Knorr, Jahnstr. 3, D-6907 Nussloch-Heidelberg, W. Germany.
3. *Sonata Venatoria* (clarin horn, 2 vln, vla, vc, cb), by Widmar Hader, Gr. Falterstr. 62a, D-7000 Stuttgart 70 (Degerloch), W. Germany.
4. *Merkmal* (woodwind quintet) by Raimund Jülich, Poststr. 9, D-403 Ratingen 1, W. Germany.
5. *Hairenne I* (fl, hn, hrp, vln, vla, vc, cb), by Mihran Essegulian, 7980 Stuart Ave., Apt. 1, Montreal, Quebec, H3N 2R8, Canada.
6. *Divertimento* (fl, hn, cb) by Steven L. Winteregg, 117 Walden Farm Circle, Union, OH 45322. (**Honorable Mention**)
7. *Et Incarnatus Est* (hn, pno, baritone), by Jana M. Skarecky, 462 Humphrey St. No. 1, New Haven, CT 96511. (**Honorable Mention**)
8. *Children's Folk Rhymes* (fl, ob, E. hn, cl, hn, bsn) by Fu Jun, 46-54 156th St., Flushing, NY 11335.
9. *Sextet* (hn, 2 vln, vla, vc, cb) by David Hollister, 10 East 16th St., New York, NY 10003.
10. *Der Harnäckige Baum* (woodwind quintet) by Yasuchiyo Masaoka, Leonhard-Adler-Haus, Zim. 029, Götzstr. 65, D-1000 Berlin 42, W. Germany.
11. *Trio* (hn, vln, pno) by Hans-Gunther Allers, Bussardweg 36, D-2360 Bad Segeberg, W. Germany. (**Winner**)
12. *A Fanfare and Dance for Spoleto* (2 tpt, hn, tbn, tba, perc), by David A. White, 2106 Sheridan, Houston, TX 77030.

Category III: Horn Ensemble

1. *Octuor* by Alexandre Partzov, G. Parensov Str. 26, Sofia, Bulgaria.
2. *Le Corps des Cors* by Pierre Marietan, 13 rue Buzelin, F-75018 Paris, France.
3. *5 Stücke für 6 Hörner (& Schlagzeug ad lib.)* by Johannes H.E. Koch, Händelstr. 4, D-149 Herford, W. Germany. (**Honorable Mention**).
4. *Quintet for Horns* by Raymond Parfrey (address as above).
5. *Equali V for 6 Horns* by Daniel Kessner, 10955 Cozycroft Ave., Chatsworth, CA 91311.
6. *6 Moods for 6 Horns* by John Clark, 711 Amsterdam Ave., Apt. 18N, New York, NY 10025.
7. *Sort of Love Songs for Horn Octet*, by Charles Bestor, 19 Birchcroft Lane, Amherst, MA 01002.
8. *Fall Colors for 5 Horns* by Curtiss Blake, PO Box 110285, Anchorage, AK 99511.



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A MESSAGE FROM THE PRESIDENT

These comments will concern themselves largely with my summary, presented to the General Meeting on Thursday, June 20: a more complete report of the 17th Workshop *per se* appears elsewhere in this issue. Let me begin here as I did at the meeting by expressing the Society's thanks as well as my own to those who made the Workshop the outstanding success it was. (That we continue to maintain such a remarkable level is hard to believe, but we do!) Many, many thanks to President Hoke Smith, Provost Patricia Plante, Dean Gilbert Brungardt, Department Chairman David Marchand, Horn Instructor (and Solo Competition Coordinator) Karen Thornton, and above all to Host David Phillips, who had thought of everything in advance, was completely "unflappable," and produced a superbly organized, smoothly run and very exciting Workshop.

Under the general heading of Old Business—some of which is more properly "on-going business"—Composition Contest Chairman Jeffrey Agrell, with the invaluable help of Randall Faust, presented a fine program of this year's winners and several as-yet-unperformed works from earlier years. Mr. Agrell has agreed to continue as chairman of the contest, and Mr. Faust will continue his very good efforts to secure publication of winning compositions. Closely allied to the Composition Contest is the Commissioning Project, directed by Douglas Hill, whose efforts continue to produce interesting and exciting results: He reports firm commissions for four new works (two for jazz band or combo with horn, one for brass quintet as a joint commission of the Society, the Western Brass Quintet and the Empire Brass Quintet.) Mr. Hill is negotiating for other works with Gil Evans, Luciano Berio, Witold Lutoslawski, Gunther Schuller and Karel Husa.

As the present negotiations unwind, sometime in the course of the next couple of years, Mr. Hill informs me that he will want to retire from his chairmanship. He will be very difficult to replace, and we will accept his departure with real regret. Members who might be interested should give the matter careful thought and be prepared to offer their services.

At the Second Brass Congress at Indiana University, the Advisory Council created a second category of commissioning, to prepare viable arrangements of standard horn literature for solo horn and wind ensemble. I have just received an offer from one of our members to serve as chairman of this second commissioning project, and I expect to be able to announce an appointment soon. These three projects to expand the literature for the horn will be rather expensive, but the Council feels very strongly that the Society has a clear obligation to do these kinds of projects, and I am pleased to tell you that we can afford them!

Two members of the Advisory Council were retired: we shall miss and are grateful to Robert Atkinson and Meir Rimón. New members replacing them are Albert Linder, the noted Danish hornist now living in Sweden, and Richard Merewether, designer for Paxman of London. Elaine Braun, Hans Pizka and Siegfried Schwarzl had been re-elected to office. The Council re-elected Gayle Chesebro, Elaine Braun and me as its officers for 1985-86.

The Council accepted the invitation of Michael Höeltzel to hold the 1986 Workshop at the University of Detmold, Detmold, Germany. Please note that the dates are quite different from the usual: The Workshop will run from *September 21 through September 27*. Mr. Höeltzel stated that a European conference in June or July is quite out of the question, that August is doubtful for many reasons, but that the dates he gave us for September will make it possible for European members to attend, and will give excellent facilities. I think it is of the utmost importance that all members of the Society remember that we are the International Horn Society, and I was very pleased that the Council accepted Mr. Höeltzel's invitation. He is already making plans for what will surely be another wonderful symposium. U. S. and Canadian members should keep in mind that air fares will be lower, off-season

fares, which should make participation easier. No university dean or school principal would question excused absence from classes to attend a major conference in physics or one of the other sciences; student members who really begin to plan now will find ways to get to Detmold—and have a splendid experience!

We are seeking invitations for 1987 and 1988, in North America, hopefully in Canada for one year or the other. A major "bash" is being planned for 1989; more of that later!

Financially, the Society is in good condition. Executive Secretary Ruth Hokanson, who continues to manage our affairs diligently and efficiently, will publish a full statement, so I shan't repeat it here. Rising costs of publishing and postage reduce the rate of growth of our surplusses, but we have a very substantial balance. The Council continues to seek appropriate ways to spend money on projects like the composition projects. Last year the prize money for winning compositions was increased substantially, and prizes and assistance for solo competition finalists and winners were also raised. For 1986, the council has raised grants for Regional Workshops from \$100 to \$300. Interested members should apply to Elaine Braun for information and application.

Tom Murray is forced to retire as Editor of the Newsletter, and Erma Lee Jones also must retire as Advertising Agent. The Society is indebted to these two who have volunteered so many hours and so much expertise; we are lucky to have people of this caliber. Editor Paul Mansur announces the appointment of Richard Decker as Editor of the Newsletter, and Margaret Robinson as Advertising Agent; their addresses are in the Society Directory, and I am sure they are anxious to hear from you. Continuing appointments are Mary Bartholomew as Regional Coordinator of Area Representatives for the U.S. and Brent Christensen and Richard Chenoweth as Public Relations coordinators. U. S. members who aren't sure who your Area Representative is, contact Mrs. Bartholomew; if you want help with public information releases or have news you want distributed, contact Mr. Christensen or Mr. Chenoweth.

Although Ruth Hokanson reminds members periodically, the West-East project, originally designed as a means of providing memberships for hornists in countries whose laws forbid taking or sending money outside the borders, continues to receive only modest support. The Council wants to increase the scope of this project to include regions where inflation or other currency problems make the expenditure of as little as \$15.00 (U.S.) absolutely impossible. If you wish to help in this very worthwhile effort, please send your contribution to Ruth Hokanson.

The Society has no real machinery for sizeable grants-in-aid for needy students, and when an urgent request for help came in, the Council was forced to decline, officially. Several members then offered immediately to subscribe personal funds, and the Council instructed me to make a public appeal the next day. I am proud to tell you that the workshop participants raised over \$1,000 in less than forty-eight hours; I always knew hornists were extraordinary people, and this proved the point once again.

The Advisory Council nominated the distinguished Soviet hornist, composer and teacher, Vitali Bujanovsky, to be the latest Honorary Member of the Society, and he has accepted.

The Workshop Banquet was held on Wednesday evening, with two honoured guests, Mason Jones and Siegfried Schwarzl, both of whom have had long and distinguished careers involving our instrument. It was interesting to note that representatives were present from England, Belgium, Holland, France, Germany, Austria and Israel, as well as, of course, Canada and the U.S. (I made bold also to note that there were sizeable delegations from both Texas and California...)

The facilities were wonderful, the weather absolutely splendid, the music exciting and gratifying; we learned to know a number of young artists who performed with great distinction, and renewed our acquaintance with some regulars from earlier years. Best of all, we all made many new friends and continued treasured relation-

ships from before. As our conference was closing, the dormitories were receiving a very large group of *Narcotics Anonymous* folk; we were all struck by their obvious need for help and their evident sense of dislocation and disorientation in society. I am sure we all respected the effort they are making to re-create useful lives and a sense of identity; and I for one was reminded once again how fortunate we hornist-musicians are, in having a demanding and rewarding outlet and discipline for our lives' focus. Barry Tuckwell once said of the horn, "there's almost never a day when everything works right." On those days when nothing seems to work at all right—be grateful! We are a unique and lucky breed!

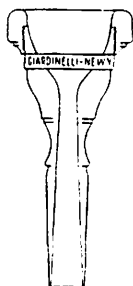
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A HISTORY OF THE ORGANIZED HORN ENSEMBLE IN THE UNITED STATES

By Norman Schweikert

Part I: Beginnings through the First World War

The Druid Horn Players, offering what they called "Fascinating Musical Numbers Played on Ox Horns," entertained what must have been a rather rustic audience at the City Saloon in Chicago, September 5, 1840.¹ How many performers there were and what they played is not known. Was this the earliest horn ensemble performance in the United States?

Ensemble music for horns has its roots in the extravagant entertainments preceding and especially following the hunts put on by European royalty. It was at these ceremonies and banquets that a group of horn players would provide characteristic music in several parts for the enjoyment of the hunting party and to pay homage to St. Hubert, patron saint of the hunt. The hunt, as European aristocracy knew it, did not gain a foothold in early America. Although George Washington, to cite only one example, had imported a pair of horns by G.H. Rodenbostel (London) to Mount Vernon for use in hunting, there is no evidence that any ensemble music was part of the festivities. It would seem, therefore, that a logical impetus for organizing horn ensembles in the United States was denied us. However, the inclusion of hunting music in many 18th and 19th century operas and ballets, nostalgically reminding us of those fine days past when lavish hunts were in vogue, helped to bring horn ensemble writing to America. Works which most easily come to mind would be Weber's *Der Freischütz* (1821) and *Euryanthe* (1823), Rossini's *Semiramide* (1823), the *Damnation of Faust* (1846) of Berlioz and Wagner's *Tristan und Isolde* (1865), all of which contain splendid examples of ensemble writing for horns, much of it of a hunting nature. It was only a matter of time before these hunting scenes were extracted from the larger opus and made into entertainment pieces for horn quartet.

The popularity of singing societies, which established themselves all across our nation, also must have encouraged the adaptation of favorite songs and chorales to homogenous instrumental groupings. What better choice than the stirring sound of a horn quartet? Finally, ensemble music for horns, written and published earlier in Europe and brought to this country by immigrant musicians may have had some influence as well as the musicians themselves who could have experienced horn ensemble playing in foreign conservatories or hunt clubs. Eventually, samplings of these arrangements and original pieces were brought to public attention by their inclusion on concert programs as "novelties." It will be necessary, therefore, to present a review of horn ensemble activity on public concerts during the second half of the 19th century which will show the growing popularity of this medium and which in turn led to the establishment of organized groups.

A careful check of well-known sources of early concert programs in the United States reveals that the appearance of more than two horns on the concert stage as a featured ensemble seems to have happened rarely, if at all, before the middle of the 19th century. The earliest performance of a quartet for horns, known to the author, took place apparently in Boston on October 15, 1853, at which time an original composition, *Quartet for French Horns* by Eckhardt, was played by Eckhardt, Eichler, Maass and Kluge.² A little more than a year later, on December 16, 1854, a *Trio for Horns* by C. Oestreich was given on a concert by the Musical Fund Society in Boston.³ A review of this performance appearing one week later in *Dwight's Journal of Music* was colorful and typical for the period:

The Trio for French-horns (how expressive the German name, Wald, or forest, horns!) by Messrs. Rudolphsen, H. Fries and Kluge, was a piece of execution bet-

ter than anything of the kind that we remember, and worthy to be classed with virtuosity like that of Jullien's solo players. Such purity and smoothness of tone, such ready, free and rapid utterance we had scarcely credited to these commonly not very glib or loquacious instruments. The piece itself, however, was rather out of character for horns, whose best virtue resides in the orchestra, in the mellow light which they pour in as it were from the background of the picture, warming the whole, rather than in these artificial variations and exceptional caperings in the foreground. Yet it displayed a reserved fund of executive force in the performers, which makes one always sure of them in their orchestral function.⁴

Just a few months later, on April 7, 1855, the *Quartet for French Horns* by Eckhardt received another performance (or was this a new quartet?) as part of the Benefit Concert to John P. Groves.⁵ Again, *Dwight's Journal of Music* produced a flowery review:

But what pleased us most, what gave us the newest sensation, was the Quartet for French horns, composed by Mr. Eckhardt, and played by Messrs. Hamann, Fries, Eckhardt and Kluge. In the execution we do not remember anything of the kind so true, so flowing, so luscious in the blending of the tones. In the soft passages the quadruple stream of harmony flowed as smoothly as from organ pipes. The genius of the instrument was nowhere perverted, by attempting a kind of solo virtuosity out of its own sphere, and yet there was all the light and shade, the free melodious movement of a quartet of voices. The composition was not only perfectly adapted to the instruments, but interesting in itself, and solid. Throughout a considerable length of contrapuntal movement, imitation, &c., it charmed the listener along with it. We congratulate the author on producing something so much more felicitous than the usual attempts at ingenious novelties of this sort.

Little is known about most of these early performers. The most prominent would be August Hamann, described in 1852 as a new member of the Musical Fund Society and an excellent player.⁶ He must have been Boston's leading hornist of the time, especially after Henry Kustennmacher departed in the summer of 1854 upon the disbanding of the Germania Musical Society.⁷ Hamann saw much service with the orchestras and chamber music groups in Boston until the arrival of Adolf Belz in mid-1874.

Four years pass before another horn quartet performance is announced. This time it is Brooklyn, N.Y. that has the pleasure of hearing a quartet for horns by Weber played by Henry Schmitz, Charles Brannes, John H. Prahl and Gustav Schmitz on the 5th concert (2nd season) of the Philharmonic Society of Brooklyn, April 6, 1859.⁸ Henry Schmitz was also heard in a *Nocturne* by Lorenz and the reviewer stated that "Both the Horn solo and the Quartet were charmingly played and well received. Mr. H. Schmitz is an exceedingly clever artist and always pleases. Though a young man, he is quite an old favorite with us." Yet another quartet was featured on the Philharmonic Society of Brooklyn concert of February 16, 1861 (work not identified) and performed by H. Schmitz, J. Prahl, John La Croix and G. Schmitz.⁹ The Weber quartet again appears on April 14, 1866, in the Academy of Music, Brooklyn, rendered by H. Schmitz, Theodore Lotze, Frederick Gewalt and Frederick Moslein.¹⁰

Of the solo performers mentioned in this group of Brooklyn concerts the most important is Henry Schmitz who served as principal horn of the New York Philharmonic Society, 1848-69, and, irregularly, in various other positions, 1869-82. He also served as an officer of the Society in the capacity of Assistant Director, 1862-67, Director, 1879-70, and Treasurer, 1883-1904. With the Theodore Thomas Orchestra (of N.Y.) he was principal horn from at least 1866 to 1877 and played in the section from 1877 to 1882. He was a frequent soloist with both orchestras and gave what must be the U.S. premiere of Weber's *Concertino*, Op. 45 (played in F!) with Carl Bergmann and the N.Y. Philharmonic Society on January 12, 1856. Schmitz died in N.Y. City on October 31, 1914, at the age of 91. The other performers were all associated with the N.Y. Philharmonic Society either as regular members or as frequent substitutes and extras. It should be mentioned here that the personnel of the

N.Y. and Brooklyn Philharmonic Societies were nearly identical from the 1860s to 1890s, sharing the same conductor as well. It might be said that the N.Y. Philharmonic had a Brooklyn series. Theodore Thomas had his own orchestra from the early 1860s and during his tenure as conductor of the N.Y. Philharmonic Society (1877-78, 1879-91) the personnel of the two orchestras was likewise almost identical.

Traveling back to Boston we find that the concert of the Orchestral Union on March 20, 1867, included "a piece for the four French Horns of the Orchestra, by Henselt [Haensel]..." No performers were mentioned but undoubtedly Hamann was involved. Although the work was not identified the reviewer informs us that it was "a new and interesting feature and sounded well."¹¹

The 1870s show quite an increase in horn quartet activity in several cities and we find the first signs of actual organizations. The Philharmonic Society of Brooklyn leads off the decade with a performance of the quartet by Weber played by H. Schmitz, F. Gewalt, G. Bernstein and J. Prah! sometime in March, 1870,¹² and the first of many performances by the horn section of the Theodore Thomas Orchestra of New York takes place in Music Hall, Boston, on April 9, 1870. On the Grand Symphony and Popular Concert the *Quartet for French Horns* by Haensel was played by H. Schmitz, Lotze, Bernstein and Gewalt.¹³

The first mention of a club, as of this writing, was found in *Benham's Musical Review* published in Indianapolis, Indiana, in which appeared a review of a concert given by the choir of the 7th Presbyterian Church on November 18, 1870.¹⁴ The program included "Horn quartette—prayer from Kreutzer—by Mr. Helbing's Quartette Club." No more is known of this organization.

The next appearance of an organized quartet involves players who became prominent in some of the leading orchestras of New York and Boston: The St. Petersburg French Horn Quartet Club from the Russian Imperial Opera. Variouslly identified as the St. Petersburg Waldhorn Quartette, the Imperial Quartet Horn Players, the Petersburg Horn Quartet or simply the Russian Quartette, they are first referred to as having been featured at Paul Falk's Tivoli in New York, December 15, 1872.¹⁵ No details are given. They are next found as featured soloists on a concert by the Philharmonic Society of Brooklyn, January 11, 1873, and for the first time we discover their names and some of the repertoire.¹⁶ The performers were Adolf Belz, Louis Lippoldt, Carl Schumann and B. Kohser and they performed two selections: *Frühlings Erwachen* by Marschner and *Gottes Rath und Scheiden* by Mendelssohn. A reviewer in *Brainard's Musical World* tells us that "Being most enthusiastically applauded, the gentlemen responded by playing almost faultlessly a Capriccietto by Lorenz."¹⁷

There is some mystery surrounding the original personnel of this quartet. In a letter from Mrs. Florence Schumann Reilly to the author, dated February 20, 1968, she states that her grandfather, Frederick (Fritz) Schumann was a member of the quartet:

Both uncle Carl and grandfather were in that Russian Quartet. I know grandfather was one of the Quartet as father often mentioned how he [grandfather] and uncle Carl got together with two other horn players and formed a quartet they called the Russian Quartet and went all around and played as it became very popular at that time.

Although Carl's brother, Fritz, does indeed appear on various lists of N.Y. orchestras his name does not appear as early as Carl's which leads one to speculate that perhaps he was a member of the quartet in Russia but did not emigrate to the U.S. at the same time as the other members. In any case, no published evidence seems to exist to prove that he was a member of the "Russian Quartet" during their performances in this country.

The day after the quartet's appearance in Brooklyn they performed at the Bowery Garten in New York City, January 12, 1873.¹⁸ This was followed by their participation in a concert at Steinway Hall for the benefit of the German Ladies' Society on January 30th.¹⁹ They were next seen at the Olympic Theatre on February 17th and apparently several times thereafter. Odell states that on April 21st the show was

reconstructed to include "Six Russians (instead of four)" which may suggest a group other than the *horn* quartet for these dates.²⁰ However, they were back at Steinway Hall again on March 21, 1873, for a benefit to Julia Gaylord.²¹ No more is heard of them until they settle in Boston.

Adolf Belz is first mentioned as a Boston musician in July, 1874, when he became a member of the newly formed Boston Quintet Club. He played second violin and horn in the ensemble and was described as having been a "solo performer in the Imperial Russian orchestra at St. Petersburg, and a member of the Russian horn quartet, which first visited New York a year ago."²² The rest of the quartet either came to Boston with him or soon followed. The last performance of theirs, known to the author, was on a concert of the Boston Philharmonic Club, February 2, 1876. The personnel had changed slightly and now included Belz, Lippoldt, Edward Schormann (a Boston musician) and C. Schumann. They played four pieces: "Pilgrim's Song" from *Tannhäuser* by Wagner, "Krystallen Genfina" (Swedish song) by Faltin, "Die Welt ist so schön" by Fischer, and "Suomis"—Song by Pacius. *Dwight's Journal of Music* gave the following review:

The pieces for four horns produced a marked sensation. The tones, so rich and mellow in the softer *cantabile* passages, with the fine contrast of the more breezy trumpet-like sounds in the strong accents (in the bass parts especially) render their harmony peculiarly attractive. The performers were the famous "Russian Quartet" who came to this country a few years ago; the leader, Mr. Belz, has since distinguished himself in the Philharmonic Club as the finest solo hornist we have ever heard here; his three old associates, who proved themselves on this occasion worthy ones, are in our Harvard orchestra this winter.²³

Belz returned to New York, played as a substitute and extra with the Philharmonic Society on numerous occasions from 1881 to 1897 and served as principal horn with Damrosch and the New York Symphony Society from some time in the 1880s to 1893. He was subsequently a member of the Metropolitan Opera and died in 1909. Three other members of the quartet remained in Boston and became original members of the Boston Symphony Orchestra: Lippoldt (1881-86), Schormann (1881-91) and Carl Schumann (1881-1912). Fritz Schumann must have remained in New York, playing occasionally with the Philharmonic Society, 1880-97, and becoming a member of the Metropolitan Opera, years uncertain. Kohser also remained in New York and nothing is known of him after 1874.

We now learn of quartet activity in Philadelphia through the obituary of hornist Robert Hoppe, having died in that city on June 8, 1917.²⁴ Born in Saxony in 1850 he came to America in 1868, settled in Newark, N.J., and founded an orchestra. The obituary went on to say that "In 1874 he moved to Philadelphia. He formed the Philadelphia horn quartet, whose programs always were well received." No further information on this ensemble has come to light.

By far the largest number of performances of horn quartets in the 1870s occur on the concerts of the Theodore Thomas Orchestra of N.Y., both in the home city and on tour.²⁵ We begin with the *Quartet for Horns* by Marschner played on a popular matinee by H. Schmitz, Carl Pieper, Henry Kustenmacher and Kohser at Steinway Hall in N.Y., January 10, 1874. This was followed by six more performances during January and February on tour in Philadelphia, Washington, D.C., Baltimore, Boston, Chicago and Cleveland. Thomas was also conductor of the Philharmonic Society of Brooklyn at this time and on their February 7, 1874, concert he programmed the *Quartet for Horns* by Weber with the same performers. One other appearance by these four in 1874 would be on September 3rd (Mendelssohn Night) during Thomas' series of Central Park Garden concerts on which a "Quartet for horns" by Mendelssohn was given.

By next summer's concerts of the Thomas Orchestra at Central Park Gardens there was a change in personnel of the quartet: A. Eller replaced Kohser on 4th horn. This newly constituted ensemble, during the month of July, gave eight performances of a *Romanze* for horn quartet and orchestra by Dudley Buck. For the performance of July 8, 1875, "Mr. Dudley Buck acted as conductor in the absence of

Mr. Thomas. His Horn Quartet has already become quite popular, both on account of its merit and of the masterly performance of the horn players. It is a bold, romantic conception, scored with remarkable talent, and the orchestral part is very nicely balanced and finely harmonized, producing a beautiful effect."²⁶ This *Romanze* is quite possibly from Buck's *Concertstück for Horn Quartette and Orchestra* which, in its entirety, received no less than six performances on tour between March 2nd and April 6th, 1876. Cities hearing this work were Taunton, Boston, Springfield and Worcester in Massachusetts, Providence, R.I., and Washington, D.C. At the Summer Nights Concerts at Forrest Mansion Garden in Philadelphia the *Quartette for Horns* by Mendelssohn was again heard on July 12, 1876, and in observance of our nation's Centennial a program on July 19th devoted to compositions by American composers featured the *Concertstück* by Buck with Schmitz, Pieper, Küstenmacher and Eller as soloists. This is the last one hears of this work.

In 1877, at the Summer Garden Concerts in Chicago's Exposition Building, the *Quartette for Horns* by Mendelssohn was given twice, June 26th and August 4th, by Schmitz, Pieper, Küstenmacher and a new 4th horn, Robert Loscher. One more performance of it was given on the Summer Garden Concerts, Highland House Belvedere, in Cincinnati on September 8th. For the concert season of 1877/78 the personnel of the horn quartet in the Thomas Orchestra underwent more changes so that it was now made up of F. Gewalt, C. Pieper, H. Schmitz and T. Lotze. The *Quartette for Horns* by Mendelssohn received performances by this group on October 24th, 26th and November 12th (Utica, Albany and Brooklyn, N.Y.) and November 20th (Holyoke, Mass.). During the Summernights' Concerts at Gilmore's Garden in N.Y. City, 1878, the *Quartet for Horns* by Weber was given on June 22nd and 23rd followed by that of Mendelssohn on June 25th and July 4th. The quartet "Die Kapelle" by Kreutzer was heard on July 3rd and 17th. Thus ends the many appearances of solo horn quartets on concerts by the Theodore Thomas Orchestra. A careful check of his programs, summer and winter, 1878-91, reveal no further appearances and neither did he feature his horn section during his years as conductor of the Chicago Orchestra (1891-1905).

In the late 1870s through the 1890s the horn quartet of Gilmore's Band attained some prominence. H.W. Schwartz in his *Bands of America* states:

At the church services, held every Sunday morning in the amphitheater at Manhattan Beach [N.Y.], Gilmore simulated the church organ by employing a quartet of French horns. The rendition of four-part songs was for several years a feature of Gilmore's programs there. An unusual effect was produced by employing a solo instrument or a solo voice which was accompanied by a quartet of French horns headed by Harry Weston.²⁷

Here are some typical appearances: The "famous French horn quartet" performed along with cornetist Jules Levy and others on a concert in N.Y. City, April 27, 1879.²⁸ On the June 6th concert of Gilmore's Anniversary Jubilee held in Boston, June 5-9, 1889, the quartet played "Annie Laurie" arranged by Dudley Buck.²⁹ In St. Louis, October 18, 1891, E.A. Lefebre played a saxophone solo accompanied by the quartet comprised of Weston, Vohkins, Miel and Zilm, with background music by the whole band.³⁰ Lefebre was again the soloist "Accompanied by the French Horn Quartette...Messrs. Weston, Hilleberg, Miel and Zilm," in "Haste Love" by Robyn on a concert given in Peoria, Illinois, November 18, 1892.³¹ Later, on August 15, 1897, Weston is found leading the quartet of the 23rd Regiment Band (N.Y.) in "Come Where My Love Lies Dreaming" by Stephen Foster on a concert in Brooklyn.³² Little is known of Harry Weston who apparently was Gilmore's principal horn from about 1882. His appearances as soloist have always been with bands and the author has yet to find his name on an orchestra roster.

Before discussing what the author feels was the first true horn club in the U.S., mention must be made of a small news item from the *Musical Courier* of 1889: "A concert will be given at the Broadway Theatre Sunday evening next [November 10th], under the direction of Nahan Franko. He will be assisted by fifty musicians, including the New York French Horn Quartet..."³³ The program contained mainly

popular music and a brief review the following week did not mention the horns. It is possible that Franko was simply advertising that he had hired the horn quartet from the N.Y. Philharmonic Society for his concert and that there was in fact no specific group known as the "New York French Horn Quartet."



Hermann Dutschke, "leading spirit" of The Echo Club. Photo taken during his last season in Chicago, 1894-95. From a poster featuring vignettes of all members of the Chicago Orchestra for that season.

(Chicago Symphony Orchestra archives)

The Echo Club

The earliest organized horn ensemble of more than four players seems to have been The Echo Club which was started in New York City some time in 1900. Although not identified by name, this group participated in a concert given to raise funds for relief of victims of the devastating hurricane which wreaked havoc on Galveston, Texas, September 8th and 9th, 1900. The concert was given by the Aschenbroedel-Verein, a New York musicians' club, on September 30th and one of the features was "The Pilgrims' Chorus" from *Tannhäuser* arranged by Hermann Dutschke for horns. The 44 horns, headed by Tuschke, were conducted by Frank Damrosch.³⁴ From 4 horns to 44—now we really have a horn club! It is in the review of their concert of April 28, 1901, that we learn the name of this organization:

Concert by the Echo Club

Fifty of the best French horn players in New York and vicinity who recently organized themselves into a society and called it "The Echo Club," gave a concert at the Aschenbrödel Club house last Sunday afternoon [April 28, 1901], for

the benefit of the sick fund. A large audience attended and enjoyed the unique and delightful program. All musical people love the mellow, sympathetic quality of the French horn, and to hear between forty and fifty of these instruments play together is a treat, and so the occasion last Sunday afternoon was regarded.

Hermann Dutschke appeared as the conductor of his fellow horn players, and the numbers played by them were "The Pilgrims' Chorus," from "Tannhäuser"; the "Hunting Chorus," from "Der Freischütz," a quartet by the late Frederick Rietzel; Mozart's "Ave Verum," "Hymnus," by Beethoven, and the "Hunting Chorus," from Weber's "Euryanthe." Cello and violin solos were played by Leo Schulz and Max Bendix. Frank Hauser accompanied.³⁵

The Echo Club was a kind of club within a club as most of the hornists, being German, were no doubt members of the Aschenbrödel-Verein and a good many of their activities seem to have taken place on the Club's premises. To give an idea of the membership of this club and its function as a kind of musicians' union before the formation of the American Federation of Musicians, a description appearing in *Dwight's Journal of Music* is quoted here:

The Aschenbroedel is a club composed exclusively of musicians, many of them belonging to some of the orchestras of the theatres. Whenever musicians are wanted for any large orchestra they can also be obtained at this club. The club has occupied for nearly two years a pleasant house, No. 74 East Fourth Street, near Second avenue. There is a restaurant, billiard room, library, &c., and the members number about three hundred. Most of all the principal German artists of the city belong to this club.³⁶

No doubt Club members took part in the following horn quartet appearance with the Kaltenborn Orchestra:

Among the novelties which the Kaltenborn Orchestra will play at the St. Nicholas Garden this month is a quartet for French horns by Heinrich Hübler. The composer describes it as "A Concertstück" with orchestral accompaniment...Both the new horn quartet and the Beethoven Septet will be played at the concert on Sunday night, July 28 [1901].³⁷

A few days following the concert a review stated that "The horn quartet was played with care and musical quality by Messrs. [Wilhelm] Schulze, [Adolf] Schutz, [Hermann] Dutschke and [Berthold] Riese."³⁸ They were in fact the horn section of the Kaltenborn Orchestra for that summer's concerts.³⁹

The following year another concert of The Echo Club was reviewed in the *Musical Courier*:

Second Concert by Echo Club

The Echo Club, which is composed of the recognized French horn players of New York and vicinity, gave the second concert at the Aschenbroedel Club house in Eighty-sixth street last Sunday afternoon [May 4, 1902]. It seems needless to state that the audience which attended was a musical and discriminating one. The proceeds were added to the sick fund of the verein. Anton Schott, the Wagnerian tenor, Charles Schultze (Schuetze), harpist, and Miss Ottilie Schnecking as accompanist, assisted in a most attractive program. Hermann Dutschke, the leading spirit among his brother horn players, conducted between forty and fifty of them, in three numbers, the overture to Mehul's "Joseph," "The Night," by Beethoven, and a "Drinking Song," by Schantl. The "Drinking Song" was redemanded. This orchestra of French horns plays with beautiful quality and with dignity and finish worthy of all praise. Mr. Dutschke conducts with authority.

Anton Schott sang with enthusiasm "Der Harfner," by Schumann, and two settings of "The Grenadiers," Schumann's and Reisinger's [sic]. Of special interest to the musicians was the new suite by Charles Becker, dedicated to the Echo Club by the composer, who was present and conducted the work. The suite is difficult (in eight voices), but it was smoothly and beautifully performed. The divisions—Preambule, Maestoso, Jagdszene, Molto vivo, Traumlied, Andante sostenuto, Intermizzo [sic] scherzoso, Allegro, Im Walde (Finale)—are happy in contrast and effective as a whole. The Hunting Scene would make a neat little concert number in itself. The audience joined the members of the verein in an ovation to Mr. Becker.

There are no further reviews or information concerning the activities of The Echo Club which have come to the author's attention but members no doubt participated in the funeral of cellist Carl Kaltenborn, held on August 20, 1903: "A quartet of French horn players led by Hermann Dutschke added impressive music to the Lutheran ritual..."⁴⁰ Likewise, the participation of a horn quartet (Hermann Dutschke, Sr. and Jr., Fritz Koch and Julius Johnscher) in the concert of the Beethoven Männerchor of N.Y. on April 14, 1912, may have had some Echo Club connections. The work performed was "Landsighting" by Grieg with baritone solo (Julius Schwab), horn quartet and chorus conducted by Emil Reyel.

The quartet of French horns was Conductor Reyl's idea, and it found great favor with the large audience. Hermann Dutschke, Sr., has long been one of the foremost players of his instrument, he having been a member of leading American orchestras and has appeared in many important concerts."

The last mention of The Echo Club known to the author occurs in the obituary of hornist/politician Alexander Bremer in which it is stated "The Echo Club, an organization of horn players, claimed him as a valued member..." Bremer was also a member of the Aschenbroedel Club and funeral ceremonies held at the Club's house included a double horn quartet directed by Carl Wolff playing Koschat's "Verlassen."⁴²

The "leading spirit" of The Echo Club was Hermann Dutschke, a Bavarian who had played principal horn with the Allgemeinen Musikgesellschaft in Basel, 1885, the Concertgebouw Orchestra of Amsterdam during its initial season, 1888-89, and the Royal Opera in Munich before coming to the U.S. in 1891 to join the Chicago Orchestra as solo horn under Theodore Thomas in that orchestra's inaugural season. He remained in Chicago for four seasons, 1891-95, and then moved to New York where he played for the Philharmonic Society from 1895 to 1913, most of this time as principal horn. He appeared many times as soloist but never with the Philharmonic, curiously enough. The Concerto in E-flat, Op. 11, by R. Strauss was performed by him with the Concertgebouw and Chicago Orchestras. In chamber music concerts he appeared frequently with many organizations and the finest artists of the day. It was recounted to Osbourne McConathy by Josef Franzl that Dutschke was the "czar" of the horns in New York and that he controlled the business by regularly assigning players for various jobs. His illustrious career came to an end with his death in 1918.

Established Quartets in Boston

Not long after the founding of The Echo Club in New York the "Waldhorn Quartette" was established in Boston.⁴³ We do not know the exact date of its founding but a photo of the ensemble appearing in their brochure is dated 1908 and another photo given to the author by Max Hess, showing the members in bathing attire, is dated ca. 1907. The quartet, comprised of Max Hess, Franz Hain, Wilhelm Gebhardt and Heinrich Lorbeer (all members of the Boston Symphony Orchestra), featured a fifth musician as a soloist—cornetist Gustav F. Heim, who at that time was 3rd trumpet of the Boston orchestra. This ensemble may have been an outgrowth of a quartet said to have been organized by a previous BSO principal horn, Albert Hackebarth,⁴⁴ which in turn could have received impetus from members of the "Russian Quartet." It is also possible that Gilmore's use of a soloist accompanied by horn quartet could have been an influence. In any case, the "Waldhorn Quartet" with Gustav Heim gave concerts for several years (ca. 1907-13) in the Boston area and on February 10, 1910, they made a cylinder recording for the Edison Phonography Company of "The Post in the Forest" by von Schaffer (Edison Amberol No. 478, later reissued on Blue Amberol No. 2444). The *Edison Phonograph Monthly* for June, 1910, gave the following review of this recording:

In days gone by, when traveling was done by post, the melodious tones of the post-horn were always heard when the conveyance was approaching or passing the various towns and villages along the journey. In this number the composer conveys his idea of the sounds of the horn by transforming them into a brilliant cornet solo, for which the French horns of the quartette form an effective background. This is the first Record made for the Edison Phonograph by these artists, all of whom are accomplished musicians and members of the Boston Symphony Orchestra. A singularly beautiful Record which we are sure will win the appreciation of trade and public.⁴⁵

Shortly after the recording was made Georg Wendler replaced Max Hess as first horn in the quartet and rather than have a new photo taken of the group, the original one was altered, superimposing Wendler's head on the corpus of Hess. It is this

"doctored" photo which appears in the *Edison Phonograph Monthly* for use in advertising the record. Hess confirmed that *he* had, in fact, made the recording, during a telephone conversation with the author in 1966, and even remembered that it had been made in 1910. A remarkable memory! Biographical sketches of these



The Waldhorn Quartette, ca. 1907. Gustav Heim stands in the center with Wilhelm Gebhardt on his shoulders and Max Hess below. Heinrich Lorbeer is on the left and Franz Hain on the right. (Author's collection)

1872.



1873.

Second Concert--Fifteenth Season.

AT THE ACADEMY OF MUSIC.

SATURDAY EVENING, JANUARY 11th, 1873.

SEVENTY-FIFTH CONCERT.

Miss ADELAIDE PHILLIPPS. Contralto.

HERR R. DARGEL. Cornet Soloist.

From the Russian National Imperial Opera at St. Petersburg.)

ST. PETERSBURG FRENCH HORN QUARTET CLUB.

(From the Russian Imperial Opera.)

THE GRAND PHILHARMONIC ORCHESTRA.

MR. CARL BERGMANN. CONDUCTOR.

PROGRAMME :

PART I.

1. OVERTURE—" Manfred." SCHUMANN
2. ARIA: A MIO FERNANDO, from " Favorita," DONIZETTI
MISS ADELAIDE PHILLIPPS.
3. ARIA AND VARIATIONS—" Anna Bolena," DONIZETTI
(Cornet and Orchestra.)
HERR R. DARGEL.
4. MILITARY SYMPHONY No. XI. in G major, (first
time), JOSEPH HAYDN
1. Adagio. 3. Menuetto Moderato.
2. Allegretto. 4. Finaie Presto.

PART II.

5. QUARTET. } a. Fruhlings Erwachen. MARSCHNER
 } b. Gottes Rath und Scheiden, MENDELSSOHN
A. BELZ, L. LIPPOLDT, C. SCHUMANN and B. KOHSER.
6. ARIA—" Voi che Saneti," from " Le Nozze di Figaro," MOZART
MISS ADELAIDE PHILLIPPS.
7. HULDIGUNG'S MARCH, (first time,) WAGNER

* For description of Symphony, etc., see second and third pages

Illustrated by the Brooklyn Daily Union Print.

Program of the Philharmonic Society of Brooklyn on which the "Russian Quartet" appeared. (New York Public Library at Lincoln Center collection)

players appear in Ms. Larkey's article (see footnote 43) and there is a fine memorial to Max Hess in *The Horn Call*, Vol. V, No. 1, so no more need be said of them here. Several compositions performed by this ensemble are now published by Robert Helmacy.

Just before World War I a new horn quartet, the "Boston Symphonic Horn Quartet," was organized, made up of newly appointed members of the BSO along



E. MIERSCH.

E. HUBNER.

B. JAENNICKE.

M. HESS.

Boston Symphonic Horn Quartette, ca. 1913-14. Note misspelling of Jaenicke. Photo by Horner, Boston. (From brochure in author's collection)

with Max Hess. From first to fourth horn they were Bruno Jaenicke, Erwin Miersch, Max Hess and Ernst Hübner. The photo of the quartet, from their brochure, which accompanies this article, was taken shortly after Hess brought the first Alexander horns to this country in 1913. One will notice that all the members are holding these new instruments. Mr. Hess told the author that this ensemble played small jobs in the Boston area for a short time. Since all but Hess left Boston in 1919 for positions with the Detroit Symphony Orchestra the quartet could not have existed for more than six years. Although the author has not had a chance to examine all the Boston "Pops" programs, he did find an appearance of this quartet on the program for German Night, June 15, 1916, at which time they played two folk-songs, "Es steht eine Lind" and Schubert's "Der Lindenbaum."

Here ends part one of "A History of the Organized Horn Ensemble in the United States." Part two will examine the rise of horn ensemble participation in the public schools, Max Pottag's contributions, The Horn Club of Los Angeles and numerous other organizations.

Notes

¹Robert L. Sherman, *Chicago Stage*, Vol. 1, 1833-71 (published by the author, Chicago, 1947), p. 62.

²This date was sent to the author by Keith Clark as a result of research done at the Boston Public Library. The source of this information was not included.

³*Dwight's Journal of Music*, December 16, 1854, p. 87.

⁴*Ibid*, December 23, 1854, p. 94.

⁵*Ibid*, April 14, 1855, p. 13.

⁶*Ibid*, December 4, 1852, p. 71.

⁷See *The Musical Quarterly* of January, 1953 (Vol. 39, No. 1) for an account of this important early organization as well as *Dwight's Journal of Music*, September 16, 1854, pp. 187-189.

⁸*Dwight's Journal of Music*, April 23, 1859, p. 30.

⁹*Ibid*, July 27, 1861, p. 135.

¹⁰Original program in the collection of the New York Public Library at Lincoln Center.

¹¹*Dwight's Journal of Music*, March 20, 1867.

¹²Compilation of repertoire for the season 1869/70 in program for April 9, 1870. New York Public Library collection, Lincoln Center.

¹³Scrapbooks of programs, *Theodore Thomas Collection*, Newberry Library, Chicago.

¹⁴*Benham's Musical Review*, Vol. V, No. 12, December, 1870. New York Historical Society collection.

¹⁵George C.D. Odell, *Annals of the New York Stage*, Vol. 9, 1870-75 (Columbia University Press, N.Y., 1927-49), p. 310.

¹⁶Original program in the collection of the New York Public Library at Lincoln Center.

¹⁷*Brainard's Musical World*, February, 1873, p. 28.

¹⁸Odell, *op. cit.*, p. 307.

¹⁹*Ibid*, pp. 311 and 340.

²⁰*Ibid*, p. 274.

²¹*Ibid*, p. 336.

²²*Dwight's Journal of Music*, July 25, 1874, p. 271.

²³*Ibid*, p. 336.

²⁴*Musical Courier*, June 14, 1917, p. 15.

²⁵All the following performances of horn quartets on concerts of the Theodore Thomas Orchestra were taken from original programs in the scrapbooks of the *Theodore Thomas Collection*, Newberry Library, Chicago. Many of these programs are reprinted in *Theodore Thomas, A Musical Autobiography*, Vol. II — Concert Programmes, edited by George P. Upton (A.C. McClurg & Co., Chicago, 1905).

²⁶*Dwight's Journal of Music*, August 21, 1875, p. 79.

²⁷H.W. Schwartz, *Bands of America* (Doubleday & Co., Garden City, N.Y., 1957), p. 131.

²⁸Odell, *op. cit.*, Vol. 10, 1875-79, p. 596.

²⁹Original program in Sibley Library collection, Eastman School of Music, Rochester, N.Y.

³⁰Original program in the collection of the Peoria Public Library.

³²*Musical Courier*, August 18, 1897, p. 24.

³³*Ibid*, November 6, 1889, p. 388.

³⁴*Ibid*, October 3, 1900, p. 18.

³⁵*Ibid*, May 1, 1901, p. 25.

³⁶*Dwight's Journal of Music*, May 25, 1867, pp. 36-37, from an article entitled "German Singing Clubs in New York."

³⁷*Musical Courier*, July 17, 1901, p. 17.

³⁸*Ibid*, July 31, 1901, p. 15.

³⁹*Ibid*, June 12, 1901, p. 13 (personnel list of the Kaltenborn Orchestra).

⁴⁰*Ibid*, August 26, 1903, p. 11.

⁴¹*Ibid*, April 24, 1912, p. 31.

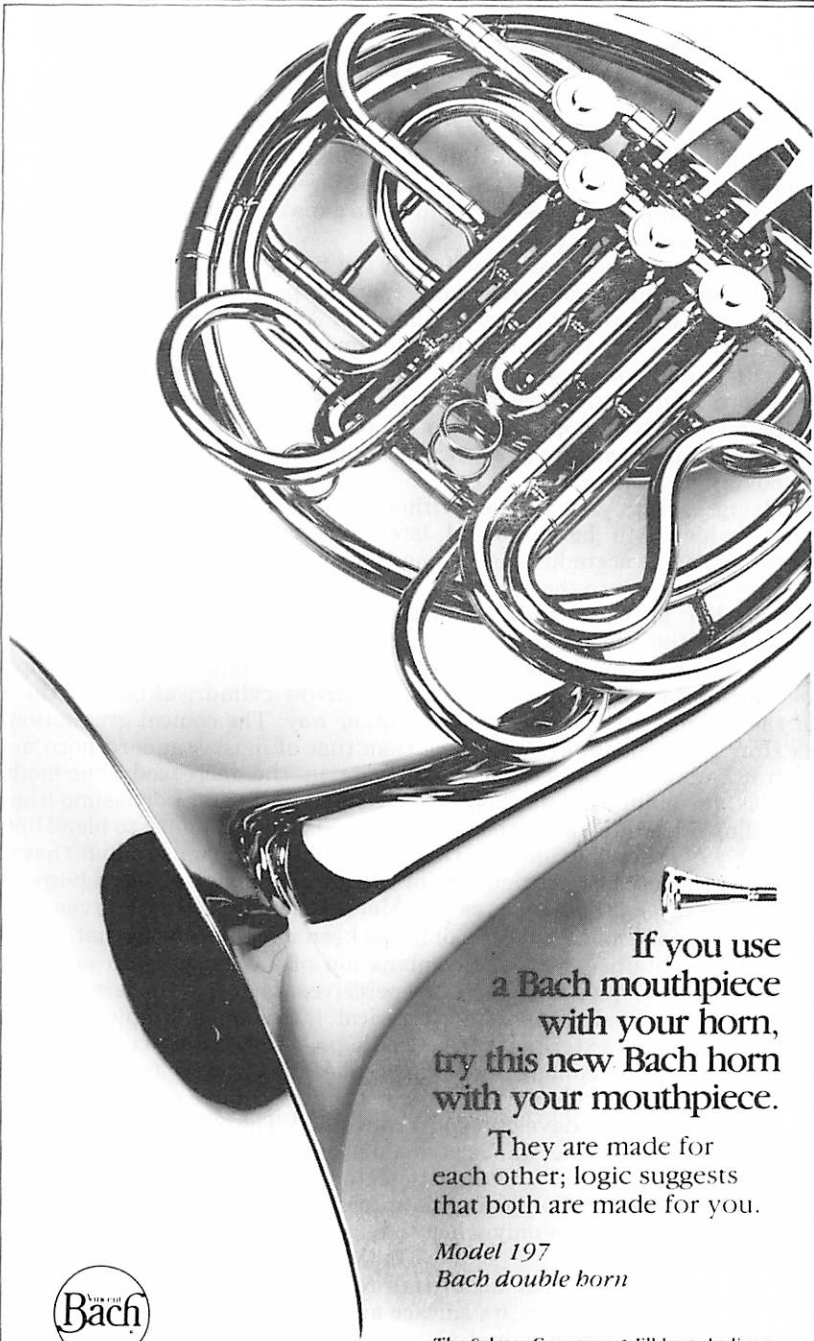
⁴²*Jacobs' Orchestra Monthly*, February, 1921, p. 86.

⁴³See *The Horn Call*, Vol. VII, No. 1, November, 1976, pp. 34-41, for an article by Amy Larkey about this ensemble.

⁴⁴Letter from Osbourne McConathy to the author dated March 9, 1985.

⁴⁵*Edison Phonograph Monthly*, June, 1910 (reprint by Wendell Moore), p. 15. A photograph of the ensemble appears on p. 5.






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CONCERNING THE ARTICLE BY RICHARD MEREWETHER:
The Vienna-Horn — and Some Thoughts on its Past Fifty Years

Horn Call, October, 1984, vol. XV, Nr. 1, page 31 ff.,
respectively in German page 29 ff.

By Erhard Seyfried

I would like to respond to your interesting article "The Vienna Horn and some thoughts on its past fifty years" by Richard Merewether. As a longtime Viennese hornist (born 1924) I feel obliged to fill in some gaps and also to assume a somewhat critical position on certain points.

For years I have concerned myself with the problem of horn-construction, and have finally found ideal colleagues (and sparring partners!) in the persons of the Viennese horn-maker Robert Engel (a student of Anton Cizek mentioned in the article) and Dipl. Ing. Dr. Anton Leitner (an amateur hornist and student of Karl Stiegler). First and foremost all three of us are stipulants of the concept of the "Vienna Horn Tone" and we desire to further this tone-concept in the production of new instruments. (It is appropriate to quote here Friedrich Gabler, Professor of Horn at the Vienna Academy of Music: "Playing Vienna Horn constitutes a perception of looking at the world!")

But getting back to your article: Without specifically going into the problem of the valve—which will be discussed later—one can thoroughly agree with R. Merewether when he accredits the Vienna Horn's tone far more to the conical shape of the entire horn than to the "pumpen valves." It is therefore necessary to go into his formulation of the conical-characteristics which could be misunderstood: *Relatively* seen the Vienna Horn bore begins *wide* and remains relatively *narrow*. Thus Merewether's remark that a modern mouthpiece "falls into the lead-pipe of the F-crook" has in fact nothing to do with the narrow cylindrical bore of the central part of the instrument! To phrase this another way: The conical graduation of the Vienna Horn is considerably more *even* than that of most standard horn models.

This construction results on the one side in the increased tone-modulation possibilities, the ability to "develop" more tone in Forte and Fortissimo (the player has the feeling of "having more room in the tone"), and the ability to blend optimally with a variety of other instruments. On the other hand one must admit that the correct placement of pitches, particularly in the upper register of the F-horn is a considerably more risky proposition, as Mr. Merewether correctly observes.

As far as the mouthpiece concerned: it has been already proven that satisfactory results may be obtained with the combination of a Vienna Horn and a modern mouthpiece. The real question is how one perceives the term "modern." My opinion is that a funnel-shaped (let us say "classical") Vienna mouthpiece, which is in essence only a conical extension of the lead-pipe, is intimately connected with the "inner-life" of the horn. Among my German colleagues who try to combine the Vienna Horn with a shallow-cup, narrow-bore mouthpiece I have only heard unsatisfactory results as far as tone-development is concerned. The other way round, using the Viennese mouthpiece with a standard double-horn—as I and several colleagues did for many years—is certainly not a satisfactory solution. It is not without good reason that the Alexander Company guarantees correct air-stream-resistance and intonation for its instruments only when they are used in conjunction with an Alexander mouthpiece.

It goes without saying that all of this relates to the inner dimensions of the mouthpiece, of course, the rim, its surface and diameter must suit the lips and the muscular system of the individual player. Except for the well-known treatise by Klaus Wogram concerning pitch-finding in brass instruments (Braunschweig 1972), I know of no specific study which concerns itself especially with the connection of sound, the inner dimensions of the mouthpiece and the shape of the horn. And so, as Merewether says, "people continue to use whatever best suits them."

With regard to the Vienna horn built by the brothers Franz and Anton Cizek, to which Merewether refers, I should like to take the liberty of expressing a rather strong opinion. All the Cizek Vienna horns, unfortunately, have an unusually wide bell-taper and the notorious "roll" at the top G. Moreover, "luck" would have it that I myself had to learn on one of these horns and it took me a long time to overcome my "complex" against the top G when I later played on a better instrument. The intervention mentioned by Merewether may well have had an useful result in a single case, but as he himself somewhat later had to admit no "horn marvel" has yet been created.

To be sure in Vienna we cannot as yet present any "horn marvels." However, in my essay I should like to point out to all friends and devotees of the Vienna F-horn (and we hope that their number has increased since the Horn Symposium in Vienna in 1983) that it is possible to make full use of this lovely instrument through a kind of compromise solution.

For more than 15 years, we members of the ORF-Symphonie-orchester (in the Austrian radio) have been playing on so-called Vienna double horns which R. Engel built to specifications drawn up by Dr. A. Leitner. They have the typical Viennese bell, the conical shape of the whole horn was carefully figured, but they are provided with the usual double valves (in the narrow Viennese bore) and maintained in the usual key of F-Bb. Mr. Engel produces his pure Vienna horns in the same shape and with the same bore. They have interchangeable crooks and the famous "pumpen valves" so that the two types of instruments can easily be played next to one another without creating any problems in embouchure.

Moreover the Engel firm also produces compensating double horns in F-Bb, pure Bb horns and high F-horns, all of these with Viennese dimensions. We, the horn players of our orchestra, were from the beginning impressed by the tone quality of the instruments and all of us made allowances for the difficulties arising in the developmental stages because it was only this type of a double horn which best suited our Viennese conception of sound.

After all one must remember that horns with rotary valves were also played in Vienna, and that even here around the turn of the century, there were horn players who showed preference for the Bb-Horn (for example Josef Schantl).

With regard to the rotary valve, it can be said that in this also the "inner life" is of decisive importance for the slur, the tuning and the development of the tone. To my knowledge there has, unfortunately, been no real research done concerning these connections which apparently become increasingly critical, the narrower the bore is. In his day the above mentioned K. Stiegler attempted to build large rotary valves into the Vienna horn. However, he probably never himself played on an instrument of this kind. Hardly a single example of one has come down to our day.

We—the three of us mentioned at the beginning—have in recent months succeeded in winning over a German specialist in valve construction to our ideas and consequently have been able to equip our double horns with first rate rotary valves constructed on models of old Viennese examples. As a result, our instruments have reached a standard which hardly leaves anything to be desired as far as tone quality, tuning and air-stream resistance are concerned.

Now, after forty years of experience in orchestra playing, I look back with some sadness to the time directly after the World War II when, for a long period, it was impossible to buy any instrument whatsoever, I must frankly confess that I wonder: just how much could a young horn player have done with such a "tool."

In closing I wish to refer to a comprehensive study made by my colleague Hermann Probst, precisely on this subject: "Das Horn, Bau und Wiener Klangstil," College of Music and Representative Art, Graz 1985.

Erhard Seyfried
A-1180 Wien, Wallrisstrasse 123
Austria

PERFORMING THE BRASS QUINTETS OF VICTOR EWALD

By Christopher Leuba

Five years ago, while presenting a Workshop at Mansfield State College in Pennsylvania, I heard a resident Faculty Brass Quintet play an outstanding performance of one of the Quintets of Victor Ewald. Both the upper parts were played on Fluegelhorns and the two lowest parts on Baritone and Tuba rather than Trombone and Tuba. In this context, I commented to the Hornist that I thought the Horn sonority inappropriate, and might have preferred the quality of an upright Alto Horn.

Subsequently, I have had correspondence with Uve Uustalu, of Tallinn, Estonia and I asked him about this matter: what type of instruments did he think were used at the time, and did programs or photographs exist, documenting the players who premiered these works. Mr. Uustalu investigated this matter, and has written me recently that he had located original programs in archives in Leningrad, but regrettably "due to Wars and Revolutions," no photographs remain. Indeed, all the instruments *were* conical, valved instruments, two Cornets, Alto and Tenor Horns and Tuba.

It is my opinion that, with today's choice of instruments, the most successful approach to these works will be with a quintet composed of 2 Fluegelhorns, (E flat) Alto Horn, Baritone or Euphonium and a small Bass Tuba, preferably in Eb or F.

And, I will add that one well-advertised model of Fluegelhorn has *no third valve tuning trigger*. This is a serious liability in performing music of such chromatic nature as the works of Ewald.



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ADDITIONAL THOUGHTS ON NOTATION AND TRANSPOSITION

By James Winter

This brief homily is a response to the letter from Hamilton High, Jr. in the April, 1985 issue of the journal. Neither this nor any other written article can assuage the problems of transposition; only time and experience make transposition comfortable. Whether one uses the clef system or transposes by interval is largely a matter of one's background; very few students in the U.S. are exposed to the so-called moveable clefs and the fixed "do" of the solfège system, prior to beginning the study of the horn, and for that reason most American students fare better with the interval system. (Whoever has watched a well-trained French musician sprint through a score with the solfège system will have cause to wonder why the system has not been adopted in the U.S., but that is not relevant to this discussion.) Whichever system one uses, transposition ultimately becomes a language, quite independent of "system;" one plays in D or in E or in whatever the score requires, at an automatic and subconscious level, just as one finally begins to think in a foreign language without word-by-word translation.

Let us first consider the problem of "old notation" in the bass clef. I have yet to see or hear an explanation for the initial adoption of this bizarre and irrational notation; it may conceivably have been related in some fashion to notation for the timpani, when the kettles were notated as transposing instruments, showing always C and G on the staff, to produce D and A or F and C or whatever was appropriate to the composition. Whatever the origins of this curious notation may have been, it is even now sufficiently prevalent that I always tell my classes in orchestration to indicate with a footnote that the horns, if in bass clef, are in modern notation, or sound a fifth lower than written. (I also point out that most hornists are more at ease in treble clef, with as many as four leger lines below the staff, just as flutists seem to prefer incredible piles of leger lines to "8va" notation.)

It is interesting to note that there was a similar aberration in 'cello notation in the late 18th and 19th centuries, where treble clef notation was written an octave *too high* unless the composer first went through tenor clef in normal manner. (Horn players who think you have a problem with the bass clef, imagine your consternation as a young 'cellist, sailing happily through a set of variations by Schubert or some lesser composer, and suddenly encountering notes in the treble clef, and a full octave too high for playing even by an acknowledged virtuoso!)

Now about the matter of key signatures: The omission of key signatures throughout the period of the natural horn makes perfectly good sense; the instruments in their various keys had the appropriate key signature "built in," i.e. a horn in D, or a trumpet in D, or even a clarinet in D, plays in the key of D ("concert") when it plays written notation in C. (Again, I tell my classes in orchestration, that a B-flat clarinet has two flats built in, an E-flat saxophone has three, and so on.) Hornists and trumpeters in particular were accustomed to this notation, and composers were equally comfortable with it: No-one was insulting anybody when the custom was carried into the later 19th century; no one assumed the brass players were too stupid to remember key signatures, which other players traditionally did. About the time that key signatures began to appear in horn parts, especially in band arrangements and in "show biz" scores, "serious" music became increasingly untonal, if not deliberately anti- or a-tonal, and even the music of composers like Paul Hindemith, who insisted that atonality was a logical impossibility, used a tonality so vastly expanded that key signatures were useless, even for the non-transposing instruments. (Some 20th century pieces even have footnotes warning the performer that each accidental applies only to the note immediately following.)

Finally, transposition and notation: The historical reasons for the use of the various horns are surely clear enough, and I shan't dwell upon them. The major publishers of the standard orchestral repertoire are currently printing horn parts in

F as well as in the original notation. If your orchestra is young enough to be still building its library, you will most likely have a choice about the part you play; older, established orchestras are likely to have old, "original" parts, only for the various natural horns. The new parts for horn in F are of course subject to occasional error; I remember a particularly rank one in an edition of the Berlioz *Roman Carnival Overture*, in the third horn; hopefully the conductor will hear and identify the error, but the hornist must be alert when playing transposed parts. Many of us who have played a given part for years in the original notation find a transposition for F horn very unsettling—we hear and feel a part in D or E or whatever, and see a part in F, and it is very uncomfortable. Our preference for original notation, believe me, is not based on some sort of misdirected desire to seem "superior."

There is one more aspect of the natural horns that cannot be overlooked: Tone quality is in part, and a fairly large part, a function of tube-length: Carl Geyer used to say, it simply is not possible to make a B-flat horn with its nine-foot tube, sound like an F horn, with its nearly-thirteen-foot tube. In 1970 I bought a Meinl & Lauber natural horn with several, not all, of the possible crooks: C alto, A, G, F, E-flat, D. Under no circumstances would I recommend that we all dash out and buy natural horns for the performance of the 18th and early 19th century horn parts; that kind of thing must be left to Jean Rife and a few other experts. Quite aside from the stopped notes, with their color changes, even the "just" third produced by the fifth and tenth harmonics will cause the perceptive conductor to look up and raise his/her eyebrows. On the other hand, I think it is terribly important that we all do at least some experimenting with natural horns, even on a borrowed horn, in order to get some notion of the *quality of tone* produced by the higher and lower horns. No sensitive musician can play the G horn passage in the trio of the minuet in Mozart's Symphony No. 40 with a "standard" big-double-horn sound if he or she has once played it on a G horn, and heard it as Mozart heard it. Or think of the incredible "Queen Mab" scherzo of Berlioz, with the A-flat part—so light and airy! On the other hand, think of the Brahms Symphony No. 2, with the first and second parts in D, then in H (low B-natural), then in G, and again in D—how dark and warm are the sounds of the D and H horns! Can you imagine Dietrich Fischer-Dieskau singing every song with the same quality of tone? Or Anna Moffo or Elisabeth Schwarzkopf? How many colors does Adolph Herseth produce in a given concert? Any trained listener knows immediately the basic sound of each of these great artists, and can identify it after a very few measures; each of us has his/her own very personal quality of tone—but each of us has an absolute obligation to temper that personal tone to express to the best of our abilities the particular piece of music we are performing, and for the hornist, a very important part of that modification is the recognition of the characteristics peculiar to a horn in G, or X, or Q, whatever it may be.



At all times and at all places, from deserts of Arabia to the harsh Arctic, music seems to be bound up with the human condition. Weddings, funerals, and coronations all have their obligatory music as do athletic events, political campaigns, and campfires. The biological functions of music in the life of man are as yet unexamined. Is it fair then to expect composers to be experts in those aspects of the art which contribute to these functions?

Enough composers appear to be experts to justify the assumption. On the other hand, a sufficient number are obviously ignorant of any effect their music may have. They feel that no functional role is possible and that all reactions to music are entirely personal. And feeling that way, they think it clever to abandon composing in favor of randomness, improvisation, and atonality.

While not bad in and of itself, improvisation is difficult and rarely goes well in a work of any serious intent. Atonality has been deprecated with many apt metaphors which imply a lack of control, stability, rules, and direction which are presumably present in tonality. Of course, tonality does not insure the value of a composition, but the avoidance of it means foregoing a vast wealth of expression and risking an aimless and tiresome musical fabric. Many of the compositions which appeared on the recital of contest winners at the last IHS Workshop utilized improvisation, random event, and biting dissonance seemingly for the sole purpose of being modern.

Since reading the poem which was chosen as the text of *What if a Much of a Which of a Wind* for horn and chorus, I was anxious to hear what the composer, Marshall Bialosky, would do with it. The poem has a broad range of possible treatments. I expected much from this piece. However, I was disappointed. The phrases were weak, the rhythms were unimaginative, and the counterpoint consisted of simple canonic statements. The horn lines were lovely, and the wistful opening passage still echoes in my head. However, they seemed to be tacked on to an inferior piece. The ensemble was marred by pitch inaccuracies, the inner voices having difficulty in finding and holding the correct note much of the time. The young soprano from James Madison University was impressive and deserves special mention.

I eagerly awaited the *Romance for Horn and Organ*. Being an organist, the composer, William Albright, would surely know how to get the most out of this monstrous instrument. He would also likely be sensitive to the mixture of tone colors. Again, I was disappointed. The reiterated dissonance was disturbing and the three-note motive was dulled by overexposure. The horn writing was dangerous, requiring a virtuosic flexibility and a deadly accurate concept of pitch. The horn part was managed well but neither instrument was treated idiomatically. This would be a good piece for a terrific horn player who could only muster a so-so organist. At times I had the impression that the organ was Cronus and the horn was one of his children. It was not a pretty sight, seeing the horn, who was working like mad, being swallowed up by the organ, who was just loafing along.

The *Trio for Horn, Violin, and Piano* by Hans Gunther Allers opened with a three-note motive which was developed by the use of octave displacements. Rhythmic elements were so constructed as to prevent any feeling of beat or meter from rising out of the ashes of atonality. Only the second movement of this massive piece was played intact. The third was omitted entirely and the first movement was cut to half of its original proportion. Even after this major surgery the movement was too long for the content and treatment. The fact that one of the violin strings had broken during the piece went unnoticed by most of the audience. The composer wrote, "In order that a certain attractiveness to both performer and listener is not lacking, an element of virtuosity is naturally also to be found." Translated into street language this means, "I know this is really dull stuff, so I will make it hard for the players. They will enjoy playing it and the audience will enjoy their suffering." It would have been more fun watching the violinist and the pianist turn double-dutch for the horn

player.

Dan Welcher's *Partita*, which was commissioned by Michael and Lenore Hatfield, had quite a few interesting passages. There were soulful tunes, consoling sections, and moments of spirit and action alternating with ones of contemplation. One hesitates to say more without the benefit of a score or second hearing. There was a disconcerting jumble of effort near the end of the piece. Each instrument was busy doing its own thing in building a climax. I felt that the effect could have been increased through unity of statement. This coming-apart-at-the-seams technique was hard for my ear to follow. Additional exposure to this piece would be welcome.

Sextour by Charles Deschamps was welcome relief. There were several really nice spots in the piece. The rhythmic element was well organized and developed in a logical progression of complexity. It was not overly cerebral, meaning that it was designed for the ear and not the eye. A clicking valve during one section proved to be a distraction. I want to hear this piece again.

The first movement of Gordon Ring's *Suite for Eight Horns* was well thought out and effective. At first, I felt that the rest of the piece was marred by a ragged performance. After reading the notes about the piece, I am more inclined to place blame on the aleatoric component. The stochastic style has been around for over 30 years now and some composers have managed to contrive an appreciable music with this technique. But, why do composers continue to think that this is a neat thing to do? Perhaps it is a stage of development that young composers must go through before they realize that beautiful melody supported by meaningful harmony and complimented with counterpoint is about as good as one can do when it comes to designing a piece for public consumption.

Caprice for Horn and Wind Ensemble by Robert Lichtenberger is a fine work. It was indeed playful and lighthearted. The rhythms were interesting and well developed, the articulations were idiomatic, the counterpoint was erudite, and there was a careful change of mood and color throughout. It was well scored as one might expect and deserves a place in the standard repertoire.

In a composition contest there can only be so many winners. There are a great number of pieces in the archives which escaped the approving eye of the selection committees. Many of these pieces undoubtedly have much merit and committees with different artistic viewpoints might have selected some of them as winners while the ones heard on the recital might have been relegated to the depths of the archives. I am certain that there is much musical gold at Ball State University. Happy prospecting!

Lewis A. Songer
East Tennessee State University
Johnson City, TN



BRITISH HORN SOCIETY — REGIONAL ROUNDUP

By Paul A. Kampen

Manchester is usually regarded by Britons as their most important city for music after London. It has two professional symphony orchestras — the Halle and the B.B.C. Philharmonic — the former plays in the Free Trade Hall and the latter has its own concert hall/studio in the B.B.C.'s broadcasting house. There is a large pool of free-lance players who, apart from deputy and extra work with the symphony orchestras, teaching, recording, choral society work, etc., form the nucleus for several chamber orchestras, most notably the Manchester Camerata and the Northern Chamber Orchestra. The Northern Ballet Theatre is based in the city and the Palace Theatre is the second home of Opera North. Another theatre, the Opera House, is the venue for touring musicals, etc., and there are numerous chamber music series, amateur and youth orchestras and choirs, and amateur operatic societies. Just down Oxford Road from Broadcasting House is the Royal Northern College of Music, formed in 1973 as an amalgamation of the Royal Manchester College of Music and the Northern School of Music. Together with Chethams School (a High School with a heavily music oriented curriculum) it puts Manchester in the forefront of British musical education.

The College was the venue, on December 9th, 1984, for the second Manchester Horn Festival. Like its predecessor, this was designed to bring the festival atmosphere to a regional event for those participants who cannot travel to London at Easter, or who want a 'double dose,' and formed a contrast with the more relaxed style of the regional seminars. Michael Purton, principal horn in the Halle Orchestra and senior horn tutor at the R.N.C.M., wished also to display his horn department in which his colleagues are Hugh Potts (Northern Sinfonia, Newcastle), Jonathan Goodall (B.B.C. Philharmonic) and Derek Taylor (B.B.C. Symphony, London). They were joined by Ifor James who was also once on the R.N.C.M. staff and by the College's Head of Wind and Percussion, Timothy Reynish, who, after playing principal horn with Sadler Wells Opera and the City of Birmingham Symphony Orchestra, "went over to the enemy" and became a conductor. Also on College Staff is James Eastham, once one of Beecham's hornists and who shared the conducting for the evening concert — quite a phalanx! As one would expect, the college has a large number of outstanding horn students and this was reflected in performances by the wind and horn ensembles. Festival participants also got their chance to take part in ensemble work and for the coaching of these, Michael Purton was joined by two Halle colleagues — Paul Farr and Russell Hayward.

Derek Taylor and Ifor James shared the tutorial duties for a master class and provided an interesting contrast in teaching styles. This led one to reflect how much these sessions are instructive to horn teachers who often have no way of learning from others how to get the best out of pupils. Hugh Potts provided what for me was a 'first' when he played the Brahms Trio on a hand horn crooked in Eb. His demonstration of hand horn technique, including as it did the famous solo from the slow movement of Haydn's *Symphony No. 51 in Bb*, was a talking point for many people over their evening meal and drinks at the bar. Incidentally, Mr. Potts' colleagues in the Brahms were Richard Deakin (violin) and the indefatigable John Wilson (piano). Most people know Mr. Wilson as a fine pianist and accompanist — perhaps fewer know that he is yet another horn player. (Is there anybody at the R.N.C.M. who does not play the horn?!)

The Opera Theatre of the college was the scene of the concluding concert accompanied by the R.N.C.M. Sinfonia. It is not within the scope of an account like this to single out any particular performance — to do so would be invidious given the pleasure all soloists gave to the audience. I will therefore list the items in order of performance: Wilder, *Concerto for horn and ensemble* (Jonathan Goodall); Bach, *Brandenburg Concerto No. 2* (Hugh Potts; Richard Deakin, violin/director; Roger Rostron, Flute; Richard Simpson, Oboe); Tomlinson, *Rhapsody and Rondo* (Michael

Purton); Weber, *Concertino in E* (Ifor James) and Handel *Concerto a due cori in F* (Derek Taylor, Michael Purton, Ifor James, Jonathan Goodall).

Our event east of the Pennines took place on July 7th, 1985, and was held once more at the York campus of the College of Ripon and York St. John. On this occasion John Cundall was responsible for the event and, observing some signs of tiredness in younger participants at previous seminars, he opted for a shorter day starting in the afternoon. Guest artist/speaker was Philip Eastop who is an exponent of Alexander technique and this featured strongly in his opening talk on correct posture, breathing and related topics. Northern B.H.S. events have revolved round group playing sessions and this time two large groups led by Philip Eastop and Farquharson Cousins took up a large part of the afternoon. The evening session was largely devoted to unaccompanied horn music. However, to start with, Mr. Eastop chose the Schumann *Adagio and Allegro* only to find, in the late afternoon, the scheduled accompanist had broken a finger! In the event, Leslie Bresnan filled the breach at half an hour's notice, still dressed in track suit, etc., from an afternoon orienteering expedition! Other items in the programme were movements from Bach 'cello suites arranged for horn and *Sea Eagle* by Peter Maxwell Davies. This piece has caused a lot of comment in British circles of late and is an obvious choice for Philip Eastop who, as principal horn in the London Sinfonietta, is well versed in contemporary music. In *Horn Call* Volume XV No. 2 William Sharnberg was rather slighting about the work. I think, however, hearing a performance by a player who has mastered its extreme technical problems, the piece is a definite candidate for admission to the standard horn repertoire. In particular, the slower sections conjure up the atmosphere of the north Scottish coast and islands (where Maxwell Davies has lived for several years).

In between these items, Farquharson Cousins illustrated topics from his book *On Playing the Horn* in characteristic manner. In particular, his discussion of 'wolf-notes' proved thought provoking as it presented an approach new to many.



ANNOUNCEMENT

Johnny Pherigo, horn professor at Western Michigan University, has been appointed to coordinate the new I.H.S. project to commission transcriptions of standard horn solo works to arrangements for horn and band/wind ensemble. As the first part of this project he asks that I.H.S. members knowing of existing unpublished transcriptions send him information about them. Information he presently needs includes: 1) the work and composer; 2) arranger's name, address, and telephone number; and 3) correspondent's name, address, and telephone number. Send information to:

Johnny Pherigo
School of Music
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This year's workshop was, by all accounts, one of the best. After last year's International Brass Congress everyone seemed happy to be back among "just horns" for a week. The turnout was good—over 300. No doubt the east coast location helped in this respect.

Towson State University is not a name you hear every day, but it's a very impressive school located in Towson, just north of Baltimore, Maryland. The facilities were excellent—air-conditioned dormitories, a dining hall with food that was actually pretty good, and a beautiful concert hall. The exhibits were housed, with the concert hall, in the modern Fine Arts Center. The exhibits were in various rooms, many of them large, and easy to find. Even the exhibitors seemed to be happy with the set-up. The only complaints seemed to be about the overly-cautious security system in the dormitories. Each participant had two keys—one to open two doors to enter the building, to call the elevator, and to make it go to your floor; the other for your room and your bathroom. So you had to use your keys *five* times to get into your room, something which could be frustrating if you came stumbling in half-awake at 2 A.M.!

The whole workshop went very smoothly, from registration to check-out time. Everything started on time, and there was even a concession stand outside the concert hall where one could buy snacks, sandwiches, pop, beer and wine between events. Bravo to David Phillips, our congenial host, for a job well done! He was everywhere, and was always at hand to solve the inevitable minor problems. He enjoyed it, though, and said he would consider hosting regional workshops in the future.

Sunday evening's concert was a pleasant surprise, with the Baltimore Chamber Orchestra. (What a way to start a workshop!) The program consisted of Rossini's *La Cerentola Overture* and both Richard Strauss concertos, No. 1 featuring David Bakkegard, No. 2. with Peter Landgren as soloist. Bakkegard did an excellent job on the concerto that is so familiar to most of us. Landgren's No. 2 was one of the highlights of the week, and set a high standard for what was to follow.

Monday morning's opening ceremony was a real treat, with a performance by a quintet from the renowned Wiener Waldhorn Verein.

Many times throughout the week there were two or three events at the same time—in the concert hall, the beautiful theatre, and a small lecture hall—so the participants, unfortunately, had to make a choice, often between several outstanding lectures.

I attended Daniel Bourgue's lecture on "The Hand Horn in France." This was Bourgue's first attempt to give a lecture in English; he learned the language essentially in order to be able to communicate at workshops. The lecture followed the development of the hand horn and hand horn technique, and included the names of famous players, some of their compositions, a brief explanation of cor alto and cor basse, method books, the founding of the Paris Conservatoire, and the hand horn today. Bourgue illustrated his lecture with works and excerpts he performed on a Couesnon hand horn—a modern copy that was designed by Bourgue based on a mandril made years ago by Gautrot. I was amazed to hear the last movement of the Gallay concerto performed on hand horn, something I'd always secretly believed was nearly impossible at the proper tempo. He also played several slower pieces that demonstrated the beauty of the hand horn, as well as the sublime lyricism of Bourgue's unique style.

At the workshop two years ago there was a demonstration that clearly showed that horns of the same make and model tend to play better in tune than a mixed section. With this in mind, I was curious to see the lecture recital by the horn section of the National Symphony Orchestra entitled "Two Lawsons, an Alexander and a Yamaha in Harmony." It *does* work, after all. The section learns to compensate, and

the results were excellent. The group performed excerpts, for the most part, and pointed out areas where problems often occur.

The Heritage Chamber Players, Gayle Chesbro's horn, violin and cello trio, showed the variety possible with this combination of instruments. The repertoire is much larger than you might imagine, and the ensemble's sound is very pleasing.

Many people throughout the week remarked at the number of artists they had never heard of, but who nonetheless gave outstanding performances. Everyone knows Philip Farkas, but few of the names were that familiar. Therefore, the biographies in the workshop schedule were an immense help. Guest artists, guest ensembles, performers, and lecturers were all there; even the accompanists, whose services were, as always, invaluable.

Laurel Bennert Ohlson's performance of the Bernhard Heiden *Quintet for Horn and String Quartet* was one of Monday's highlights. Her style was excellent, and as someone next to me remarked at the end of the difficult piece, "She still had lip left!"

My roommate, Karen Taylor of Oregon, sometimes saw things that I overlooked. She pointed out with amusement that two of Tuesday's simultaneous master classes were entitled "Professional Orchestra Auditions" and "The Importance of Failure in Artistic Development."

In some ways I saw less of this workshop than I have previous ones, when I tried to meet as many people and see as many things as possible. This year Daniel Bourgue suggested I serve as interpreter for the French contingent; Georges Barboteu insisted on it. (Barboteu speaks no English, and deeply regrets being unable to communicate with most of the people at the workshop.) As a result, I spent much of my time with them. It was an experience, since they're both such fascinating and charming people. I realize many people are in awe of Barboteu, as I was, but he's very friendly and put me at ease immediately. When I first met him, we sat down at dinner and he asked *me* about *my* life!

Tuesday morning was Barboteu's lecture on "The Great French Traditions and Tendencies of the Horn in France." He spoke about the two types of conservatories in France, their history, and the direction modern horn playing and composition seems to be taking. He gave the lecture in French, and I interpreted; luckily there were a lot of musical examples. Sometimes I had trouble with a word, and Michael Hoeltzel tried to help. Later Hoeltzel and I discussed the problems that arise in translating these lectures. I was happy to learn that I'd only made one serious mistake—I said one of the demonstrated pieces was by a modern composer, but it was by Handel!

Hans Pizka gave a lecture demonstration on the colorful history of the Wagner tuba. "Tuben are terrible instruments." The instrument is a compromise to enable horn players to play it. The intonation is very bad, but it can't be helped. As always, Pizka included interesting sidelights and anecdotes. He and Herman Jeurissen, Roland Horvath and Robert Thistle played excerpts by Wagner and Strauss on this temperamental instrument.

Siegfried Schwarzl gave a lengthy and informative lecture demonstration and slide show on the development of horn ensemble music. He also discussed the Vienna horn, and explained why single horns have a better sound than double horns. Like the tuben, double horns necessitate compromise. Schwarzl was assisted by members of the Wiener Waldhorn Verein.

Everyone seemed to be looking forward to hearing Jean Rife's recital, since she is one of the top hand horn players of the world today. Sure enough, her performance was spectacular, especially her rendition of the Brahms *Trio*. On the same program was Gregory Hustis of Dallas. Not to be outdone, Hustis performed Rossini and Hindemith beautifully, and gave us a superb *Auf dem Strom*.

Tuesday through Thursday after the last recital many of the participants took advantage of the option to see The Tom Varner Quartet in the University Union. This was a rare chance to sit with friends in an informal atmosphere and hear live jazz

horn. At a workshop, the nights are not meant for sleeping. People went to hear the jazz, had parties in their rooms, or played quartets until all hours, regardless of the 11 P.M. (or midnight?) curfew. And we all know who played *Tannhauser* outside the dorms at 3 A.M. Friday morning!

Wednesday morning André Van Driessche gave a master class on "Useful Ideas for Interpretation." He discussed and demonstrated many common problems, and gave suggestions on solving them. He covered everything from improper accents to ending notes. (Ask him about "playing the pits!") It was an excellent lecture; for those of you who don't know Van Driessche, he's one of the world's finest and most enthusiastic teachers.

Another of the week's highlights was The United States Army Brass Quintet, which played in a variety of styles from Bach to burlesque. The performance was not only extremely precise, but stylistically sound and entertaining as well. Indeed, they gave five encores, and displayed their talents on such diverse instruments as the cow horn, conch, and garden hose. After one especially fast piece, the speaker said, "I don't know about the other guys, but I'm tu-ti-ka tu-ti-ka'd out!"

There was a recital of winning pieces from the IHS Composition Contest. This was a very good idea, since we would probably not be exposed to many of these works otherwise. (A workshop is a great place to discover pieces for your next recital.)

Special awards were presented to Siegfried Schwarzl and Mason Jones at the Wednesday night banquet. Members of the Wiener Waldhorn Verein played briefly beforehand, and the Philadelphia horn section took time out of their busy schedule to attend.

Afterwards there was a recital by Georges Barboteu and William Scharnberg. Barboteu performed his own work, *Saisons* for horn and piano. At the end of the week he told me that at least twenty people had asked him where they could buy it. (Edition Choudens, available through Peters Editions, New York.) Barboteu also conducted two of his other works, *Flutacorrane* for flute and horn quartet, and *Formule 6* for horn sextet.

Scharnberg played Förster's *Concerto No. 2 in Eb* on descant horn. This was one of the week's most brilliant performances, since the piece itself is very difficult, but Scharnberg's technique was more than equal to the task. Afterwards, however, there was considerable disagreement over what the ideal descant horn sound is. One side asserts that it is the same as that of a regular horn; the other side thinks it should be brighter and thinner, the way Scharnberg played it. The rest of Scharnberg's part of the recital consisted of several short works ranging stylistically from Purcell to jazz. Scharnberg's work, *Piece for Horn Alone*, was extremely well-received and will undoubtedly soon be performed in recitals across the country, and perhaps even around the world.

Michael Thompson gave a master class on "The Horn as a Solo Instrument," covering both the hand horn and the modern valve horn. Of special interest was his discussion on intonation. In the heyday of the hand horn, the high A was lipped up. Now it's preferable to lip down on the same instrument. The theory is that a slightly sharp A sounds better to our ears than one that is slightly flat.

In the afternoon The United States Marine Band performed in a concert featuring its section of nine horns, many of whom also played solos. There were several transcriptions, some of which were more successful than others. Among the works performed were part of the Schumann *Konzertstück*, *Till Eulenspiegels lustige Streiche*, a movement of Haydn's *Concerto in Eb for Two Horns*, and *Siegfried Fantasie* based on Wagner's work. The concert was outstanding, but was too long for so late in the week.

Thursday and Friday evenings there were performances by coached ensembles. Groups of roughly ten to sixteen horns played one or two short pieces under the direction of eminent artists and teachers. As an example, my group performed Bach's *Passacaglia in C Minor*, and we were coached by Gregory Hustis. The ensembles contained both students and professionals of many levels. I overheard

one longtime professional say, "I never thought I'd play assistant to a high school student!"

Thursday night's recital was by Charles Kavalovski and Herman Jeurissen. Kavalovski was inimitable, as usual, in his performances of Nelhybel's *Scherzo Concertante*, Messiaen's *Appel Interstellaire*, Wilder's *Suite for Horn and Piano*, and the Brahms *Trio*. Jeurissen, principal horn in the Hague Philharmonic Orchestra and the Netherlands Wind Ensemble, provided a sharp contrast. He plays a single Bb horn and has an extremely lyric style, with very light articulation and considerable vibrato. Jeurissen's part of the recital was titled "Unknown Masterpieces for the Horn: Fake or Original," and included several familiar works in unfamiliar arrangements, a suite by Grieg based on Norwegian folk tunes, and what was by far the most popular single piece of the workshop, *Lustige Streiche (Waltz)*, a charming burlesque for horn quartet. Jeurissen wrote this piece on the airplane coming to the workshop. Demand for the work was so great that the next morning he recopied the parts and Marvin McCoy sold photocopies. Until late that night and all day Friday you could usually find at least one quartet playing this little work.

Friday morning Jeurissen gave a master class in which he explained the origins of the works he had performed the previous night, and talked about other recent musicological discoveries.

There was a panel discussion on college teaching conducted by Marvin Howe, Wilbert Kimple, and Charles Waddell. The panelists told how they got involved in college teaching, what it takes to get a job, and what the job will probably consist of. I was surprised to learn that most jobs involve very little horn teaching, and often involve teaching other instruments, theory, music history, or any number of classes. As for teaching instruments, Howe revealed that he is a strong adherent to the SFX method—solos, études, exercises.

Friday afternoon's recital was by André Van Driessche and Peter Landgren, and was very fine, indeed. It began with Van Driessche, a brass ensemble, percussion, organ, piano, and a chorus of participants performing the United States premiere of *Exodus* by Herman Roestraete. Van Driessche also played *Cyrano de Bergerac* by another Belgian composer, Herberigs, and was joined by Herbert Spencer for Leopold Mozart's *Concerto for Two Horns in Eb*. About the last piece, I overheard someone remark that it's a great work to record, but it's not the kind of piece you like to play in public. Landgren played Jan Bach's *Four 2-Bit Contraptions* with his wife, a talented flutist, and continued with *En Forêt*, the Hindemith *Alto Horn Sonata*, and the premiere of Theldon Myers's *Eclogue*.

You have to feel sorry for the people who perform at the end of the week. True, they may have more time to practice with their accompanists through the week, but I think most people would prefer to get it over with so they could enjoy the rest of the week, stay up all night, and not worry about having to play later.

Michael Thompson had the honor of giving the last recital, one that was eagerly awaited by many of us. And we were not disappointed. The young Englishman appeared in a white-jacketed tux with a black bow tie. He introduced the pieces on the program and told several funny stories. (Have you ever noticed how all English horn virtuosos seem to have this talent—I for, Alan, Frank...?) His playing, too, was spectacular. Thompson's tone is pure and strikingly beautiful. He plays with absolute control, style and finesse. As Richard Merewether told me, Michael Thompson is one to watch.

The massed horn choir concert followed. First on the program was the traditional artists' ensemble. This year's work was *Mixed Salad* for nine horns, basically the *William Tell Overture* with a few surprises. Unfortunately, no one played the piccolo part. The massed horn ensemble was no doubt unwieldy, with close to 300 of us onstage at once, but it was an experience we won't ever forget. We played five pieces, ending with *The Stars and Stripes Forever*. Several of the more masochistic artists played the piccolo part.

Then there was the big party in the lobby outside the concert hall, followed by all-

night parties and quartets elsewhere.

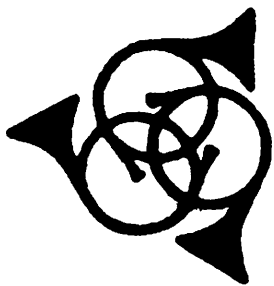
As always, there are hundreds of interesting little details about the workshop that are easily overlooked. Al Lancaster, a “regular” at these events, told me of some of the people he’d met this year—two West Coast girls who had never before been to the East Coast, a midwife, and a Captain who works in the Pentagon—all horn players. People buy music, try horns, and trade ideas. Ross Gershenson, assistant principal in Oakland, gave me a set of stopped fingerings for the Bb horn that he had learned from his teacher, Vince De Rosa. Georges Barboteu gave me a list of contest pieces at the Paris Conservatoire since 1900. I also made a tape of Barboteu doing bird calls. (This is a man of many talents!)

Throughout the week, I heard time and time again that it’s not important how well you play, the important thing is that you *do* play. The emphasis this year was on good, basic playing, not the high, fast and loud that students so often strive for. Barboteu said that the middle and low range are the hardest; the high range comes with time. Michael Hoeltzel expressed similar feelings while someone was trying out a horn by seeing how high it would play. The middle range is the most important.

National styles was another major topic of discussions, with artists from so many countries. Wilbert Kimple said that it’s good for students to be exposed to so many non-American playing styles. When asked about a Chinese style, Hans Pizka replied that they have no distinct style; they tend to play like Westerners. When I mentioned a German style to Michael Hoeltzel, he said that it simply doesn’t exist, and that you can’t stereotype horn players that way anymore. (Look at how many styles we have here in the U.S.) This workshop, however, brought many of the styles together—bright and dark timbre, vibrato, F horns, Bb horns, double horns, pumpenhorns, alphas, descant horns...the variety is endless. *Vive la différence!*

The atmosphere of a workshop is very special. For a week the rest of the world ceases to exist. But it has to end sometime. We realized the end was near when another group started to arrive late Friday afternoon. As someone said, “It was so peaceful, almost surrealistic, until they came.” “They” were 2,000 members of Narcotics Anonymous who were at Towson State for a weekend-long conference. If you can imagine, 2,000 of them—all happy, noisy, many of them with very strange clothes—descending on us, 300 classically-trained horn players. The contrast was truly bizarre. Dinner was something of a culture shock, and it was difficult to find anyone we knew. “The powers that be” were merciful, though, and arranged for us to eat our last meal together. So Saturday morning from 6:30 to 7:30 we ate breakfast with our own kind, then finished packing, traded addresses, and said our often-painful goodbyes. We don’t know if and when we’ll ever meet again, but there’ll be other workshops. With a little luck, we’ll meet again. Hopefully soon.





EIGHTEENTH ANNUAL INTERNATIONAL HORN WORKSHOP

ANOTHER HORN WORKSHOP IN EUROPE

The 18th Annual Horn Workshop of the IHS will be held at the Nord-westdeutsche Musikakademie in Detmold, West Germany. Michael Hölitzel will be the host. All who participated in the 1980 Horn Symposium in Trossingen know that his name guarantees the highest standard in music and organization.

The most famous artists of our instrument will play, teach and coach. Names will be announced in the next edition of *The Horn Call*.

The program includes concerts and recitals in various modern and historical places such as the Castle of Detmold, a 700 year-old gothic church, and in other beautiful places in and around Detmold. This city wears, for good reasons, the name *Detmold, Die Wunderschöne Stadt*.

The dates will be September 21 to 27, 1986. There will be a possibility for students to receive credit for this event from a well known American University. Note the dates and be sure you won't miss this unique festival of Horn playing.

EINLADUNG

Vom 21. bis 27. September 1986 findet das Internationale Hornsymposium der Internationalen Horngesellschaft (The 18th Annual International Horn Workshop of the IHS) in Detmold statt. Gastgeberin ist die Nord-westdeutsche Musikakademie (Staatliche Hochschule für Musik Westfalen-Lippe) Detmold, die künstlerische Leitung liegt in den Händen von Professor Michael Hölitzel.

Das Programm umfasst Vorträge, Recitals, Kammer- und Orchesterkonzerte, Masterclasses und Ensemblespiel. Die ganze, historische Schönheit der "Wunderschönen Stadt" wird in das Symposium miteinbezogen werden.

Unter den Solisten und Referenten werden die prominentesten Namen der internationalen Hornwelt vertreten sein.

Interessenten aus der Bundesrepublik kann schon heute gesagt werden, dass die DOV/GVL allen Inhabern eines Wahrnehmungsvertrages finanzielle Unterstützung gewähren wird.

Anfragen bitte an folgende Adresse richten:

Nordwestdeutsche Musikakademie Detmold
—Hornsymposium—
D - 4930 Detmold

WORKSHOP REVIEW

17 and Counting

Elaine Braun

I guess you could call me the in-house, armchair philosopher. My mind seems to retain overall impressions and basic truths rather than facts. And so it is for Horn Workshops. This one was, in a word, *HAPPY*. The organization was excellent. There was enough room in the daily routine for people to relax and talk and browse through exhibits. Some people didn't care for having to make choices of lectures, but no one need go completely without, because tapes of all sessions are available.

Towson is a college town located on the perimeter of Baltimore. The campus is spacious and the buildings in which we were housed, fed, and entertained are all relatively new, modern facilities.

Every housing situation has its peculiarities, at Indiana the adjoining dorms had identical room numbers so if you weren't in the right section, you could be in someone else's room. At Towson they have two keys for every room. One key for the building and elevator, and one for the room and bathroom! The elevator key not only brought the car down to ground level, but had to be used in a panel of keyholes to identify the floor. It was tricky on the first day when eight or nine people were all trying to get their proper keys into the correct panel keyhole before the elevator passed their floor! Eventually we got the hang of it.

I remember the beds at Potsdam. They were old enough to be form-fit, and they reminded me of how my horn fits nestled into its velvety case. At Towson, it was the opposite; these were absolutely unique beds. They did not compact from body weight (to 130ish at least), and they were covered with a thick plastic coating reminiscent of those days before the kids were toilet trained. Amazingly enough they provided good sleep once you adapted to the crackling pillow—which was plastic coated too. The highlight of the facilities was the dining hall. From the outside it looked as if it might be a swimming pool, but the green-tiled walls of the entrance and stairway were only an introduction to the beautiful dining area which was glass-walled and faced a stand of trees. The ceiling was at least two stories tall and the whole atmosphere was like that of an atrium. The food was good too and featured a salad bar and yogurt machine. Bravo food services.

At the risk of being overly concerned with things pertaining to creature comfort, it must also be noted that coffee, sandwiches, beer and wine were served between sessions and after concerts in the Fine Arts lobby. What more could one ask? The building was open until midnight for playing quartets!

Of course the reason we were assembled was not supposed to be primarily for the food and drink...but for the excitement, education, elucidation and entertainment of the program. What a line up! There was a cast of thousands—or so it seemed. Familiar faces included Georges Barboteu, Charles Kavalovski, André Van Dreissche, Bruce Lawson, Ted Thayer, Daniel Borgue, Morris Secon and Gayle Chesebro. New faces belonged to Michael Thompson, Herman Jeurissen, Peter Landgren, Tom Varner, Gregory Hustis, Laurel Ohlson, William Scharnberg, Jean Rife, Davie Bakkegard, Siegfried Schwarzl, and Robert Thistle. Making up the rest of the thousands were some friends doing panel discussions, lectures and the Composition Contest Winning pieces, a chorus of Horn players, the Baltimore Chamber Orchestra, National Symphony Horn section, the Wiener Waldhornverein Quintet, the U.S. Army Brass Quintet, the National Symphony Wagner Tuba Quartet, the U.S. Marine Band, and ensembles of varying sizes including (of course) the last blast.

Believe it or not, in all this variety of presentation there did emerge a central idea. There seemed an overall desire on the part of the artists and lecturers to encourage us not to equate our personal worth with our successes or failures as Horn players. Many comments were made in lectures which indicated that enlightenment or personal growth are most likely the aim of our endeavors. Charles Kavalovski said he thought he was a better player today than yesterday because he still pays his "daily

dues." Roland Horvath said that in preparing for the workshop he realized more fully the role his Vienna Horn has played in the development of the instrument and its literature. William Scharnberg and Gregory Hustis included messages about successes and failures with the Horn and referred to the instrument as a medium for expression rather than an end in itself. Along with this the development of good fundamentals (i.e. tone) in playing was emphasized, especially by David Bakkegard and again by Charles Kavalovski in the statement, "If you can't play Oberon, you can't play in the band." I had an opportunity to contribute my 2¢ worth as well.

We heard wonderful music, Strauss, Haydn, Mozart, Krol, Reinecke, Amram, Heiden, Rossini, Schubert, Hindemith, Brahms (the Trio twice, au natural und mit Ventile), Barboteu (playing Barboteu), Wilder, Messiaen, Bozza, Schumann, Poulenc and quite a few more. The concerts were mostly well rehearsed, the setting was grand, the host and his staff were helpful and friendly, and as always we came away with good performances in our ears, new ideas in our heads, and new T-shirts for our kids! The week was informative, relaxed, interesting, and *HAPPY*.



WHAT THEY THOUGHT OF THE WORKSHOP

By Catherine Watson

All kinds of people attend workshops, from beginner students to international artists. There are also amateurs, band directors, and a host of exhibitors and support people who attend these functions. Everyone sees a workshop from a different perspective—to some it's very personal, others concentrate on the overall picture; some people like everything, others offer suggestions. Here are some of the comments gleaned from a variety of people who attended the Seventeenth Annual International Horn Workshop at Towson State University, Baltimore, Maryland.

Gregory Hustis, USA, principal horn of the Dallas Symphony Orchestra, first year as workshop artist: "The one thing about this conference, aside from the obvious—interesting to meet new people and to see old friends and all that—was that the three major horn-playing influences, as far as my teachers go, were all here. I had seen none of them for years. There was Marvin Howe, with whom I studied for about six summers at the National Music Camp at Interlochen, and Ted Thayer, who's first horn in the National Symphony. I sat next to him and played assistant when I was in high school and he was first horn in the Richmond Symphony. That was an incredibly valuable experience for a high school kid to sit next to an absolutely first rate player...And then last night at the banquet I saw Mason Jones, who was my teacher at conservatory (Curtis). That was purely personal and not particularly profound, but it really was a nice feeling."

About the exhibits: "I think that when we're dealing with something as personal and important as picking out a horn, it's impossible to really test them when twelve other people are also testing them. You're in strange surroundings, and you feel sort of under pressure to say something when the exhibitor is standing there. I like the exhibits, it's just that I feel they don't get a fair chance to show their wares."

Kirsten Dimmer, USA, 13-year-old student, first year at a workshop. What she liked best was "The lecture recitals where they tell about stuff and then play it." Best of all, she liked Michael Thompson's master class on "The Horn as a Solo Instrument." She bought a T-shirt, a mute, a "hand-grip thing," a mouthpiece holder, a horn etched on glass, and music. When asked whether she had met anyone famous, she said yes, she met Marvin Howe—she had used his book.

Robert Paxman, England, owner of Paxman of Covent Garden, exhibitor at many workshops and horn events here and abroad: "The nature of this workshop is such that I can't see how this one is going to be superseded. In other words, the lengths that the organizers have gone to, and of course the expense—we started off the first day with an orchestra, whereas on previous occasions, to have a string quartet or an orchestra is always at the climax of the workshop, normally the last evening. But this occasion, as I said, it started with an orchestra and was built up from there. We got the fantastic experience of hearing the Marine Band, which must be a really unique thing. And there's been the opportunity to socialize after hours and listen to the jazz. That became more of a social occasion with some music which happened to be jazz incorporating the horn. It would've been just a fraction better if it had just been a dance orchestra, maybe! But I think that to socialize in that manner is an important part of a workshop. That's my personal opinion, of course. I remember very vividly when there was a workshop in Vienna, one evening we went to the Rathaus there for a reception, which was rather like the banquets which we normally have. There was a small orchestra there, and we had a dance floor, and everyone had a whale of a time. Everyone was disappointed when it packed up about 11 o'clock. Everyone could've gone on all night, I think. So I think that side of things is rather important."

Charles Waddell, USA, principal horn of the Pro Musica Chamber Orchestra, and Columbus and Naples/Marco Philharmonics, professor of horn at Ohio State University. Workshop panelist, first year at a workshop: What impressed him most was "...hearing the performers, those I expected to be great and the ones that I didn't

know how they would play, and to hear the real high level of horn playing from players that aren't internationally known—really excellent playing. The lectures have been good, the exhibits...the organization of it has been really good. I think a lot of credit goes to Dave and the work he's done in setting it up. I think the support he's gotten from Towson has really helped out...and it would be hard to beat Bob Pierce's after-dinner speech.

Have you stayed up all night? "No, not *all* night but, you know, until 1 or 2 A.M. each night. I played quartets, octets last night—borrowed a horn. That was fun. Each day gets a little harder to get through; you get very bleary-eyed the next morning. I hope when I come back to the next one I can come the whole time and not just for three days like this time."

Mine was a case similar to that of Gregory Hustis, Charles Waddell was my teacher, but I hadn't seen him for nearly five years.

The following is my translation of Georges Barboteu's comments.

Georges Barboteu, France, international artist, professor at The National Conservatory of Music of Paris, composer, fifth year as a workshop artist: It's a very important and interesting event for us horn players...We hear records, of course, but we rarely see the performers. So it's a means of meeting people that is very, very important.

However, I am sorry that the young French players don't have the means to attend all these events, since individual tickets have become so expensive. We need to find a means of having a charter from Europe, so that the students can pay the least amount possible, perhaps by means of a subsidy. I think that this would be very enriching for them. I would like this to become reality someday, and I believe that it is feasible. With the goodwill of all, we can make arrangements so that the young people—French, Belgian, English, German—from all over Europe can come to these events.

As for me, it's a big thrill to see all my friends that I've known for a long time, and that I admire. It's a big festival for the horn."

Wilbert Kimple, USA, principal horn of the Spartanburg, S. Carolina Symphony, professor of horn at Converse College, composer/arranger. First year as workshop panelist; this is his second workshop, the first in ten years: "This has been extremely well organized, and I'm having all sorts of fun. There's something here for everybody—there are groups to play in, there are lectures, and of course everybody is so friendly...for some reason the horn world is friendlier than any other group of musicians I've ever met. Yeah, there are trumpet get-togethers and the tuba brotherhood is kind of close, but horn playing is just unique, it's more fun, there's more support. When artists crack a note or miss a note, the audience has sympathy...It's just a very nice experience. David Phillips has really organized this thing—the time schedule is just wonderful.

...I hope the participants are aware, for example, that the French style of playing is different than what we may be used to. I somehow got the impression that some of the people weren't aware that that is the way he (Barboteu) is supposed to sound. That's his style—with vibrato, and not the clear, brassy, brilliant style of some of the others. Perhaps that's something that might be stressed at some point in the future...People sometimes sit out there and criticize a person's playing, but for the country and situation they're in, that is the normal style...We've heard lots of styles here, and they all have their merits and strengths."

Bill Robinson and Herman Jeurissen gave their comments jointly.

William Robinson, USA, co-host of the first workshop in 1969, and the man who suggested the founding of IHS.

Herman Jeurissen, Netherlands, principal horn of the Netherlands Wind Ensemble and the Hague Philharmonic Orchestra. Professor at the Brabant Academy of Music, composer, arranger, musicologist, and workshop artist.

W.R.: "In every workshop there are certain high points that inspire everybody. You go home and you want to work harder and enjoy everything more—we've had

many of these high points. We had one last night [Kavalovski/Jeurissen recital]. Herman had so much fun when he played, it was a joy to hear him.

We had no idea that the workshops would ever develop into what they have when we started them 17 years ago. They've surpassed our wildest dreams."

H.J.: "I'm not a speaker, so I feel more comfortable when I have my horn, but like Haydn said, the musical language is international. But I had a nice feeling last night, too. If you have contact with the audience, and you make a little joke, and you feel the audience respond, then you are more inspired. In the first two pieces I was a little nervous, then I played the introduction of the Mozart, and it took so long that the people thought that was all I would play, and they laughed. At that point I started having fun, then I had to start playing the concert."

W.R.: "Those are the points you relive for years. That's the way it's been for every workshop we've had, and this is one that everybody will remember."

H.J.: "For me, it was very interesting to be here. You hear many approaches to playing the horn. If someone plays in his own way, and he feels that he should play in that way, it's all right. I, myself, play in a different way than most Americans play. It's very important to hear the different types of playing, and here you are colleagues and not competitors. It's not the idea of a competition, but of a demonstration. Everyone plays in his own way, and there's no feeling of competition. It's so much better that way."

W.R.: "But the nice thing is that you make music. Everybody plays a little differently, but when they make music, then it's great. All through the 17 years everybody has learned so much from everybody else. I hope the various countries don't lose their identity of playing in a particular style. Everybody shouldn't play the same—what a poorer world it would be."

H.J.: "It's the same situation we have with food. You can buy McDonald's everywhere, and that's a pity. Even if you don't like frog legs, what a pity it is that they have to be replaced by hamburgers."

But the American style has developed, too..."

W.R.: "...and there are many different American styles. One orchestra will have one kind of sound, another orchestra will have another one. They're all good, but they're different, and as long as they make music, it's fine. But you can no longer say that there's an American kind of sound, and that it's the big, dark, covered heavy sound..."

H.J.: "But there are orchestras who wouldn't tolerate my style of playing. If I go to Rotterdam, 20 miles south of the Hague, they would immediately say, 'It's impossible to play in that way.' They wouldn't accept it."

Ross Gershenson, USA, assistant principal horn, Oakland Symphony Orchestra. This is his fifth workshop; last one was USC, 1979: "I think the workshops keep getting better. This one seems to be more organized, the performers seem to be getting better. The level of playing, and I think of horn playing in general, seems to be getting a lot better. Certainly this was a surprising workshop in terms of the level of playing of people that I hadn't heard of before; they came and played just spectacularly. An excellent experience all around. It's really great."

Hans Pizka, West Germany, solo horn, Bavarian State Opera Orchestra; author, arranger, musicologist, IHS Advisory Council member, Area Coordinator for Europe, workshop artist several times: "It was well organized—a little stiff at first, but it went very well—perfect. And some new names appeared. No one knew much about Bill Scharnberg, but he played so great. There are just two events to come. I'm looking forward to hearing Mike Thompson—I think it'll be a great performance. He's a real professional. You don't have to listen to him, you just have to see him to know how he plays."

It's always fun. A little far away from other places, nothing around the campus, but it's very concentrated. It's a nice atmosphere."

Robert Atkinson, USA, Owner of Atkinson Brass Instruments, Advisory Council member, has attended many workshops: "I think it's a very good workshop. It's had

an encompassing selection of horn artists from classical to jazz, and I think jazz is something that we've needed, because that may be the job outlet for the future.

I think the artists have shown themselves brilliantly, and what a big collection of music they've played! I think the staff that ran the workshop did an excellent job. Dave did a brilliant job of preplanning, and carried it off in brilliant style. I think the facilities here are extremely adequate, and I think it ranks with some of our best workshops."

Audio Village has been with us for several years, recording the event for posterity. Since these people have seen several of the other instrumental society workshops, I asked Michele Jamison of Audio Village how we compare with everyone else.

Michele Jamison, USA, Audio Village: "I find horn players as a group are like a family—warm, encouraging, enthusiastic, and very sharing with their time, ideas, techniques, and performances. Other groups are much more guarded." She added that horn players also seem to have a better sense of humor than other players.

I think Daniel Bourgue summed up the spirit of the workshop beautifully. (Again, my translation.)

Daniel Bourgue, France, solo horn of the Paris Opera Orchestra, professor at the Versailles Conservatory, president of the French National Association of Horn Players, composer, artist at several workshops, host at Avignon workshop, IHS Advisory Council member: "It was a marvelous workshop. There was a great feeling of camaraderie, of friendship among all the horn players and participants. Personally, I was happy to find many of my friends, and to see that the horn and music are an international language. I think that, in our tormented world, if everyone played horn, one could say that there would be peace in the world.

I particularly liked the Army Brass Quintet. It was very good. It's a little different from the horn ensembles where you always hear the same works, the same repertory pieces. I also enjoyed hearing the Marine Band.

I was struck by the seriousness and the preparation of all the artists who played. It was very good, very encouraging for the young people.

There you have it. It was marvelous. We leave with regret, as we do each time, but I think that each time, each workshop is even more marvelous. I find it to be that way. You forget all your worries, you forget...It's good, it's paradise."



THE WORK BENCH

ROTARY VALVES

By Chuck Ward

Understanding rotary valves and their complexities is one aspect of an instrument most horn players know nothing about. In the following paragraphs I hope to shed some light on the inner workings and how to properly take care of rotary valves. I will also discuss some of the frequent problems that occur and what must be done to correct these situations.

A simple description of a rotary valve is a rotor which turns back and forth inside a valve case, supported on both ends by bearings. These bearings center the rotor inside the valve case so that it spins freely, without touching the sides of the valve case. The space or clearance between the rotor and the inside wall of the valve case is approximately .0005" (half of a thousandth of an inch).

Rotary valves are the most precision parts of a horn and are often the most neglected parts as well. I cannot stress enough the importance of oiling these valves. Valves are like any other piece of machinery in that they need constant lubrication. There are three locations at which oil should be applied, and the frequency you oil depends on use and the climate in which you live. These oil points are shown on diagram 1.

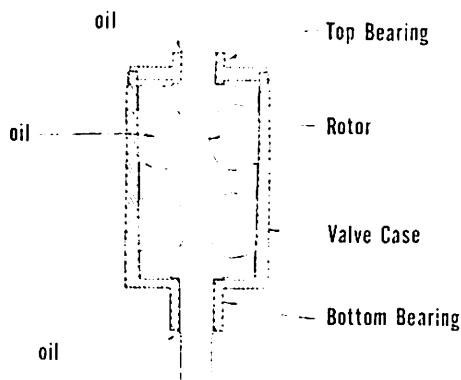


diagram 1

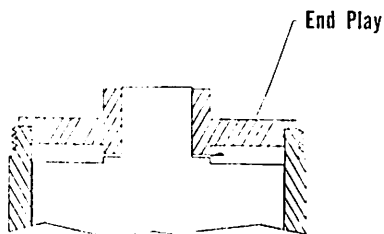


diagram 2

When oiling, rotor or valve oil should be used on the inside of the valve. Two or three drops applied through the valve slide tubes is usually sufficient. More than that is alright and sometimes preferred. The upper and lower bearings can be lubricated with valve oil, but a slightly heavier oil such as sewing machine oil, key oil or a light duty motor oil would be better. Three in One oil is considered too heavy for most rotor bearings. If your valves start slowing down, then the bearing oil is too thick or heavy and should be thinned down with valve oil. If rotor or valve oil is used only, you should oil every day or two. When using a heavier oil on bearings, you can oil once every two weeks, but valve oil should still be used on a daily basis on the inside of the valve.

Proper lubrication greatly extends the life of the valves and keeps them clean and free of corrosion. However, when this is not the case, any number of problems can occur. Below are some common problems, what causes them and how they can be fixed.

Valve Wear

Properly made valves, when oiled regularly, should last between 10 and 20 years, depending on use, without having to rebuild the valves. Removing moisture from a horn is another duty often neglected and yet so important in maintaining valves. Destructive chemicals are present in saliva as well as perspiration. Saliva may contain a variety of acids depending on the type of food consumed before playing. If left inside the horn, these chemicals will corrode

through the brass or nickel silver. If the chemicals reach the valves and dry out, a powder substance forms which acts as an abrasive and will wear down the metal on the valves and bearings. Constant oiling not only lubricates the valves, but also prevents corrosion build-up around valve ports.

Valves will also wear if the bearings are too loose. The rotor will move sideways touching the inside of the valve case. This will be discussed in detail later on.

End Play

End play is the wearing of the upper and lower bearings where the rotor makes contact. This problem, for the most part, is unavoidable and can be detected by the noise it makes while the valves are operated. Because the rotor spins on these bearings a slight amount of wear can be expected. Eventually the rotor will climb inside the valve case and hit the top bearing and return hitting the bottom bearing. (Diagram 2) Usually the noise is caused by the rotor hitting the upper bearing. At first, the noise can be quieted by applying an oil, heavier than valve oil, to both bearings. As the end play increases, it will be necessary to correct the problem by machining the upper bearing, in such a way as to allow it to seat further into the valve case. *NOTE: Do not attempt this yourself!*

End play, left uncorrected, will eventually lead to valve leakage because the rotor will move up and out of the taper creating a larger clearance between rotor and valve case.

Recurrent Valve Sticking

There are generally three things that can cause valves to stick or act up from time to time. Grease and dirt are the most common problems. Grease usually works its way into the valves with the help of valve oil. If grease is the problem, cleaning the valve slides connected to the valves and flushing the valves with a lot of valve oil or rubbing alcohol will usually help for awhile. Ultimately, a good cleaning is necessary by removing the rotors and bearings.

This should only be done if you know how or by a qualified repair person.

Worn bearings are the most frustrating problem because the valve will stick only during an important solo. This problem is serious because the worn bearings allow the rotor to move sideways touching the inside wall of the valve case causing the rotor to stop. The bottom bearing is almost always the culprit and needs to be squeezed or tightened to better support the rotor. *NOTE: Again, do not attempt this yourself.* Constant oiling will help for the time being.

Top bearings, not properly seated, are another reason for sticking valves. This can be remedied by tapping the valve cap with a rawhide hammer or the handle of a screwdriver. This pushes the bearing into place. After each tap on the valve cap, twist the cap tighter until the cap can't be tightened anymore. Next, with the same tool, lightly tap the bottom rotor stem. This will align the top bearing and hopefully resolve your problem.

Frozen Valves

This is not a condition related to arctic climates, but rather a situation where one or all of the valves have become stuck. This can happen if the horn has not been used in a while or the valves have been exposed to extreme temperature changes. Usually this problem is related to new valves only. The reason for this is simple. Normal residue or grease present in the valves will dry out and act as an obstruction in the bearings and valve case. The solution is somewhat simple, but I recommend seeing a competent repair person if you're not sure what you're doing.

To correct frozen valves, first loosen the top valve caps a little and then tap the bottom rotor stem so that the rotor will push up and out of the taper. This gives more clearance for the rotor to turn and allows valve oil to flow around the valve. If this doesn't help, turn the bottom rotor stem with your fingers only (no tools). This then should free the rotor. Once the valves are moving freely, tap the top valve cap as explained before

until the bearing is seated.

Scratchy Valves

Scratchy valves are a result of two things; lack of oil or the surface of the rotor or valve case has become scratched. The latter can happen if foreign matter has wedged between the surfaces of the valve. Sometimes the noise will go away by itself. If not, see a repair person.

If you ever have had your rotors removed for one reason or another, you probably noticed a rubbing sound in one of your valves. This is a result of the rotor rubbing against the valve case while it was removed or installed. All that has happened is the fine machine or lapping lines have been marred slightly. The noise will stop after a day or two with proper oiling.

Trouble Shooting

There are other points to be aware of in the workings of rotary valves. String operated rotors, if strung too tight, may impede the action. Obviously, a string wound too loose is not good either. Strings not properly installed or binding against each other can affect the action. (Diagram 3) Valve levers should be checked to make sure they align properly to the bottom rotor stem. Mechanical actuated valves should be oiled at linkage points with very heavy oil or grease.

There is a lot more that could be discussed regarding rotary valves. Learning how to remove and clean valves as well as understanding how valves are rebuilt to a like-new condition are very involved subjects. I do, however, hope that after reading this article you have a better understanding of rotary valves. If you do encounter valve problems that require a repair-person, please ask around before giving your horn to just anyone. There are very few places in the country that have expertise in valve repair.

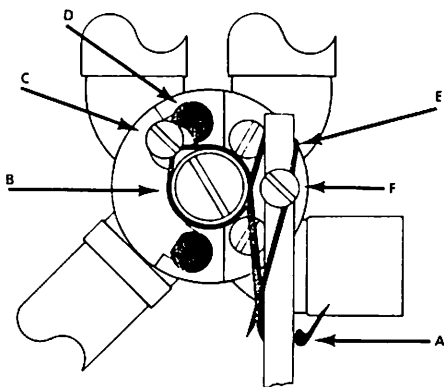


diagram 3

Stringing a Rotary Valve

Use a multi-filament nylon string (fish line) of 35 lb. test, or more.

Loosen small screws (C) and (F) with a small screwdriver. Use a piece of line approximately 9' in length. Tie a knot in one end and begin by threading through hole in rod at (A), the knot should provide a stop at the hole. Follow arrows counter-clockwise around rotor stem (B), then loop string under head of small screw (C). Continue around (B) to hole near end of rod (E). Thread through hole and loop under head of small screw on rod (F). Tighten this small screw enough to hold string. Now pull string taut and check level of spatula (fingering lever). The tautness of the string will determine the adjustment of the height of the spatula. Tighten screws at (C) then at (F).

Note: Chuck Ward is the Design Engineer for King and Benge musical instruments.



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RECORDINGS SECTION

Christopher Leuba
Contributing Editor

My thanks for their assistance in the preparation of this issue are given to Sin Chee Ghee of Munich, West Germany, to Ruth Fay of Portland, Oregon and to Rodger Burnett of Seattle, Washington.

Sin Chee Ghee informs me that the unidentified players on Archiv 410-522-1 (1-S-30), Handel's Water Music, are Anthony Halstead and Christian Rutherford, playing Natural Horns.

In "Horn Waves," performed by the English player, **Phillip Eastop**, we have a tour de force of "real time" improvisation.

This is a series of 13 overdubbed improvisations, digitally taped, four tracked, at London's St. Silas Church. According to the notes provided, Eastop came into the recording sessions with no preplanned agenda: "let it happen!" Indeed, it takes a great sense of temporal organization to produce or generate such a series of varied exploitations of the Horn potential.

If one is fortunate enough to enjoy a state of the art playback system with speakers willing to take all they are given, the listener will be able to bathe in the waves of sound implied by the album title.

Eastop's performance encompasses the entire range of our instrument, as well as many avant garde techniques, which reflect a wide variety of emotional levels.

The notes on the cassette cover are comprehensive, lacking however any identification of the type of instrument(s) played.

If you respond to Tibetan chant, the sounds of Philip Glass, the ensemble music of Douglas Hill and other "new" sounds, or are interested in improvisatory techniques, by all means, listen to this recording.

"A New Slain Knight" is the title

piece of a new recording (CRYSTAL S 672) by John Cerminaro, of the Los Angeles Philharmonic. The title composition, by Rand Steiger, and commissioned by Cerminaro, is a thorough exposition of serial composition methods and advanced Horn performance techniques. Cerminaro performs this with an expertly prepared small ensemble, the California E.A.R. Unit. This is no trivial work, comprising three movements of 24 minutes duration.

The balance of the record is devoted to music of the Romantic era. The Heinrich Kaspar Schmid was new to me: a simple, but beautiful work, elegantly played.

Cerminaro possesses one of the most liquid legatos I have ever heard: it is well documented on this record. Occasionally, I am troubled by a "tremor" which I feel intrudes into an otherwise exemplary tone production.

This is a record which never loses the interest of the listener, and I recommend it highly.

Charles Kavalovski, with Joseph Silverstein and Gilbert Kalish is heard (NONESUCH 79076) in a digital recording of Brahms Trio, opus 40. First, this is straightforward Brahms, with no personal playing idiosyncrasies intruding upon the music. The care in achieving recorded balance is noteworthy; digital recording and a very attractive sonic environment provide a superb reproduction of a classic Horn sound: Kavalovski's low notes are mouthwatering in their sumptuousness. Those wonderful flats near the close of the slow movement are certainly close to what Brahms heard in his mind: rarely are these so well achieved.

The interpretation has obviously been given considerable thought: the players' metric and rhythmic resilience make the performance most convincing to me. Kalish provides a piano satisfying to me, in that I do not hear an overuse of the sustain pedal, often a flaw in this music. Silverstein draws beautiful sounds from his violin. My feeling is that he is tempted to overstate the opening phrase, the Horn immediately restoring inner calm,

and things remain in equilibrium thenceforth. The violin provides a moment of magic in the *sotto voce* portion of the slow movement. I have a quibble with the tempo or rhythmic flow between bars 10 and 11 (similarly, bars 52 and 53), where I feel that the flow stops in bar 10, and somehow leads uneasily into 11; I hear this in most performances. Otherwise the entire performance comes close to being "definitive." It is certainly the best currently available in all respects: most highly recommended.

Thomas Bacon (on CRYSTAL S 379) plays a program of Romantic period compositions which should be better known to all Hornists. I must confess that three of these works were new to my ears, and I am grateful to Bacon for the introduction. Bacon, who plays Horn with the Houston Symphony, possesses great dexterity and a sense of style most appropriate for this literature.

Five recordings of brass quintets were presented for review: each group performed expertly, and the sophistication of recording technique was in every case of high order, Technology aiding Art, and not interfering. Brass quintets are often difficult to record, with a great mismatch between the Horn, and sometimes the Tuba, with the other three instruments. The Melbourne Brass Ensemble (**Graeme Dennis**, Horn) has chosen the tenor/bass trombone route, thus avoiding one of the sonority problems, resulting in one of the best integrated ensemble sounds I've heard in this genre. Their program (MOVE MS3056, distributed by Fifth Continent) is entirely Australian in content; the Percy Grainger "Tonestuffs for brass five-some" is an absolute delight; it will be published by Chester, in London, I am told. The "I-5 Brass Quintet" (**Robert Rutch**, Horn) plays a program of contemporary American music, primarily West Coast in origin on CRYSTAL S 216. (For readers outside the USA, "I-5" refers to one of the Interstate Highways which pass through

San Diego, where the Quintet is based.) The performances are outstanding, and I greatly enjoyed parts of Merle Hogg's "Seven for Four," and all of Brent Dutton's *Fantasia and Variations on Carnival of Venice*. "Brancusi's Brass Beds," a theatre-piece involving movement of the players in space, composed by David Ward-Steinman, will make more sense if and when a video is released. The New World Brass Quintet/Las Vegas Brass Quintet (**Kurt Snyder**, Horn) presented two recordings, *Desert Dawn* and *Christmas Album*. I never expected to enjoy a Christmas album again, either at Christmas or mid-Summer; I was won over! This is a group of players with obviously successful backgrounds in the highly competitive show band environment of Las Vegas: their playing has a pulse, direction and vitality rarely heard and felt among "classical" players. *Desert Dawn* comprises works entirely by the players themselves, several being tributes to jazz greats, such as *Ornette Coleman*

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and Thelonius Monk. As Brian Sanders of KNPR Public Radio in Las Vegas is quoted, "...the music on this album is a special treat." The Chicago Chamber Brass gives us "Fireworks for Brass" on PRO-ARTE SINFONIA SDS 616, neatly played works from Händel to Lew Pollack. Hornist **Beth Halloin** has a nice ballad solo in Gershwin's "Bess, You is My Woman Now," played with great smoothness of line and tone. The Tuba player arranged Sousa's "Stars and Stripes" for brass quintet; I was disappointed that he gave the piccolo solo to the Trumpet: doesn't one expect it to be on the Tuba?

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*reviewed, *Fanfare Magazine*, May/June 1985

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 Brent Dutton, *The Carnival of Venice*
(Fantasie and Variations)

CRYSTAL S 379
Thomas Bacon

"Fantasie"
 Franz Strauss, *Fantasie, opus 2*
 Ignaz Moscheles, *Theme Varie, opus 138*
 C. D. Lorenz, *Fantasie, opus 13*
 G. Rossini, *Introduction, Andante et Allegro (Fantasia)*
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*reviewed, *Fanfare Magazine*, May/June 1985

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.

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

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

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

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

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

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

S377: *Schumann Adagio & Allegro, Saint-Saens Morceau de Concert, Chabrier Larghetto, Cherubini Sonata (with Sequoia String Quartet), Tomasi Dense 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 Verrall. "Performances are top-notch"* -- Los Angeles Times

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

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GREGORY HUSTIS, Principal Horn, Dallas Symphony.

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MUSIC REVIEWS

by James Winter

March for the Prince of Wales by Franz Josef Haydn, Hob. VIII:3

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Perpetuum Mobile by Johann Strauss the Younger, Op. 257

Pizzicato Polka by Johann and Josef Strauss

Vergnügungszug, Polka schnell, by Johann Strauss the Younger, Op. 281

These five works have all been arranged for woodwind quintet by Friedrich Gabler, Professor of Horn at the Hochschule für Musik in Vienna and member of the Volksoper orchestra as well as frequent chamber artist and assistant in the Vienna Philharmonic; all five are published by Ludwig Doblinger, Vienna. Professor Gabler is an experienced quintet player and director, as well as an able arranger; these quintet pieces all "work" very well, with good balances and judiciously chosen colors. The Haydn March is very useful for ceremonial events and as a program item or encore; the Mendelssohn Scherzo provides a delightful bit of virtuoso playing, and the three Strausses speak for themselves. (They also provide a splendid opportunity for a young quintet to acquire a sense of the wondrously opulent life-style that was Vienna in the zenith of the Hapsburg years, and still is a central ingredient in the charm of present-day Vienna—and they require a rhythmic suppleness unique to this music.)

Grade IV-V.

MUSIC REVIEWS

by William Scharnberg

Marvin McCoy has recently published seven new editions. As usual, the printing is excellent and relatively error-free, and the choice of music is generally superb from both a musical and practical standpoint.

Sonate F-Dur

Georg Friedrich Handel (arr. by Michael Hoeltzel)

McCoy's Horn Library (\$9)

Grade: V. Range: g-a^{''}. Duration: ca. 10 min.

In contrast to the earlier Southern Music publication as transcribed by Vern Reynolds, Michael Hoeltzel has moved some of the original violin solo to the piano, which both makes for a "charming dialogue" and relieves the embouchure. The composition lies very well for the horn even with the leaps characteristic of the violin writing from that period. This is an excellent transcription for performance and stylistic training.

Sonate I (C-Dur) and Sonate IV (C-Moll)
Johann Christoph Pepusch (arr. by Michael Hoeltzel)

McCoy's Horn Library (\$6 each Sonate)
Grade: IV. Range: g-e^{''} and a-f^{''} respectively. Duration: ca. 10-12 min. each.

According to the preface, J. C. Pepusch was born in Berlin in 1667, but moved to London in 1700 where he was known as a violinist, composer and scholar. Both Sonatas are excellent transcriptions from the violin originals, offering superb music for recitals, church performances with organ, or as training pieces in the Baroque style. Any of the four movements in each Sonata is recommended individually for younger students and the piano accompaniment is modest. Of the two Sonatas, the C minor Sonate (IV) is slightly more difficult, with more leaping intervals and less rest for the hornist.

Zwei Solfeggien für Horn und Klavier, KV. 393

W. A. Mozart (arr. by Michael Hoeltzel)
McCoy's Horn Library (\$7)

Grade: IV-V. Range: f-f^{''}(a^{''})
Duration: ca. 3 min. and ca. 5 min.

Michael Hoeltzel has transcribed vocal solfeggios two and three from several written by Mozart, possibly for his wife Constanze. They are excellent in

every way, as lyrical works for performance with any keyboard instrument or as musical studies. Because they are similar in style and tempo, a performer would probably use each singly; the F major solfeggio is briefer than the Bb major solfeggio. The range and technical demands are overshadowed by the musical requirements.

Serenade für Flöte und Horn mit Begleitung des Pianoforte, Op. 15

Bernhard Müller

McCoy's Horn Library (\$8)

Horn Range: g-g". Duration: ca. 4 min.

Written by the Leipzig hornist who contributed so many other compositions for horn, Thomas Bacon describes the work well in his preface.

An echo of a bygone era, this *Serenade* typifies salon music from the mid 19th century. Laying no claim to profundity, its primary purpose is to please. The soothing love song is given to the mellifluous horn while the flute chirps and twitters all along the way. A charming piece of Romantic innocence, this trio provides a delightful addition to the sparse repertoire for flute, horn and piano.

The Waldhorn part, which begins for horn in E and modulates to horn in F, is quite modest in range and technique, while the flute part is more demanding and the piano accompaniment is just that.

Silent Night (A Study in Horn Chords)

Franz Gruber (arr. by Thomas Bacon)

McCoy's Horn Library (\$3)

A curiosity for young audiences perhaps, an etude, or for use when one has no musical friends?

Le Bourgeois Gentilhomme for Woodwind Quintet (1934)

Frantisek Bartos

McCoy's Horn Library (\$10—parts only) (Bb clarinet)

Duration: ca. 6 min.

A suite of six brief dances for Woodwind quintet: Intrada, Carillon, Bouree, Minuet, Gigue (ob, cl, bsn only), Marcia

all Turca, composed for a production of Moliere's play of the same title. The humore of Moliere's work is strongly reflected in each movement through pungent dissonances and lively rhythmic activity. That the composition is from the pen of "one of the most gifted of the post-Janacek school of Czech composers" seems an accurate statement. The horn part is perhaps the least demanding of the ensemble, but the work is nevertheless a treat for both the performers and the audience.

Ballade für Horn und Klavier (1981)

Friedrich Zehm

B. Schott's Söhne, Mainz (1983) (\$6.95)

Grade: VI. Range: d-c"

Duration: ca. 8 min.

This is a six-section composition, alternating slow and fast tempi of abruptly different character. It was written for Michael Hoeltzel and performed at the 1981 "300 Jahre Waldhorn in Böhmen." The harmonic dissonance is balanced by interesting yet traditional rhythmic figures. The range is fairly wide but the tessitura and endurance demands are modest until the last of four pages. The piano part and ensemble rhythm problems seem to be the most difficult aspects of performance. It would take considerable time and effort to appreciate the intricacies of this composition, intricacies that may only be applauded by other hornists.

Two Concerto Movements for Horn and Orchestra

W. A. Mozart (completed and scored by Herman Jeurissen; piano reduction by Mathias Siedel)

Musikverlag Hans Sikorski, Hamburg

Grade: VI. Range: g-c" (E horn)

Duration: ca. 8 min. each

These are Herman Jeurissen's reconstructions of two first movements from two different and incomplete manuscripts. The E-Flat movement has been completed from the fragment KV. 370b and the E major movement from the fragment KV. 494a; both have been recorded by Herman Jeurissen (EMI Electrola DG 1039), who also performed

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the E major movement at the 1985 Horn Workshop. -

Although the E-Flat movement has strong points, it just does not sound like inspired Mozart (similar to Rosetti). This is due to the many octave leaps, characterless and disconnected melodies, regular phrase lengths, awkward hand-horn passages and sharper dissonances. The preface suggests that this is an early work; if so, the melodic redundancy and harmonic dissonance seem more out of character. It is possible that Mozart was encouraged to abandon the work for good reason.

The E major movement from a later date sounds more like Mozart of our three E-Flat concertos, but the "double exposition" is extremely rare for Mozart (also an argument leveled against the wind Sinfonia Concertante), who preferred a hybrid form combining elements of a Da Capo aria and concerto-allegro. Had Mozart completed this concerto it would have been the most substantial of his output for horn. Herman Jeurissen has done an excellent job of reconstructing the remainder of the movement, but could anyone have Mozart's gift for the easy flow of melodic ideas and harmonic elegance?

Internationales Hornsymposium Wien 1983 (Works for 4-6 Horns)
Verlag WWV Wien (No. 17) (L8.85 parts only)

A collection of twelve compositions for 4, 5 and 6 horns (four works for each combination). The musical material is from the nineteenth-century pens of Schantl, Abt, Gauby, Schubert, Wunderer, Kolin and Humperdinck. These are moderately difficult works varying in quality and suitable for university to professional level hornists. Alternate C parts are included for horns 5 and 6.

Overture: Roman Carnival, Op. 9 (arr. for 8 horns in F)
Hector Berlioz (arr. by Bernard Robinson)

British Horn Society Edition No. 1;
distributed by Paxman Ltd. (L6.00)
Range: G-c#''' (e''')
Duration: ca. 10 min.

This is it! The transcription that many hornists have heard, heard about, or performed thanks to another's library. What can I say? The entire overture is here and it is a terrific but difficult *tour de force*. The key of E major is not handy for many hornists at this speed and the entire range is encompassed. I suppose that most of us will soon pit our embouchure and brain against this transcription; a bargain at any price!

Marche Militaire (arr. for 6 horns)
Franz Schubert (arr. by Bernard Robinson)

British Horn Society Edition No. 2;
distributed by Paxman Ltd. (L3.25)
Range: G-b''. Duration: ca. 4 min.

Here's to you Mr. Robinson! One of Schubert's best-recognized keyboard works has been transcribed very well for six horns and is great fun for the audience and performers alike. The first, third and fifth parts control the melody which ascends only once to the written b'' vicinity, while the other three parts play typical horn accompaniment. Buy it!

Leigh Martinet of the Baltimore Horn Club has recently arranged and published (1981-85) thirteen new titles under the cover: Baltimore Horn Club Publications, 212 Woodlawn Road, Baltimore, MD 21210. Having recently purchased eleven of the thirteen, it seems appropriate to annotate each selection from the list.

In general, the publications are of a very modest price: \$1.75-\$11.50 for the score and parts plus \$1 shipping for orders under \$10. Both score and parts are clear reproductions of the handwritten manuscript, relatively error-free and fairly easy to read. The choice of music is generally excellent, but in most cases the endurance of the first hornist is a major factor.

Horn Quartets (score and parts)

Flotow: *Martha Potpourri*

(BHC.4) (\$3.50)

This is one I did not purchase.

Handel: *Music for the Royal Fireworks*
(BHC.1) (\$4.00) Range: A-a''

The entire five-movement work has been transcribed in the original key for four horns. This is obviously excellent music and it sounds wonderful in a quartet version; the only problem is virtually no rest for the performers!

Haydn: *Horn Signal Symphony No. 31*
(BHC.3) (\$5.50) Range: G-b''

The only consolation for the four iron-lipped virtuosos required to perform this transcription is the key, which is a whole step lower than the original.

Mozart: *Divertimento No. 9, K.240*
(BHC.2) (\$5.00) Range: F-a''

Another very nice transcription with more accessible range, technical and endurance demands. The activity in each part makes this a rewarding work for all the performers.

Sullivan: *Mikado—Madrigal*
(BHC.5) (\$2.00) Range: G-a''

Of all the quartets in this series, this is perhaps the most approachable on first reading. Like the original, it has the charm of simplicity. The tempo indication is much slower than usually heard, I believe.

Sullivan: *Pirates of Penzance Pastiche*
(BHC.7) (\$4.00) Range: G-a''

Taken in its entirety, this seems rather long (ca. 5 minutes) in its melodic redundancy and regular phrases. The tunes, however, will be familiar to many general audiences and the tessitura of the final *allegro marziale* section is delightfully low. The three lower parts occasionally get a crack at the melody, but for the most part the first carries the melodic burden. This would be a nice piece for the shopping mall!

Wagner: *Nibelungen March*
(BHC.8) (\$2.00) Range: Bb-a''

Melodic snippets from "Der Ring" set

in march style. For an audience of hornists or musically educated folks this might be amusing; however, better marches have been written.

Anon.: *Der Hornbläser—Polka*
(BHC.9) (\$1.75) Range: c-g''

A delightfully unassuming little polka where the first and third trade a tricky passage at the top of the trio. Otherwise, it is polka as usual. The fourth part is notated in treble clef with ledger lines.

Six Horns (score and parts)

Grieg: *Landsighting*
(BHC.10) (\$3.50) Range: G-bb''

For those familiar with the earlier horn quintet version, this transcription will come as a bit of a surprise for both its length and difficulty. Although the first part is almost always the focus of melodic attention, there is enough rest in the part to pace the embouchure. The remainder of the ensemble must mostly be content in the ensemble product. The work has, for good reasons, been a favorite of many persons, especially those with a Scandinavian heritage.

Mendelssohn: *Wedding March, Op. 61*
(BHC.11) (\$4.50)

Why did I pass over this transcription? I guess at the time it seemed unsuitable for a horn choir performance and I saw no wedding jobs for horn sextet in the near future.

Telemann: *Tafelmusik—Finale*
(BHC.12) (\$3.00) Range G-b''

This is a brief and furious finale for six fine hornists. Good solid technique in written G major is demanded from all the performers. As the texture is often fugal, the melodic interest is spread more evenly throughout the ensemble than in many of the BHC publications; the relaxation is deserved.

Eight Horns (score and parts)

Schubert: *Die Nachtigall, Op. 11, No. 2*
(BHC.13) (\$4.00) Range G-g''

"The Nightingale" has surely never been sung by so sonorous a choir!

However, this sonority plus a rather narrow ensemble range and slower harmonic rhythm creates difficult balance problems, i.e. the melody is easily lost. Separation of the ensemble into two choirs may help alleviate part of this issue.

Verdi: *Manzoni Requiem*—3 Movements (BHC.6) (\$11.50) Range: F-b''

When I ordered this through Robert King Music Sales in the fall of 1984, I expected a transcription of either the entire Requiem or at least the bombastic *Dies Irae* section. It was a surprise to find the *Requiem* and *Kyrie*, *Rex tremendus*, and *Sanctus*. Even without the "brimstone" sections this is a very usable transcription as witnessed by the massed choir rendition at the 1985 Horn Workshop.



NEW MUSIC REVIEWS

By Randall E. Faust
Music Department
Auburn University
Alabama

I thank Paul Mansur, Gayle Chesebro, and Jeff Agrell for submitting new works for review. In addition, the top works from recent Composition Contests of The International Horn Society are featured in this column. Two additional winning compositions by John Rimmer and Hans-Gunther Allers should be featured in a forthcoming issue.

Invocation to Eos for Horn in F and Piano by John Verrall,
3821 42nd Ave. N.E., Seattle,
Washington 98105

Grade IV+ (Horn range g—g'')

Invocation to Eos was a winner of Category I of the Composition Contest of The International Horn Society in 1983.

John Verrall was a member of the composition faculty of The School of Music at The University of Washington from 1948 until his retirement in 1973. His composition teachers included Donald Ferguson, R.O. Morris, and Zoltan Kodaly and his catalog includes over 50 major works. In the 1930's and 1940's he accompanied John Barrows and composed several works for him: *The First Sonata for Horn and Piano* (1941), *Concert Piece for Strings and Horn* (1940), and the *Divertimento for Clarinet, Bassoon and Horn* (1940).^{*} In recent years, he has often collaborated with Christopher Leuba. Professor Verrall's *Horn Sonata II (Eusebius Remembered)* was written for Mr. Leuba and recorded by him on the Crystal label.

Invocation to Eos was also written for Christopher Leuba—who performed the work, accompanied by Ralph Lockwood, at the 1984 International Brass Congress.

This composition evokes a lyric, yet tragic, soundscape that can be seen as an extension of the traditional literature of the horn. No special effects are used; this is just good traditional composition.

Students of Verrall's music might observe the use of a nine-scale found in some of his earlier works. However, the average listener will notice the poignant, though accessible, harmonic originality that gives the work a special character.

*These earlier works are available at the American Composers Edition, 170 West 74th St., New York, New York 10023.

Zao—Spatial Music for Eight Horns by Mark Christopher McKenzie, 327 N. Harbor View, San Pedro, CA 90732
Grade VI (Range B—b")

Zao was the winner of Category III (Music for Multiple Horns) in the International Horn Society's Composition Contest in 1983. It is a simple, but effective, composition. The eight hornists surround the audience. In the first movement, the listeners are engulfed in waves of clusters, glissandi, and modal scales in canonic imitation. The second movement, like the first, is dissonant in harmonic content. However, its soft, gentle juxtapositions of muted, open, and stopped passages have a completely different effect. The third movement is totally consonant and, as a result, functions as a resolution of the previous two movements. The pitch content is a B major chord (E major concert) presented in animated patterns that dance through the hall in an engaging spatial design.

From this mobile background a pattern of stopped pitches emerges as a kind of *klangfarbenmelodie*. These patterns become more animated until the climax is reached about three-fourths of the way through the movement. Then, after all activity seems to have receded into the distance, the chord emerges—played with the original glissando gesture of the first movement. Consequently, the audience has been surrounded by a circle of musical ideas as well as horn sounds.

The composer states that the work was inspired by the scripture: "I am he that liveth, and was dead; and behold, I am alive for evermore." (Rev. 1:18). He also states the following: "This suggested to me many musical ideas; first in

a very abstract (almost programmatic) way, then (using the original Greek) through a process similar to Messiaen's "communicable language." The titles: *Zao* (liveth), *Eimi* (I am), *Nekros* (dead), and *Aion* (evermore) are four of the Greek words used in this manner."

Mark McKenzie (b.1956 received his undergraduate training in music composition at the University of Wisconsin—Eau Claire in 1979. He continued his composition studies at the University of Southern California, where he received a Master of Music degree in 1981 and a doctorate in 1984. He has been the recipient of a number of awards such as the USC Outstanding Doctoral Graduate, the Norman Cousins Award, the Hans J. Salter Award, a Boulez Fellowship, and most recently the Sundance Institute's film composer scholarship. Dr. McKenzie is currently teaching part-time in the Department of Theory and Composition at USC, while working as a freelance composer and orchestrator in Los Angeles.

Divertimento for flute, horn, and double bass by Steven Winteregg, 117 Walden Farm Circle, Union, Ohio 45322
Grade V. (Range g—a")

Steven Winteregg is known to many of the readers of this journal as the recipient of an Honorable Mention in the 1979 IHS Composition Contest for *Pastiche for Six Horns*—a work that was subsequently published by the Hornists' Nest. However, he is also an Instructor of Music at Wittenberg University, Composer-in-Residence at Cedarville College, and tubist and arranger for the Dayton Philharmonic Brass Quintet. His studies were at the College-Conservatory of Music of the University of Cincinnati, Wright State University, and The Ohio State University where he is currently pursuing his doctorate. His works have been published by The Hornists' Nest, Edition Musicus, Zondervan Music, Hope Publishing Co., and Queen City Brass Publications. A solo for horn and piano entitled *Continuance* is soon to be released by Edition Musicus.

Professor Winteregg's *Divertimento* for flute, horn, and piano received an

Honorable Mention in the 1984 Composition Contest of The International Horn Society. It is a five-movement work that uses the horn with a colorful variety of articulations, muting, and hand-stopping. In fact, he asks the hornist, at times, to "stop the sound with the tongue." This sound is quite effective when juxtaposed against the pizzicato string bass.

The following description is given by Mr. Winteregg:

"In this piece, I have endeavored to contrast the timbral and idiomatic characteristics of the flute and the double bass. The role of the horn is to act as mediator between the two since it shares idiomatic characteristics of both instruments.

The entire piece is based on pairs of minor seconds; however, the interval between the pairs and their treatment varies for each movement."

Richard Chenoweth of The University of Dayton and the Dayton Philharmonic Orchestra should be commended for encouraging Mr. Winteregg to write this work. In addition, Rebecca Beavers of The Ohio State University should be noted as the hornist who premiered the work.

The range of the composition is not extensive, however, the rhythmic intricacies, and the varieties of colors and articulations make this a challenging new addition to our chamber music literature.

Et Incarnatus Est by Jana Skarecky, 891 Runningbrook Drive, Mississauga, Ontario L4Y 2S4 Canada
Grade IV. (Horn Range f—a")

Et Incarnatus Est by Jana Skarecky received an honorable mention in the 1984 Composition Contest of The International Horn Society.

Jana Skarecky was born in Prague, Czechoslovakia and emigrated to Canada with her family at the age of 11. Thus, she traces her creative roots to include both her Czech heritage and that of Canada.

In 1980 she received a Bachelor of Music degree in Honours Composition from Wilfrid Laurier University in

Waterloo, Ontario, where her primary composition teacher was H. Barrie Cabena. She also studied piano with Erhard Schlenker, horn with Felix Acevedo, and organ with Nixon McMillan and Jan Overduin. She is an Associate of the Royal Conservatory of Toronto in piano performance.

Ms. Skarecky's music has been commissioned and performed in Canada, the United States, and Europe. Her translation from Czech into English of Karel Janacek's book *The Foundations of Modern Harmony* is currently being prepared for publication. She is a member of the Association of Canadian Women Composers, and of the Composers, Authors and Publishers Association of Canada. (CAPAC)

This cycle of five songs for baritone voice, horn, and piano uses the horn in a very traditional manner. No special effects are used and the range is fairly conservative (f—a"). In fact, with the exception of a few slurs of a minor ninth in the first movement, few technical difficulties will be found in this work. However, in a simple, expressive manner, she uses the horn to link the lyricism of the voice with the motivic declamations of the piano—often by canonic writing.

Ms Skarecky states that the phrase "Et Incarnatus Est" from the Nicene Creed was chosen as the title of the cycle because each of the songs deals with the Incarnation. The texts are by the following contemporary American poets:

Garcia Fay Ellwood—*Et Incarnatus Est*

Thomas John Carlisle—*Under the Sun*

Matthew Brown—*Perfect Wrestling*

Josiah Bancroft—*My Desire Is*

Phil Silva—*To See How He Dwells Heartward*

Five Pieces for Six Horns and Percussions (Ad Libitum) by Johannes H.E. Koch, Handelstrasse 4, D 49 Herford, West Germany

Grade IV. (Range g—g")

Johannes H. E. Koch has been the teacher of composition at the

Westphalian College of Sacred Music in Herford since 1948. His studies were at the Leipzig Institute of Sacred Music and the Detmold Acadamey of Music under Gunter Bialas. In addition to being a church music director, he has vocal compositions and instrumental music published by Barenreiter, Hanssler, and Schott. His choral music has been recorded and he has had radio performances on West German Radio. His *Five Pieces* for Six Horns and Percussion (Ad Libitum) was an honorable mention in the 1984 Composition Contest of The International Horn Society.

The *Five Pieces* are a richly scored addition to the horn ensemble literature. Audiences will love them and hornists will find them gratifying to perform. The *Five Pieces* are as follows:

1. *Intrada*—a quartal melody is supported with a tertian harmony; the horns are supported by a snare drum and cymbals.

2. *Allegro*—the sextet is divided into duos and trios which play in opposition to a rhythmic pedal. The horns are accompanied by tom-toms.

3. *Andante*—a sonorous choral intermezzo decorated with the sounds of a triangle.

4. *Allegretto*—the percussion instruments (5 temple or wood blocks) are needed more in this movement than the others. The horns are muted and juxtaposed in pairs—with each pair representing a different harmonic region.

5. *Vivo*—a side drum, bass drum and cymbals accompany the sextet evoking memories of the scherzi of some 19th-century orchestral masters.

Six Pieces, then, is a well-crafted work—creating a very strong effect without using effects. Though it is not too difficult, it is substantial enough for performances on recitals and church services.

Suite for Eight Horns by Gordon Ring
Published by The Hornists' Nest \$8.00
Grade VI. (Range G—c''')

This *Suite* was a winner of the 1982 Composition Contest—Category III—

Compositions for Multiple Horns. The next year, a review of the work by Gayle Chesebro appeared in *The Horn Call*. At the 17th International Horn Workshop at Towson State University this work was performed by The University of Maryland Horn Ensemble, Orrin Olson—Director, and released in this new published version by The Hornists' Nest.

This is a major work for the program of any major university horn ensemble. In order to perform the work, the ensemble must be comfortable with many meter changes, a few examples of new notation (chronometric notation, boxed fragments, etc.), and effects such as valve flutters. Furthermore, the first movement will probably revive "The Great Stopped Horn Debate" that used to grace the pages of this journal. On the other hand, selected movements could probably be performed without extraordinary difficulty.

This work represents some new techniques previously unobserved in either composition contest winners or The Hornists' Nest publications. It will be interesting to see how hornists adapt to them during the next few years.

Sextuor Mars '81 for Six Horns by Charles Deschamps. Published by The Hornists' Nest \$6.00
Grade V. (Range F#—c''')

This composition was one of the winning compositions from the Composition Contest of The International Horn Society in 1981. A review of the work appeared in the Fall 1982 issue of *The Horn Call*. At the 17th International Horn Workshop at Towson State University it was performed by the Wisconsin Chamber Orchestra Horn Ensemble, Linda Kimball—Director, and made available in this published version by The Hornists' Nest.

Sextuor Mars '81 is a colorful work in two movements using an accessible tonal style and some tasteful juxtapositions of stopped, half-stopped, muted, and open horns. Hopefully, we anticipate additional fine works by this talented, young Canadian composer and

hornist.

Fripperies — Volume 7, Nos. 25-28 for Four Horns by Lowell E. Shaw
The Hornists' Nest \$4.00
Grades IV—V. (Range G—g'')

Certainly, this is the finest volume of *Fripperies* to be published since Volume 6! Seriously however, this volume does continue the tradition of attractive quartets in swing and similar styles: Number 25 evokes a big-band sound and number 28 even gives space for those with jazz inclinations to improvise if they do not want to play the sample solos provided.

Dr. John Cryder has pronounced the ongoing series of *Fripperies* as "the greatest contribution to the pedagogical literature since the Maxime-Alphonse Books." Like Maxime-Alphonse, they require a sensitive ear for color and articulation. Unlike Maxime-Alphonse however, students will play *Fripperies* by the hour at the mere suggestion of their availability. In fact, even established professional horn players and teachers have been observed playing them for entire evenings at Horn Workshops.

Elegia für Naturhorn by Hermann Baumann (1984). Published by Bote and Bock, Berlin and Wiesbaden.
Grade V. (Range C—b'')

Elegia was composed for the International Natural Horn Competition in Bad Harzburg, West Germany in June of 1984. This well-paced composition by the master of the hand horn makes effective use of the colorful 7th and 11th partials. In addition to hand-horn technique, the performer must be capable of lip trills and fluttertonguing.

Kaleidoskop für Naturhorn by Hans Georg Pflüger. Published by Bote and Bock, Berlin and Wiesbaden.
Grade VI. (Range C—c''')

This composition was also written for

the above-named competition. However, it is a substantially different work from the Baumann composition. Whereas Baumann's work requires elegiac lyricism, Pflüger's work is a dramatic declamation of a variety of techniques. Among these techniques are natural horn glissandi, tremolos, singing while playing, and extensive rapid tonguing. In summary then, *Kaleidoskop* requires an athletic prowess with the natural horn.

Bote and Bock should be commended for publishing these compositions that demonstrate the contemporary applications of an historical instrument.

Midday Music for Six Horns by Robert Dickow. Queen City Brass Publications, Box 75054, Cincinnati, Ohio 45275.
\$15.00

Grade V-VI. (Range Ab—c...)

Midday Music is a composition of 12 minutes duration which was the First Prize Winner of the 1972 Nicolă De Lorenzo Competition. Although it is a bit rhapsodic, it is substantive in rhythmic vitality, motivic development, and contrapuntal interest. Listeners will find its rich sonorities attractive and hornists will find the parts a delightful challenge. *Midday Music* includes many changing asymmetrical meters, fast tonguing in the low register, and a wide pitch range. Queen City Brass Publications should be commended for publishing this elegantly engraved edition in 1984.

Le Mime II for Two Horns by Lewis A. Songer. Published by KoKo Enterprises, Johnson City, Tennessee, U.S.A.
Grade V. (Range—Hn. I F—c'''. Hn. II Bb—g'').

Le Mime I was reviewed in the Fall 1983 edition of *The Horn Call*. *Le Mime II* is based on the same material as *Le Mime I*. However, *Le Mime II* is not as difficult as *Le Mime I*. As a result, it will be more accessible.

This duet begins with an expressive motive developing over simple, static gesture. Throughout the work, dramatic outbursts are juxtaposed against the original motive and static gesture. An apparent recapitulation sets up a final humorous twist at the end.



GUEST BOOK REVIEW

James Winter,
California State University
Fresno, California

Das Grosse Buch vom Posthorn

Albert Hiller

Wilhelmshaven: Heinrichshofen's Verlag, 1985; 302 pages; 142 pictures, 40 in color; many musical examples (nearly 200 pages); size 23 X 30 cm (ca. 9" X 12"); cloth-bound; price 68 DM (ca. \$24.00 US)

Heinrichshofen's Verlag continued with this book its tradition of beautifully printed volumes of detailed historical and technical information, of great interest to historians, scholars, and performers alike. I think it is significant that the book is dedicated to Kurt Janetzky, one of our most distinguished authors in the field of horn history and literature.

A quick summary of the Table of Contents will give some idea of the scope of this book: The History of the Posthorn; the Development of the Posthorn from a Natural Instrument to a Chromatic Valve-instrument; Post-horn Signalling; the Musical Training of the Postillion; the Golden Age of the Post-horn; the Musical Repertory of the Post-horn; the "Honor-trumpet" and "Honor-post-horn;" the Decline of the Art of the Post-horn; the Postillion and Post-horn in German Poetry; Post-horn Signals (musical examples); Concert Music for Post-horn; the Post-horn in Classical Music; Post-horn Makers; Pictures of Post-horns (historical); Bibliography etc.

Of particular interest to exponents of the natural horn and *corno da caccia* is the discussion of the *Post-horn with Tone-hole*; there is a very good picture of the author holding such an instrument, with the tone-hole clearly visible. Closely related to this subject is a recent recording by the Detmold Hornists, directed by Michael Hölitzel, entitled *Rügheimer Jagdmusik* (DG Records, MD+G G 1143 Digital); the Detmold group plays Hunting Horns in D, with tone-holes, and they produce clear, beautiful, well-in-tune "eleventh harmonics," (the written f".)

The book is in German, and the text quite extensive; nevertheless, the numerous musical examples and the wonderful pictures make it at least approachable by those who do not know German. College, conservatory and university libraries should certainly be encouraged to acquire it, and many individuals may want to invest what seems a reasonable price for so large and elegant a book; readers must keep in mind that the Post-horn is not The Horn, however, and not be surprised to find themselves in a new and somewhat foreign environment.

to the tolling bells, this is a very moving work.

The playing is excellent, and the recording and surface equally so. The Hunting Horns (Parforcehörner) have tone-holes, which make possible the written f'' without hand-stopping.

The label is unknown to me: DG (Darringhaus und Grimm), with distribution through EMI-Electrola. The album number is MD+G G 1143 Digital.



GUEST REVIEW

By James Winter

Rügheimer Jagdmusik, played by the Detmold Hornists (Die Detmolder Hornisten) directed by Michael Hölitzel, professor of horn at the Northwest German Music Academy at Detmold (Nordwestdeutschen Musikakademie Detmold.) The first side of this digital recording includes a special *Fanfare* for the annual September "Hohe Pfalz" hunt, which is based in Rügheim, in Lower Franconia, and a *St. George Mass*. These two works were first performed in 1983. Most hornists know that St. Hubert is the patron saint of the hunt, but it is less commonly known that St. George is the patron saint of the rider; the Mass here presented includes an Introduction, March, Interlude, and Hymn, with the final movement based upon the traditional St. George motif.

The second side of the disc contains the *Rügheimer Requiem* for Hunting Horns in D. I found the Requiem a remarkable achievement: Hunting Horns are by their nature major-key instruments, and the problems of presenting a proper Requiem Mass all in major tonalities are self-evident. From the wonderful tolling of the bells (simulated by horns playing harmonics in a near-polytonal cascade) through the tender duet of the Graduale, the shuddering repeated tones of the Dies Irae, the Offertorium and Sanctus, and an Agnus Dei which uses the American bugle-call "Taps" in its texture, and a final return

Phil Farkas designed the perfect horn for Mozart, Brahms, and Wagner.



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and even the holding position, you can achieve any kind of tone you want, depending on your mood of the moment or the requirements of the music. It's a horn that can be purchased with the assurance that it'll give you what you want. And, taken care of in a sensible manner, it should last you a lifetime.

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disturb the tone or playing qualities."

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And we've made this curve as shallow as possible. If it were sharper, water would accumulate there sooner than necessary."

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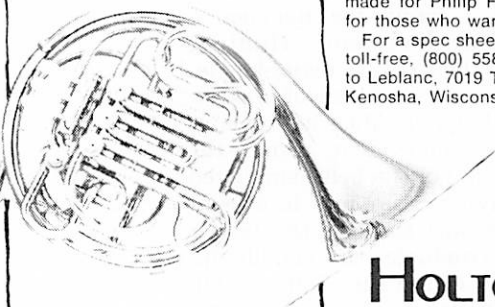
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HOLTON

**THE WIENER WALDHORNVEREIN AT THE INTERNATIONAL
SYMPOSIUM FOR BRASS INSTRUMENT PLAYERS' CHAMBER MUSIC
IN HUNGARY (BARCS - BRASS)**

Prof. Dr. Siegfried Schwarzl

Every summer since 1979 brass instrument chamber music courses are held in BARCS, a town in Southern Hungary on the frontier of Yugoslavia. This year, for the second time, a competition was also held to which now a symposium was linked. The organizers and managers of this international congress were: the "Béla Vikár" school of music in Barcs directed by Vendel Bauer, the "Interconcert Festival Buro" of Budapest and the "Jeunesse Musicales Hungarica," whose director Tamás Klenjánsky certainly bore the main burden of the preparations.

In anticipation of future such events, the type of set-up could also be regarded as a precedent for other countries. Hungary's Ministry of Culture not only gives financial assistance but also fully supports the concept as well. Chamber music and also the summer courses are required subjects for students at the higher schools of music. They are not activities solely dependent on the personal initiative of individual teachers which students attend "voluntarily" as they wish or not.

Since the tourist centers as well as the city administration are adjusted to circumstances, there also was corresponding propagandism.

The musical responsibility of the congress lay in the hands of Ferenc Tarjáni, professor at the Budapest Academy of Music "Ferenc (Franz) Liszt."

Ensembles of the following synthesis could apply for the competition:

Quartet: 4 horns or 4 trombones

2 trumpets plus 2 trombones

Quintet: 2 trumpets + trombone + horn + tuba

3 trumpets + trombone + tuba

Sextet: 3 trumpets + horn + trombone + tuba

3 trumpets + 3 trombones

With this apportionment a great deal of experience was to be gained and it may be noted that several Hungarian composers were commissioned to write for this type of grouping. In many cases the music is in a highly modern style which requires a great deal of skill on the part of the musicians.

Approximately two-thirds of the ensembles came from abroad, from the East and from the West (CS, D, DDR, DK, CH, GB, R, S, SU) and one-third from Hungary. The jury was also international (from the USA to the SU and China). The artistic *niveau* of the individual groups was noteworthy. The Hungarian ensembles were prize winners, the "Brass Quintet" of the Hungarian State Opera being awarded the first prize.

Perhaps it would be well to here note, in considering the future, that brass ensemble music can be very lovely; especially if presented as chamber music. Furthermore, certain sound effects can be most attractive. For example, the Budapest Brass Quintet in its arrangement of *Toccata and Fugue in d minor* by J. S. Bach, was able to reproduce an amazing imitation of the organ. This was the intention. It is, however, less distinctive when larger brass ensembles imitate string music. The wish to present baroque music in adaptation inevitably led to blunders. Also during Eduard Grieg's *Suite* on Saturday something quite different resulted from that which one would expect. Great success among the student audience, however, was noted for expert technique on individual instruments and, happily, also during the presentation of indigenous folk music.

The concert evenings of the symposium were taken up by the "Leipzig Horn Quartet" under the direction of Günter Opitz, the "Guy Touvron Wind Instrument Quintet" from France, the "Budapest Brass Instrument Quintet" (see above) and the "Budapest Modern Brass Ensemble" which also participated in the U.S. in June in Bloomington, Indiana at the International Brass Congress. There they played approximately the same program.



Leipzig Horn Quartet, front, left to right: Dieter Reinhardt, Günther Opitz, Waldemar Markus and Siegfried Gizuki. Members of the WWV, rear, left to right: Richard Huber, Hans Fritsch, Friedrich Reithofer, Dieter Angerer, Erich Safnauer and Siegfried Schwarzl.

The ensemble of the Wiener Waldhornverein had been invited to present a cross-section of the "100 Years of the Wiener Waldhornverein." In so doing, Siegfried Schwarzl gave an appropriate running commentary. In addition, at the suggestion of Ferenc Tarjáni who in the autumn had participated at the Vienna Horn Symposium (IHSW 83) both as a soloist and also with his quartet, Dr. Schwarzl was requested to give a lecture on the "Development of Horn Ensemble Music from the Romantic Era to the Present." At the same time the results of the IHSW 83 were to be considered. Due to the fact that Dr. Schwarzl had attended the first International Brass Congress in Montreux in 1976 as well as the second one in Bloomington in June of this year and had also attended the Horn Symposium in Trossingen in 1980 and in Avignon in 1982, his lecture was to bring out also a comparison of his collected impressions. And all this to be covered in one hour!! His suggestions relative to tasks in relation to this type of symposiums in the future commanded special interest.

Siegfried Schwarzl endeavored to make his lecture more interesting and clearer by presenting many examples: musical ones on cassettes from IHSW 83 and IBC II as well as live with the WWV-ensemble and supplemented these with slides. In this way he tried as far as possible to overcome the difficulties resulting from language barriers. For his effort he was rewarded by the great interest shown by the listening audience. (All examples and pictures are listed on the attachment).

The main points of the lecture were:

- a) The history of the polyphonic horn music (as taken over from the French hunting music by Count Sporck 300 years ago up to horn jazz music in the U.S.A./McCoy Ensemble)
- b) The development of the horn (from the animal horn through the Vienna horn in F

up to the modern Triple Horn or the Discant Horn)

- c) Influence of indigenous music on horn ensemble music (for example the Alphorn music and the folk music of Austria; dance music also in other countries)
- d) Horn ensemble music in other cultural spheres (especially stressed was French hunting music; the horn sound of the hunt with its harsh tone, the vibrato and the natural tone trill and also even the American music influenced by jazz)
- e) The development of the horn and its influence on horn ensemble music
- f) Finally, the importance of the place of the horn in the family of the brass wind instruments (the position of precedence of the horn as a "fashionable" instrument of the hunt in palaces and courts in past centuries, the horn of today which has lost its tone color and frequently is used only as a supplementary or accompanying instrument, despite the fact that the technique becomes ever more brilliant)

Schwarzl was able to begin his lecture with a special surprise. Together with the Leipzig Horn Quartet we were able to give an unscheduled first performance of Dieter Angerer's *Valse Lento* for three Alphorns and horn chorus. Günter Opitz played the first Alphorn. This composition fit in precisely with the lecture theme. The presentation was not only a surprise for the audience but one for us ourselves.

G. Opitz had heard that we planned on the preceding day to practice our Alphorn pieces and he wished himself to try to play the instrument. Well, the attempt was made and quickly led to a decision. We had our musical scores with us and thus it happened that the WWV could appear together with the Leipzig Horn Quartet. The gag made a hit! At the conclusion of the lecture the second of Angerer's compositions was also played.

The example *Robin Adair* also met with great approval. The muting with *cloth* balls certainly produces a very characteristic sound effect which cannot be compared with the modern hard mutes which they preceded and it is also a considerable deviation from hand muting.

That the hunting horns were to have an effect was to be expected. In the concert as well as during the lecture all natural horn pieces were played on these.

At the concert of the WWV an effective variance was introduced with two pieces for solo trumpet and horn quartet. Originally it was planned to use a trumpet player who would travel to Barcs as a member of the Vienna ensemble. Contact was made but unfortunately the plan fell through. Nobody from Vienna came for the competition. However, most graciously the leader of the Budapest Wind Instrument Quartet, Mr. Pál Petz, volunteered and with him as the soloist we were able to shine (an international cooperative effort for the second time.).

A few peripheral comments concerning our undertaking:

From the outset it was obvious that it would be difficult to put together a quintet to travel to Hungary during the month of August. A further hurdle was consideration of the question of quality. "What can we accomplish? The others will blow us into oblivion!" were the kind of critical comments heard. But we were not going for the purpose of winning a prize. As a matter of fact the pieces selected were quite unsuitable for that. Rather our purpose was to demonstrate to students and young music enthusiasts what has been done in the field of horn music in Vienna over the past 100 years. And in that we believe to have succeeded, perhaps even better than anticipated. Courage then for the future! Ours was a group made up of individuals, each of whom gladly participated and wishes to continue to persevere.

And the travel impressions? There was a very long delay at the border between Grosspetersdorf and Szombathely (Steinamanger) even though there were only a few vehicles in front of us. Why? We never found out. Undoubtedly the transporting of 3 Alphorns, 4 hunting horns and 7 horns was puzzling, as indeed it again was at the time of departure over Yugoslavia. But other travellers had to wait too! On the other hand, in Barcs we were rewarded with good, well-kept streets, even to the side streets. The pretty, tidy towns in Hungary particularly appealed to us, the thoroughfares being only narrow strips of asphalt, but the houses fronted by large expanses of green and magnificent flowers; everything immaculate!

The Hungarians are known for their hospitality, so it was not surprising that we enjoyed Barcs itself. The organizers did everything possible to make our sojourn comfortable and pleasant. All of us and our families lived in the town *Motel* and ate in the most elegant restaurant where it was seen to that the meals were tasty and ample. And the Mayor's reception? A delightful atmosphere and so many excellent dishes that there was even food left over (Comment by G. Opitz!...whereas we left the Vienna Rathaus hungry!)

All in all then, a successful undertaking!

Appendix I

International Brass Instrument Chamber Music Course Competition and Symposium 15-29 August 1984

Concert Program
100 Years Wiener Waldhornverein

Musical Direction: Prof. Dr. Siegfried Schwarzl

Hunting Horn Pieces:

Hunting call Josef Schantl*1838-1902

Emperor Franz Josef Fanfare Josef Shantl

Hunyady, Hungarian Hunting Fanfare Josef Schantl

Ventil horn (quartet arrangement)

Festive sounds N. Kolin

From the good old days (Gavotte) Franz J. Liftl*1864-1932

In flight (Galopp) Anton Wunderer*1850-1906

Horn quartet and Solo trumpet

Uhlán ride (Polka) Anton Wunderer

Ventil horns (quintet arrangement)

Capriccioso Anton Gatscha*1883-1922

Fairy tale and little folksong Karl Komzak

The happy countryman Robert Schumann

Paraphrase of "Lützow's wild boar hunt" Karl Stiegler*1879-1932

Judenburger G. Läut Josef Gauby

Little horn suite: march, finale Erhard Seyfried*1924

We play up A. Fibich; arr. Fr. Reithofer*

Trumpet solo with horn quartet

* members of the Wiener Waldhornverein

Performers: Ensemble of the Wiener Waldhornverein

1st horn	Erich Safnauer
2nd horn	Richard Huber
3rd horn	Dieter Angerer
4th horn	Hans Fritsch
5th bass horn	Friedrich Reithofer
Solo trumpet	Pál Petz, as guest

Appendix II

International Brass Instrument Chamber Music Course Competition and Symposium BARCS 15-29 August 1984

Lecture: The Development of Horn Ensemble Music from the Romantic Period to the Present

Prof. Dr. Siegfried Schwarzl, Vienna

Musical Examples played by a quintet of the Wiener Waldhornverein

Tapes recorded at the International Horn Symposium Wien 1983 (IHSW) and the 2nd International Brass Instrument Players' Congress 1984 in Bloomington, Indiana (IBC)

Slides in the order of the lecture

Valse Lento.....Dieter Angerer

Alphorn trio with horn quartet (1st Alphorn: Gunther Opitz)

Festive Halali, 100 years Wiener Waldhornverein...Artus Rektoris — tape IHSW

Slide 1: Opening concert IHSW, hunting horns

Slide 2: Opening concert IHSW, Wiener Waldhornverein and Vienna men's singing club

Slide 3: Vienna horn quartet IHSW: directed by Clemens Gottfried

Slide 4: *Night song in the forest*...Franz Schubert, IHSW quintet of the Vienna Symphoniker with the Vienna men's choir club at the 140th anniversary.

In connection with the subject: horn ensemble music in various cultural spheres

Slide 5: Horn ensemble of the CSSR, on the ship through the Wachau IHSW

Slide 6: Frantisek Solc with his group IHSW

3 voiced hunting call...Leop. Kozeluch, 18th Century — tape IHSW

Zabelicka Polka...Folk tune, CSSR ensemble — tape IHSW

Slide 7: Leipzig Horn quartet with the conductor of the soloist concert, Erich Binder IHSW

Slide 8: McCoy ensemble, USA IHSW

Slide 9: Ferenc Tárjani at the soloists' concert IHSW

Slide 10: The Vorarlberg horn quintet with instructor Reitschuler (photographed in Vienna, 1982, all 14-year old pupils)

Slide 11: 100 years ago; Johannes Brahms surrounded by hunting horn players (with J. Schantl, Anton Wunderer and others)

Slide 12: 1897 — Decorative sheet from *Austrian hunting fanfares* by Josef Schantl and Karl Zellner

Wachtelfanfare...Leopold Kozeluch, 18th Cent., played on hunting horns

3-voiced hunting piece...music director Sauer, played on Ventil horns

Musical example for Alphorn

Hohenlehener sound...Siegfried Schwarzl, Alphorn duo

Grafenegg palace fanfare...Josef Schantl, hunting horns

Robin Adair...Irish folk song—example of muting with *cloth balls*

Fairy story and little folk song...Karl Komzak—Fragment as example for bass horn insertion

Awake! Chorus from *Meistersinger*...R. Wagner as ex. of Vienna style, Vienna school French hunting music—tape IHSW—*Horn sound of the hunt* with vibrato, natural tone trills and harsh manner of playing—tape IHSW

Suite...Oscar Wilder, in part, tape IHSW Jazz music on horn, McCoy ensemble

Slide 13: From the cow horn over the natural horn to the Vienna horn in F

Slide 14: The Vienna horn in F

Slide 15: The triple horn as a technically overloaded fragment of the former orchestra horn

Slide 16: Natural tone series of horn, trumpet, trombone, tuba

Trombone chorus fanfare...Irving L. Wagner — tape IBC

Modern trombone music...Irving L. Wagner, also as musical director,—Tape IBC

Fanfare of the City of Vienna...Richard Strauss with the Cleveland Brass Ensemble
—Tape IBC

Serenade for 3 Alphorns and Horn chorus...Dieter Angerer

Played by the Leipzig Horn quartet and the Wiener Waldhornverein



AFTERBEATS

The International Horn Society's Meddling Committee proudly announces the winners of the 1985 awards.

Le Croix du Bel Cor

To: Lawson Brass Instruments—we were surrounded!

Pierre Cardin Medal for Best Costume

To: The WienerWaldhornVerein for their Austrian Hunting Concert dress

To: Margo Garrett who always looks wonderful

Honourable mention to Jean Rife for her straw hat with colorful band.

The Order of the Purple Chop

To: Peter Landgren who played great despite his bad cold

The Rookie of the Year Medal

Since the Rookies outnumbered the veterans three to one, we will reserve it for next time, however Honourable mention must go to: Dave Bakkegard, Greg Hustis, Herman Jeurissen, Peter Landgren, Laurel Ohlson, Jean Rife, Bill Scharnberg, Robert Thistle and Michael Thompson

The Medal for the Most Number of Notes Scored in a Playoff Week

To: The U.S. Army Brass Quintet—Lynden Mitchell, Horn

The IHS Medal of Honour—for feats of Heroism

To: David Phillips (This workshop ran without any apparent hitches!)

The Medal for Best Supporting Actor

To: Steven Harlos, accompanist par excellence.

The Award for Best Acting

To: Richard Spittel, stage-hand, lighting director, page-turner, slide projector operator. (He's really a Bassoonist!)

The Iron Chops Award

To: Greg Hustis—his performance Tuesday evening included the Rossini Theme and Variations, and after one tune out for rest, Auf dem Strom and the Hindemith Concerto!

The Alan Civil Award for Best Young Comedian

To William Scharnberg for his composition "Piece for Horn Alone"

and To: Michael Thompson for his special brand of English humour and his amazing performance resemblance to Dennis Brain

The Jupiter Pluvius Award

To: Siegfried Schwarzl—in-house certified meteorologist under whose aegis the '83 Workshop, IBC2, and the Vienna Symposium all enjoyed wonderful weather

The Straw Pallet Award

To: the person in charge of dormitory furnishings. The plastic coated pad on solid pine was not quite as bad as the plastic coated pillow which accompanied it!

The T.U.B.A. Award

To: Friedrich Reithofer, Bass Horn von Wien—Wunderbar!

Honourable mention to Bill Scharnberg for his performance of "Morning Sun" by Roger Kellaway

The Royal Award of the Green Arbour

To: the designer of the dining hall. What appeared at first sight to be a natatorium was actually a spacious, quiet (until Friday night), attractive place to dine, and the food was good too.

The Order of the Grand Paw

To: Jean Rife—poet Laureat of the Hand Horn.

The All in The Family Award

To: All those who made donations to help a Bulgarian Hornist in dire financial straits. Thank you.

Professor Hubley's Hornial Pursuit

Hi there, sports fans, Hubley here. As part of my ongoing quest to cash in on the latest craze, I bring before you here my new game, Hornial Pursuit, which will enable you to amaze your friends with your mastery of useless information. The rules for play are simple: get a bunch of horn players together and march down to your local pizza parlor. Order up a mess of pizzas and beer and begin answering the questions. The winner then doesn't have to pay for any of the pizzas or beer. Got it?

NB: we'll try another one of these in the Spring '85, this time with *your* questions and answers. Send in your horn trivia to me c/o Paul Mansur—no later than Christmas, so that we have time to get them to me and back again. Indicate your sources. Those chosen will have the thrill of seeing their initials in actual print next to their questions. OK, enough of this—here we go: (Answers on page 89)

1. Who was the teacher of Rainer DeIntennis, Mason Jones, James Chambers, and Ward Fearn?
 2. What did Brahms write to Clara Schumann on a postcard in 1868?
 3. Stravinsky once remarked to Marvin Howe that he preferred the players of what country?
 4. What is "bore" a measure of?
 5. Who was the first editor of the *Horn Call*?
 6. Which came first, the society or the Workshop?
 7. Who played the obligato horn part in the first performance of Mahler's 5th Symphony?
 8. Who is credited with the production of the first double horn?
 9. Same: Bb/high F horn?
 10. Who has the largest collection of horn records (as far as I know)?
 11. Who did the cover art for the first IHS Membership Directory?
 12. How many members in that directory?
 13. How many members in the present directory?
 14. Who created the post of assistant first horn?
 15. Who said, "Horn players...are not the slightest bit concerned with sophistication and refinement of sound, with elegance of phrasing, or virtuosity and dexterity in playing, much less with sensitive expression, style, and interpretation."?
 16. How many horns did Carl Geyer make?
 17. What was the earliest known orchestral use of horns?
 18. What do Dale Clevenger and Philip Meyers have in common, other than both being first horns?
 19. If you suddenly needed a cello or two at a horn workshop, who could you ask?
 20. How about a violist?
 21. As long as we're on the subject, name some Famous Horn Players (FHPs) who played violin before they played horn.
 22. Name 2 or 3 students of Gumbert.
 23. What FHP's primary music interest was voice until his late teens?
 24. What FHP paid for his education during college by playing bass in a jazz band?
 25. Who played 1st horn in the Philadelphia Orchestra in 1902?
 26. Who played 2nd horn in the Philadelphia Orchestra in 1902?
 27. Who conducted the horn ensemble at the 1st Annual Horn Workshop in Tallahassee, FL in 1969?
 28. Who played low horn with the Chicago Symphony for 40 years?
- For last five, I'm going to give you the answer—you supply the question:
29. Gb
 30. Louisville, Kentucky.
 31. Frøydís!
 32. Nobody.
 33. All of them.

LEUBA'S LOONIE TUNES

By Julian Christopher Leuba

Most of our readers know the words to the Swiss folksong which Brahms used as the opening statement (played on the Horn) of the final movement of the First Symphony. For those who are not acquainted with the words, they are:



This folksong refers to the echoes of the Alphorn, back and forth across the Alpine hills and valleys. It is played by Swiss herdsman on the Alphorn, and can also be played quite easily on F horn, 1st and 3rd valves, i.e., C basso Horn, the pitch of some Alphorns and perhaps the key which Brahms heard, during his summer vacations on Thunersee.

The translation is:

Hoch auf'm Berg,

High in the hills

tief im Tal

Deep in the valleys

gruss ich Dich

I greet you

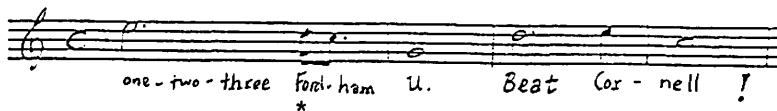
viel tausend Mal.

many thousand times.

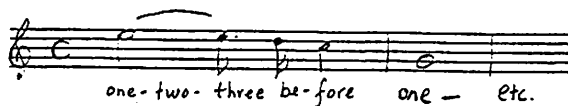
In the first line, the stress is on the first part of "auf'm" (Swiss-German for "auf dem"), the stress being on 'auf' and not upon "dem." Many players err in not playing the rhythmic stress properly, in placing the stress upon "dem."

In an effort to provide words with the proper stress in English, this writer devised the following:

correct:



incorrect:



*Fordham University (stress on first syllable) is the Catholic University of New York City.

VALVE PORT DIMENSIONS EFFECT ON PLAYING QUALITIES OF HORNS

By Burton E. Hardin

It has long been known by horn players and manufacturers that variations of the taper of the conical sections of the horn can have a great effect on the intonation and playing qualities of the instrument. Known to some manufacturers, but apparently either unknown or ignored by others are the effects of certain variations within the cylindrical sections. Sharp bends in the tubing (as opposed to rounded bends) have more to do with whether a horn plays with "resistance" or is "free-blowing" than does the size of the throat. The so-called "large bore" and "medium bore," refer to the size of the taper of the throat of the bell. Although there is some influence by this on how the horn plays, other factors have more influence. Sharp bends contribute a brilliance to the tone which is often attributed to a smaller bell throat. A poor bend which has resulted in a flattened section can produce stuffiness and even cause certain notes to be difficult to obtain. And of course the metal alloy influences tone and response, as does the temperature at which the metal was annealed.

A radical change in the diameter of the tubing (such as a severe dent, flattening of the tubing, or widening of the bore at the place where a slide is pulled, if this occurs at a crucial spot acoustically) can cause intonation problems.

Perhaps most overlooked, however, is the dimension of the cross-section of the valve ports. The valves, of course, are placed in the cylindrical section of tubing of the horn, which in most United States-made horns, is .468 inches (11.88+ millimeters). European instruments are usually 12 millimeters (.472+ inches). From the manufacturer's standpoint it does not seem to be practical to maintain a round hole through the valve, as the valve itself would have to be larger in diameter than is currently the standard. A larger valve would move more slowly because of the additional weight, certainly an undesirable trait, unless an enterprising horn maker makes hollow valves rather than the solid valves with milled ports currently used by most makers.

In order to avoid acoustical problems, all makers *should* make sure that the area of the cross-section of the valves is the same as the area of the cross-section of the bore of the tubing. Two years ago I purchased a horn with certain otherwise desirable playing qualities. I was frustrated, however, with the feeling that the horn "backed up" in extreme registers. By process of elimination the problem was traced to the failure of the manufacturer to follow this common-sense practice in the valves of this particular model. Valve ports of other models made by the same manufacturer are of the proper size. One of our fine horn makers enlarged the undersized ports, solving the problem.

Because of the constriction caused by the smaller area available for the valve ports, they are elliptical rather than circular in cross-section. As is well known, the area of a circle is found by multiplying the constant, "Pi" by the square of the radius. The diameter of the typical American horn being .468 inches, the radius would be .234, giving the tubing a cross-sectional area of .172+ square inches. It is desirable that the cross section of the ellipse which forms the valve port should have the same area as that of the bore.

An ellipse has a minor (small) diameter and a major (large) diameter, rather than a single diameter as is the case with a circle. The formula for the area of an ellipse is Pi times half the major diameter times half the minor diameter. By measuring the minor diameter (the distance from the valve casing to the deepest portion of the valve) one can calculate the desired major diameter: Half the major diameter = the desired area (.172+ square inches in U.S. horns) divided by Pi times half the minor diameter.

Let us say the minor diameter of a valve port is measured at .435 inches; Pi times .435 divided by 2 = 1.366. Divide .172 by this number and we arrive at a major

diameter of .503+ inches, or just over ½ inch. It is important that the manufacturers of horns realize that valve ports with less than the area of a cross-section of the tubing will have a constriction which may be harmful to the response and playing qualities of the instrument.



Answers to Professor Hubley's Hornial Pursuit

1. Anton Horner.
2. An alhorn melody that he later used in the 4th movement of his first symphony.
3. Belgium. "...preferred...for their moderate and flexible style, which he found to be neither thick nor thin, neither rough or effeminate."
4. Diameter of cylindrical tubing. For the horn, the measurement is at the valve slides. Not to be confused with size of bell throat or discussions of same.
5. Harold Meek.
6. 1st Annual Horn Workshop: June, 1969. IHS: formed June, 1970.
7. Max Hess.
8. Kruspe.
9. Paxman.
10. Curtiss Blake, of Anchorage, Alaska. He must have about a million of them by now.
11. Douglas Hill.
12. 371, not counting clubs and such.
13. Beats me, no way I'm counting that many. Ask Peter Roll, he's the guy with the computer.
14. Anton Horner, 1910.
15. Domenico Ceccarossi, *Horn Call* interview Nov., 1972.
16. Over 1400 during his 70 years in America.
17. *Le Nozze de Teti e Peleo* (1639), an opera by Pier Francesco Cavalli.
18. They both studied with Forrest Stanley.
19. Elaine Braun and Daniel Bourgue.
20. Michael Höltzel.
21. Wendell Hoss, Anton Horner, Meir Rimon, Peter Gordon, Franz Strauss, Norman Schweikert. Maybe Frøydys.
22. Anton Horner, Max Pottag, Max Hess.
23. Hermann Baumann.
24. Douglas Hill.
25. Anton Horner.
26. Max Pottag.
27. Max Pottag.
28. Max Pottag.
29. What is the most common key of an alhorn?
30. Where was Horace Fitzpatrick born?
31. What FHP can whistle two parts simultaneously?
32. Who has written the clearest, most definitive explanation of stopping.
33. What FHPs think they can conduct?

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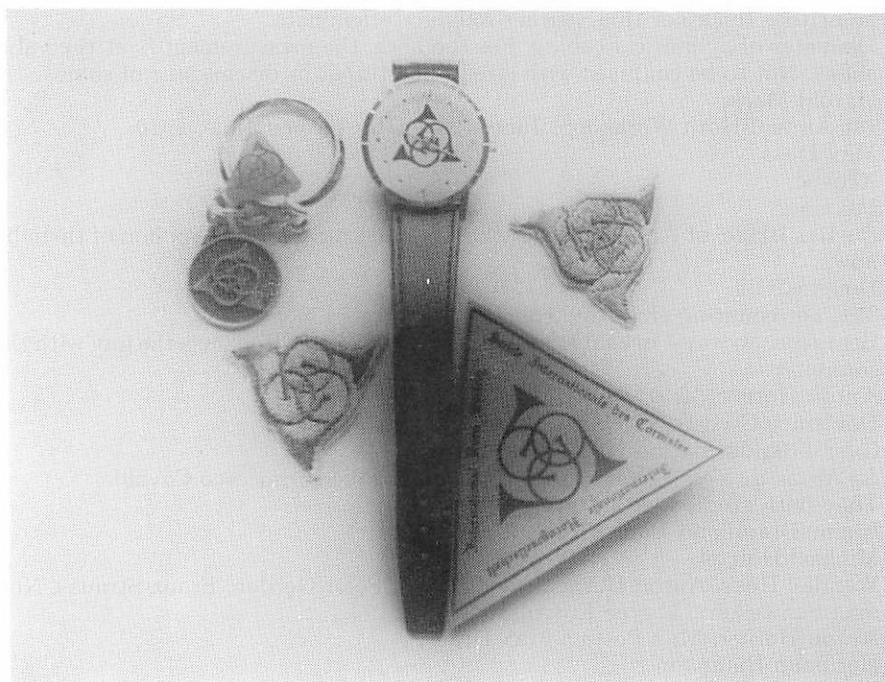
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