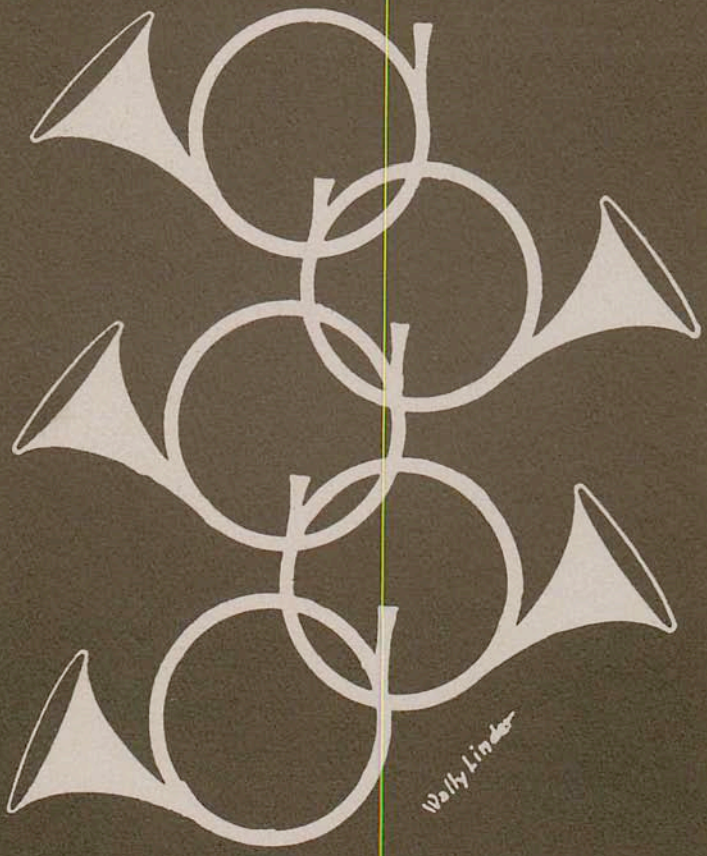
The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

April, 1986

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The Horn Call

April, 1986 Volume XVI, Number 2
Year beginning July 1, 1985—Ending June 30, 1986

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

 The publication schedule is for October 1 and April 1. All material intended for publication should be directed to the editor's office by August 15 and February 15.

Editorial copy should be typewritten and double-spaced. Musical notation must be on white paper with black ink.

MOVING? Send change of address 45 days in advance of move to the Executive-Secretary. (address below)

Annual membership in the International Horn Society is $15.00 U.S. per fiscal year, 1 July to 30 June; three-year membership is $40.00; Lifetime membership may be secured by a single payment of $200.00. Clubs of eight or more may be registered simultaneously at a rate of $12.00 per year. Overseas Air Mail service is an additional $5.00 per year. Payment must be by U.S. check with magnetic encoding or by international money order in U.S. funds. Forward with permanent address to:

Ruth Hokanson
I.H.S. Executive-Secretary
1213 Sweet Briar Rd.
Madison, WI 53705 USA

TABLE OF CONTENTS

INDEX OF ADVERTISERS

INDEX TO THE HORN CALL, VOLUME XVI

ARTICLES

MISCELLANEOUS FEATURES

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.

ANMERKKUNG DES HERAUSGEBERS

Die Redaktion des **HORNCALL** möchte die Mitglieder der Gesellschaft ermutigen, ihre Meinung zu Themen, die uns alle interessieren, in der Rubrik BRIEFE AN DEN HERAUSGEBER zu äussern. Grundsätzlich sollten solche Briefe einen Umfang von 300 Wörtern nicht überschreiten. Die Redaktion behält sich das Recht zu notwendigen Kurzungen und zur Veröffentlichung vor.

Alle Briefe sollten den Namen und die Anschrift des Absenders tragen.

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

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

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

LETTRES AU REDACTEUR

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

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

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

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

LETTERE AL REDATTORE

Osservazione dal redattore: Il comitato editore della Societa desidera incoraggiare i soui membri a voler esprimere i loro pareri con rispetto a qualsiasi soggeto interesante circa a detta colonna "Lettere al Redattore."

E a suggerire che le lettere scritte non siano di una lungezza di piu di 300 parole e necessariamenta vogliamo riservare i diritte di redattore a tutte le lettere.

Accluso nelle lettere si dovreble leggere i nome intero e l'indirizzo dello scrittore.

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

LETTERS TO THE EDITOR

The Symposium posters are spectacular! *[The Detmold Hornsymposium posters]* No doubt you are swamped with requests, but I'd really like to get two or three additional copies to help promote horn and band in my schools.

Michael Lauriston
280 Caldwell Road
Cole Harbour, Nova Scotia
Canada B2V 1A3

Editor's note: Sorry, but this office has no extras. Please write to Michael Hoeltzel for extra copies. If demand is sufficient then perhaps we can work out a reduced postage rate by a mailing from a central location.

****

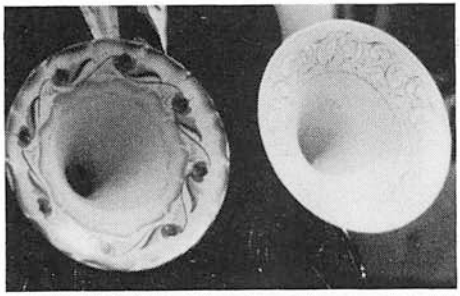
Please be informed that the new President of the International Double Reed Society is: William Winstead of Florida State University. I have enjoyed your excellent journal and newsletter and have gained insight into some things we needed to do with our Double Reed Newsletter. Exchange is a good idea. Thanks for putting us on your mailing list.

Noah Knepper
Past President,
International Double Reed Society

Our home was broken into (November) and among losses of much jewelry and personal effects I lost my two McCracken hand-horns. I think it was just an afterthought. If they (the burglars) had known anything about horns they would have taken all the slides which were hanging there too. They were just "pretty." I don't think they will be able to pawn them anywhere; will probably just throw them out in a dumpster. I don't expect to see them again, but just in case it might help, I would like to run an ad in the **Horn Call**, next issue.

A picture is enclosed of Cathy and me playing the horns at the show in Pennsylvania and a picture of the painting in the bells. There will never be another pair of horns painted just like those in the whole world. If it will help and you can put the pictures in the **Horn Call**, please do so....We have lived here 26 years...and we feel very much "violated."

An unhappy
Louis Stout
1736 Covington Dr.
Ann Arbor, MI 48103



I can sympathize with Louis Stout's feelings. I suffered a burglary a few years ago and the feeling of violation is intense. The frustration and anger are not describable in a family magazine. Herewith are the photos supplied by Mr. Stout.

****

Just a note to let you know that Phil Meyers (sic) [Phil Myers—Ed.] and Dale Clevenger studied under Mr. Forrest Standley (not *Standly* as you printed in your "trivial horn questions" in the last **Horn Call**).

Sincerely,
Karla Isenberg

Quite right! And touche!

****

With regard to one of the more profound contributions to the most recent issue of **The Horn Call**, I might ask you to inform Professor Hubley that I wouldn't count the membership, either. However, the computer program always counts the number of whatever it is that gets printed. Upon consulting the record of the directory computer run, I discover that there are 2,243 members and 147 libraries listed in the 1985-86 directory. Since this was the only question Professor Hubley was unable to answer, you may wish to relieve his frustration and sate the curiosity of the world's Hornisten by publishing this important fact in the next **Horn Call**!

Peter Roll
IHS Computer Coordinator

****

I am extremely glad that I have finally joined IHS. The newsletters have been like water to a thirsty person. You folks do good work!

One thing, however: Could you please correct my name on the roster? It's Brixey — no "L" anywhere near it. It's a common mistake, and my family still hasn't figured out why. Perhaps it was first sent to you incorrectly; I was part of a group.

I really appreciate it. I wish you continued success in 1986.

Sincerely,
Elizabeth "no L"* Brixey
*not to be confused with "Noel" or "NFL" or "S & L" or...

****

I am a long-time member of IHS and have recently become the proud owner of a Swiss Alphorn in the key of F. Finding music and/or recordings of and for this instrument has been next to impossible. Aside from McCoy's Horn Library in Minneapolis, I have had no success in this country. Correspondence to Europe has been slow and ineffectual. Can you or **The Horn Call** be of any help? Thanks.

Yours sincerely,
Suzanne H. Brown
9701 Minotaur Way
Dayton, OH 45459

Can anybody be of help for this Alphornist in distress? Please feel free to supply sources, etc. to Suzanne. Editor.

****

Enjoyed the horn trivia on page 86. Concerning the first editor of **The Horn Call**, it might have been more devious to ask who was *elected* the first editor. That would have been David Berry (owner of The Horn Realm) who disappeared from sight before an issue could be published, thus the need to find a new editor at the last minute (who was Meek, of course). I was flattered in being included as a Famous Horn Player who played violin before the horn. A couple of others who come to mind and who actually held orchestra positions on violin before moving to horn would be Leopold de Maré (violin in Rotterdam, horn in Rotterdam, Berlin and Chicago) and Weldon Wilber (violin in Minneapolis, horn there also as well as Cincinnati and New York). Joseph Singer was a violist (close) in Detroit before moving to horn. I should be able to contribute something from time to time.

Norman Schweikert

...I was also interested in Randall Faust's review of the "Haydn" Two-horn Concerto on p. 87. *(Vol. XV, No. 2, April, 1985)* Could I refer Mr. Faust and any other interested readers to my own article in which I wrote about this work in **The Horn Call**, Vol. III, No. 2 (May, 1973). Since then I have come round increasingly to Horace Fitzpatrick's view that it is simply yet another work of the prolific Rossler/Rosetti. The case against its attribution to either of the Haydn brothers remains as set out in that article — but, of course, Haydn's name does help sell the piece!

With all best wishes, yours sincerely,
Oliver Brockway
19 Pangbourne Ave.
London, W10 6DJ

****

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

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

Chicago Brass Quintet

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

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

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

And, for the Chicago Brass Quintet, part of that giving involves not just sharing their music but sharing their thoughts.

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

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

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

Robert Bauchens feels that good intonation and sound quality are present throughout the entire line of Yamaha background brass instruments. And he makes a special point of saying how nice it is not having to compensate for inconsistencies in the instruments. "Because of their consistently superior response, when you play Yamaha background brass," states Bauchens, "you can just concentrate on making the music as expressive as possible. And in so doing, touch your audience in ways you may have never touched them before."

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

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

YAMAHA

MANSUR'S ANSWERS

Notes from the Editor's desk

Paul Mansur

The Horn Call, Vol. 16, No. 1 was actually printed, and I got the Notes out of the computer. Likewise, this edition is being prepared on a word processor and I think it will get out also and see the light of day. The MacIntosh is an interesting machine and I like it better all the time. (There were times when I would have gladly traded it for a decent correcting typewriter.) It is beginning to save me some time and I have great expectations for the future.

After an unusually mild winter in this locale we are experiencing record high temperatures in February in the mid-80s. It seems we've almost had no winter at all this year. That's all well and good but it seems the proper time to prepare materials for the next **Horn Call** should have been on dreary cold days. No such luck: this time it means staying inside on a gorgeous afternoon when I could be working on a garden.

My emotions are mixed up, again. (That is not unusual. Any emotional situation is bound to be rather confusing, to be sure.) On the one hand, this issue of **Horn Call** marks the completion of ten years service as editor. They have been ten excellent years and full of reward. In all modesty, I must admit to a great satisfaction with the successes IHS and THC have enjoyed, along with a certain degree of pride. But, in this tenth volume and twentieth issue of THC of my tenure serving as editor, I must insert a Memoriam for Richard Merewether. This is a sad and odius task. I knew Dick for several years and we had a most interesting exchange of correspondence on many topics. My admiration for his brilliant mind and wit knew no bounds. Every communication from him was always a delight. A letter from Dick always made my day! His tragic death was the sort of news that one considers incredible; completely impossible. Not him, of all people! But it is true. I am grateful that I knew him. All of us who knew him have private memories to cherish concerning the "resident genius of horn-making," as Steve Lewis described him.

In this issue you will find a Memoriam for Dick including tributes of some length as well as brief notes from several of his friends. I am confident that the IHS will initiate some sort of memorial fund in perpetuity in his honor. It has been suggested that the fund should support research and development of our instrument, the horn he loved so much. I can think of nothing more appropriate. Future issues will provide details as the Advisory Council completes its planning.

Elsewhere you will find the last article written by Richard Merewether, a reply to the Response by Erhard Seyfried concerning Dick's article concerning Vienna Horns in the October, 1985 issue. There is also a brief response to J.C. Leuba's short article about the music of Rossini discussed in the April, 1985 issue. It is very difficult to read them with any true realization that he is gone from among us.

******

Anthony Randall has sent notice of a new edition of the Schumann *Concertstueck* for Four Horns and Orchestra. This is the edition that was broadcast on two occasions by the BBC and was performed at the 1985 Promenade Concerts at Albert Hall. Inquiries may be sent to Mr. Randall at this address: 39 Park Crescent, Elstree, Hertfordshire, **England**. A review is expected in the very near future.

******

A new addition to this issue of the **Horn Call** is a report from John Pigneguy of things hornistic in and about London. I am, personally, very grateful to Mr. Pigneguy for his sacrifice of time to prepare this report and his willingness to supply the **Horn Call** with regular news of British Horn activities. His reports, along with

those of Paul Kampen from the North of England should be most helpful in keeping IHS members informed of British activity. Thanks to you both!

******

By the time this issue reaches the membership the Tenth Anniversary Symposium of the International Horn Society Archive, Bracken Memorial Library, Ball State University, Muncie, Indiana, will be history. The agenda and program appear to be very fine and we are indebted to Robert Marsh for masterminding this event. It is sincerely hoped that new emphases and usages for the Archive will come forth and it will develop into a most useful research source for scholar-hornists for generations to come. At this writing there are tentative plans to issue a special edition of **The Horn Call** to commemorate this event and to publicize the contents and future plans for the IHS Archive. In short, a bonus issue of THC may turn up in your mailbox this summer. If so, it is hoped to be a helpful catalog of materials and a useful tool for horn players for several years to come.

******

CORRIGENDA

We were too careless in proofing Norman Schweikert's article in the last issue of THC. Please note the following corrections:

p. 20: Half of a parenthesis inserted before *Semiramide.*
p. 21: Umlauts missing on Kustenmacher and Moslein.
Dates that H. Schmitz served as Director should be 1867-70.
p. 22: 5th paragraph, 9th line should read "discover their names and some of *their* repertoire."
p. 23: Umlaut missing on Kustenmacher.
Last paragraph, 2nd line should read "there was a change in *the* personnel of the quartet:"
p. 24: Umlaut missing on Löscher.
p. 25: Paragraph under "The Echo Club" contains misspelling of Dutschke (Tuschke).
p. 26: Umlaut missing on Schutz.
2nd paragraph contains misspelling of *was* (ws).
p. 27: 1st paragraph contains misspelling of Bremer (Breme).
2nd paragraph contains misspelling of Concertgebouw (Concergebouw).
3rd paragraph contains misspelling of Phonograph (Phonography)
p. 30: Footnote 23 should read: *Ibid.*, February 19, 1876, p.183.
Footnote 30 was omitted. It should read: Schwartz, *op. cit.*, p. 131.
Footnote 31 was misnumbered as 30.
p. 31: In footnote 40 the page number should read: 311.

******

Wayne Gunn of Audio Village, Bloomington, Indiana, relays news that the proposed two record album from the Towson Workshop is in dire straits. In short, there have not been enough orders to press the album. He is still taking orders, but if an insufficient number are ordered to justify the pressing then all monies will be returned or you may have credit for cassette tapes from any workshop. It is possible that he will do the Highlights as a cassette. Other media available are 8-track, open reel, Beta digital or Beta Hi-fi (audio only; no video).

******

Applicants for the position as Commissioned Project Supervisor, replacing Douglas Hill when he retires from this activity, should have your letters of application, resumes, etc. in by now to President James Winter for Advisory Council consideration. (For details, see your Newsletter, No. 1, August, 1985.)

******

No "official" travel agent or such has been designated at this date to make arrangements for flights to Detmold, etc. next September. However, some preliminary work has been done and some nice travel packages have been assembled by an agency for member Bob Hunter. The agency is sharing its plans and has placed an ad in this issue. The packages look to be very attractive for small groups and for families. Check it out!

******

I am grateful to all who supply manuscripts for publication. There are times when I wonder how I shall fill up the next issue. Invariably, there always seems to be a surplus when the actual work of assembling a **Horn Call** begins. The current issue is no exception. In actuality there seems to be much more material than can be used. The effect is to build up a nice back supply of excellent works, meaning that I have something for certain to plan for the next issue following. There is so much that could be done, just now, I should like very much to have about 140 or so pages in this one. It is quite possible that the current issue will prove to be the best and largest volume, yet. The material is at hand to make this a true ***Blockbuster*** issue! I surely hope it turns out to be just that. We are planning to use this issue as an introduction and a "teaser" to many institutions, such as libraries, and hornists who are not subscribers or members of IHS. There are far too many universities and orchestras without the benefit of **Horn Call** and *Newsletter* availability to read.

******

If you are planning to attend the Detmold workshop but don't look forward to the hassle of carrying a horn, there is a way out. Just carry your mouthpiece and leave your horn at home. You can secure a rental instrument from Finke to use during the workshop for a nominal cost of about $10.00 US to cover the necessary insurance. Make your reservations early and the horn will be waiting for you when you arrive in Detmold. See Herr Finke's advertisement.

******

Bengt Belfrage of Stockholm has written a new Beginning Method in two volumes each for Horn and for Trumpet. He has made one hundred copies available for free distribution to interested teachers. He is also looking for someone to be a distributor for the publications in North America.

Bengt reports he is also very interested in arranging a one-year exchange of positions with a hornist/teacher in the United States. He is principal horn teacher at the Academy of Music in Stockholm. If interested, write to him in regard to any of the above. Address: Bengt Belfrage, Reimersholmsg. 59, 11740 Stockholm, Sweden.

******

Modena International Music announces the **First International Specialization Course for Musicians,** to be held at **Madonna di Campiglio** from the 7th to the 19th of July 1986. The horn specialist will be Michael Thompson of the Royal Philharmonic of London and Professor at the Royal Academy of Music. Total fees for an ac-

tive participant would be Lire 350.00. For information and registration, write to: Modena International Music, Corso Canal Grande 79, 41100 Modena, Italy.

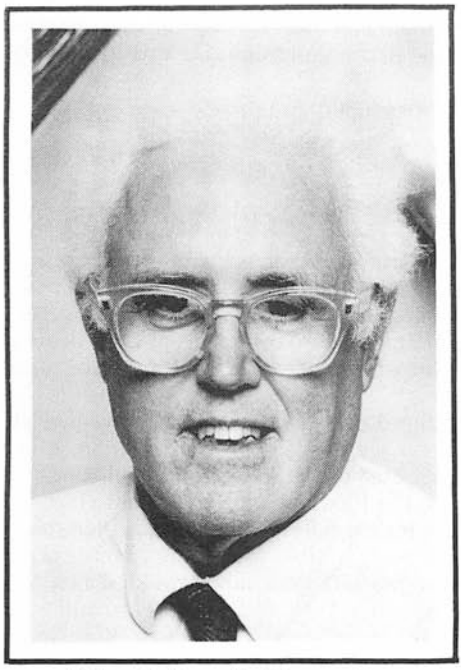
******

A horn Festival at Žehušice, Czechoslovakia, the fourth such event, has been scheduled for June 21-22. This one will be devoted to the 240th anniversary of the birth of Jan Václav Štich. A package tour at quite reasonable cost may be purchased through Čedok, the Czech travel service. Unfortunately, the time limit occurs on April 15. Hopefully, we can provide more timely announcements for such tours in the future. The schedule calls for arrival in Prague on June 19; a sight-seeing tour of Prague on the 20th, the festival on the 21st and 22nd, and departure on June 23. The complete package requires a $50.00 deposit by 15 April. The package price for all services is $167.00 with double room; $207.00 for a single room.

******

OBITUARY

CHARLES GREGORY. At St. Buryan, Cornwall, aged 78. Musician, Horn player, former chairman London Philharmonic Orchestra, general manager of Royal Philharmonic Orchestra and manager of Boyd Neel Orchestra, Professor, Royal Academy of Music.



Richard Alworth Merewether
17 September 1925 — 5 December 1985

IN MEMORIAM: RICHARD MEREWETHER

REMINISCENCES OF FRIENDS

Alas, our Dick is no more. I use the word "our" because he truly belonged to all the horn playing fraternity, worldwide. He befriended hornists great and small whenever he appeared at conventions and exhibitions.

He possessed considerable knowledge of music in general and in particular the horn repertoire. This knowledge was amassed during a virtual lifetime of playing spanning thirty-five years.

His professional career commenced in 1944 at the Theatre Royal in Sydney playing a season of Gilbert and Sullivan. This was followed by several years with the Sydney Symphony Orchestra where his friend Charles Mackerras played the oboe. He emigrated, as did another friend, Barry Tuckwell, to England. These two encouraged Dick to come over and try his luck.

The journey was made, arriving in London and passing on to an appointment with the Birmingham Symphony Orchestra. After three years he moved to Bournemouth Symphony Orchestra where yet another friend from Australia, Charles Gregory, was principal horn.

Before long he was attracted by London and became a freelance player there. The playing of the high and very high registers of the horn became a specialty and a reputation in this field ensued.

Not unnaturally, ways of performing high notes more easily were sought and ideas for modifying instruments entered his mind. These ideas led to the design and creation of the first double horn pitched in *F* and *f alto* which was made for him in Mainz. This instrument needed modification, but the problems associated with traveling to and from Germany led Dick to approach the firm of Paxman for the execution of this work, which was duly completed. At that time (1959) our own horn manufacturing was still in its infancy (although double horns were being made to German design).

Before long Dick induced us to make a similar horn with a completely new design incorporating the dual bore system. This proved to be satisfactory and subsequently a new generation of horns was born.

Many novel new models were produced to his designs including Double Descant Bb/A/f alto in 1959, Triple Horn in 1967, Double Bb/A/b soprano in 1968, Double (compensating) Wagner Tuba in 1976 and Triple F/Bb/b soprano in 1980.

Dick's professional playing career came to an abrupt end in late 1971 when eye problems necessitated surgery and he was forbidden to play again because of fear of complete blindness. The pressure of playing high notes was deemed to be a contributory factor to the problem.

Shortly after this time he became a full time Director and Designer with the company. Many subtle but important improvements followed which enhanced even more the range of instruments during the ensuing years. During the summer and autumn of 1985 principal changes of design were made to the double, descant double and triple horns. Prototypes have been produced and approved. These models are currently being manufactured.

It is easy to find adjectives to describe this man, and a few of these are as follows: kind, thoughtful, considerate, helpful, generous and humourous. He was gifted too with many talents.

A person quite like Dick will not pass this way again.

Bob Paxman

******

The pages of the **Horn Call** have, unavoidably, recorded the passing of some of our members from time to time. Many of our dear friends whose deaths have been recorded here were full of years and had lived long and fruitful lives; while we regretted their passing, it was a passing somehow fitting, and we could accept their deaths accordingly. Richard Merewether was a man for whom we expected many years, and his loss is thus doubly shocking and painful.

I have not had the privilege of knowing Richard over a very long time; we met at Society Workshops (where else?) and whenever we passed through London, Mrs. Winter and I tried to find time to look him up. One of the most delightful times of our lives was a two-hour interview with him in the Paxman shop in Covent Garden; his unfailing good cheer, his obvious fondness for his fellow men, and his incredible breadth of knowledge all came into full play, as was possible with Richard more than almost anyone else I ever knew. Every conversation with him provided new insights; like so many others, I had so many questions I wanted to ask him, and was planning to ask when next we met. Like many of you, I last saw him, in a characteristically cheery "goodbye" as we went our ways after the Towson Workshop; we had just elected him to the Advisory Council, and we all looked forward excitedly to meetings with him present.

He is already deeply missed; he was somehow one of those rare persons who is irreplaceable, and he leaves a great hole in our world-wide web of members. We can be grateful, even as we grieve, that he also leaves us a great legacy of information about our art and our instrument, and that we have been privileged to know him. *Requiescat.*

James Winter
President, IHS

******

Although we all lament the sudden tragic death of Richard Merewether, I would like to remember him as a very funny man and a clever cartoonist.

Once, in Sydney, during a particularly boring *Messiah* rehearsal he drew an outrageous cartoon on the horn part. There were two juxtaposed groups of ancient, unattractive chorus members. On the left the hideous women were singing "For unto us a child is born," while on the right the ghastly geriatric puzzled men sang "Wonderful." He got into terrible trouble for this and the management ordered him to erase the offending drawing.

Richard was a fine musician and his life was music. He made the Bb and high F double descant horn a reality and helped to make Paxman a household name. He gave me my first horn lesson and I, together with all other horn players, will miss him very much.

Barry Tuckwell

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You have no doubt heard of Richard Merewether's tragic accidental death last week in London. Occasionally in life one has the privilege of knowing a genius, and Dick was one of these rare people. Although he had no formal training in physics, he had an intuition for horn acoustics which would have been considered remarkable for a "Ph.D. physicist." Since genius has little need for formalities and credentials Dick carefully set out to understand the acoustics of the horn. Intuitively he knew "how it ought to be" and didn't worry too much about the details of why. Dick's collaboration with Bob Paxman on the development of a double descant horn which can be played on any piece, without difficulties, was a major step in the development of the horn. I once saw Charles Kavalovski play the Brahms 3rd symphony on his Paxman Bb-bb descant horn! Dick's contributions to horn design and the playing of descant horns has caused a development and change in how we view these instruments which is as profound as the impact which Dennis Brain had on playing technique and development of the horn as a solo instrument.

I have had the pleasure of knowing Dick for almost twelve years. We first met while I was employed at the Rutherford Laboratory which is located just south of Oxford. I used to take off at mid-day, catch the train into London and spend the afternoon discussing horn acoustics with him. He was always ready to share his ideas with me, and many of us interested in musical acoustics, from Art Benade on down, have learned something from discussions with Dick.

Two weeks ago I was in London and spent the afternoon playing the latest prototype and discussing its differences with, and improvements to, the old model. It was typical that Dick continued to be the innovative horn designer and was always thinking about how to improve things further.

On the afternoon after I heard of his death, I was listening to WBUR. It was particularly appropriate that they had scheduled the Haydn Symphony #31, "The Horn Signal" with a section of London players, most likely playing on instruments designed by Dick. Later they played the Schuman *Konzertstuck* with the Chicago section, once again a recording where Dick's horns were in use. When visiting Dick summer before last I was looking at his record collection and picked up a copy of the Britten Serenade with Dale Clevenger. Written on it was: "To Dick, designer of miracles." and signed by Clevenger.

He shall be missed by all of us who knew him and cared for him. My life is certainly richer for having had the privilege of his friendship. I learned much from him about the horn, about horn playing, and about life.

Yours sincerely,
B. Lee Roberts

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Dick Merewether was one of the most warm, kind, thoughtful, sincere, helpful friends I've ever had. His sense of humor was absolutely infectious. The day I learned of his untimely and grotesque death was indeed a sad one for me. I shall cherish the wonderful memories I have of our many times together, and be comforted in remembering a really true friend, in the ideal meaning of the word.

Dale Clevenger

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It was with great sorrow that I received the news of Dick Merewether's tragic death. His disposition always matched his surname and always seemed to have encouraging words for everyone. At Workshop XV here at Eastern Illinois University, I was downcast when the banquet did not measure up to the rest of the workshop.

His reply was to describe a sundial he had seen in Milan which bore a Latin inscription which, translated, was "I count only the sunny hours." He seemed to reflect that philosophy and we must do him the honor of, in turn, remembering his sunny hours, of which we remember many. He will be sorely missed.

Burton E. Hardin

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All of Richard's many friends were shocked to hear of his tragic and accidental death on Thursday 5th. December. Dick (as he was affectionately known in the UK) had been a very good friend of the B.H.S....

Others are better qualified to assess Dick's contribution to the horn world as player and thereafter as designer with Paxman's. I would like to pay tribute to his human characteristic of warmth and concern.

A typical act of Dick's was to organize a mammoth card signed over many months by virtually everyone who was anyone in the horn world (and even some who weren't) to cheer up a young friend of his who was recovering in Hospital.

Dick was a very great encouragement to many at the start of their careers. He rightly took great pride when his faith was rewarded by seeing them take up their places within the profession.

A great 'precisionist,' Dick brought a desire for purity in the English language that only a recent convert to it could muster. His book, *The Horn, The Horn*, is a joy for this reason.

All B.H.S. members will have benefited from Dick's contribution to the Society, He was a man of the utmost integrity. The world of hornplaying (and the world at large) has lost a great man.

(Reprinted from the British Horn Society Newsletter, December 1985)

John Wates

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To me, Dick was one of those talented, witty, warm and thoroughly inoffensive souls that make life possible in this rough world. I'll never forget the moment in Avignon when one of the Finnish girls came up behind him (he was seated) and put her arms around his neck from behind. He grabbed her wrists and exclaimed in great delight, "I've finally caught one of these little things!" There was no one like him.

Helen Ghiradella

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VARYING NATIONAL USAGES IN THE MUSIC OF ROSSINI

By R. Merewether

I do not wish to be disagreeable or to seem argumentative, and would really like to concur in Christopher Leuba's interpretation of the famous passing-note (written as A for G-horn) in the *Il Barbiere* Overture, which we often read and hear in place of the more proper (in my view) written-G; I refer to his article in the April 1985 *Horn Call*, Vol. XV, No. 2, p. 66.

Mr. Leuba's name and impeccable German speech (which he may not know I have heard and greatly admire) would immediately lead me to welcome his thoughts about the equally famous pizzicato C# (instead of a harmonically-correct D as always heard in Vienna) leading to the 4-bar introduction of the G-major waltz in *Die Fledermaus* Overture of J. Strauss. The former is mostly found in non-Germanic editions and pier-band or salon reductions, and (as I consider) so is the Rossini example — among other instances — similarly to be seen largely in non—Italian versions. (I remember an awful occasion decades ago in Kingston-upon-Hull when the local bigwig in Music Education was conducting their local "Viennese-Night" Concert, and stopped at that point in rehearsing *Die Fledermaus* with a roar, commanding the string-players to take pens, not pencils, and expunge any chance of — to his mind — an offending D ever again being heard in favour of the C# which it seemed to be his mission-in-life to promote. I asked my colleague might we suppose that at that moment they were rehearsing Hull-Night in Vienna, and the conductor heard — but in any case I am no longer available for engagement there or anywhere else.)

My own musical training and experience have again and again led me to pay heed to Italians for their own music, to Austrians in turn for theirs, and so on. Perhaps I was lucky in youth to play Italian Operas with Italian companies; Mahler and Bruckner with Walter, Klemperer, Horenstein etc.; Elgar in Birmingham and Worcester Cathedral — with the same orchestra in which a lonely, hook-nosed and mustachio'd recluse would seat himself among the hard-pressed percussion and help-out (in the larger oratorios) with a truly authentic touch on triangle and other effects. I could swear that I have sensed his shade there, and in Malvern, while we were playing...

I do not think that you would ever hear Toscanini permit that passing-note (A) in the *Il Barbiere* solo: I had his classic New York recording as a boy and certainly do not remember it. In the *William Tell* Overture's cor-anglais solo, where it makes a bridge from B-major back to G-major, there is a sounding-A often heard which is an utter distraction in the harmonic scheme; Beecham would do it, but NEVER Toscanini (e.g. NBC recording)...Germans wreak havoc (both in written editions and performance) with Italian A-horn parts by supposing them to be in A-alto instead of basso — which latter they MUST be. *Semiramide* Overture can thus sound like some nightmare-performance of Beethoven VII (and so also may operas of Donizetti); Breitkopf's edition of the former even lifts-out a splendidly characteristic solo for the 1st D-horn, to write it spuriously for the 3rd (in A-alto), and the later A-major entry and crescendo with hunting-horn figures, an octave too high, sound simply terrible.

To return to the horn and clarinet parts of *Il Barbiere*, quoted by Mr. Leuba: why should we suppose the error to be in the horn-part, and not in the clarinet? I have heard the point discussed for nearly 50 years, with few to expound the former view.

PROFILE: FARQUHARSEN COUSINS

By Paul A. Kampen

A welcome visitor to British Horn Society Events, since his return from Africa, is Farquharsen Cousins, author of *On Playing the Horn* (Samski Press, London 1983. Agents, Paxman, Covent Garden). The following account is based on correspondence and conversation between the writer and Mr. Cousins in Autumn, 1985.

In the face of parental disapproval, "Farquie" (as he likes to be called) commenced study at the Guildhall School of Music in January 1939 with a bursary from the then director, the late Edric Cundell, himself a keen hornplayer. Bertie Muskett was the horn professor having been at one time first horn with Sir Thomas Beecham. Later Farquie studied with Frank Probyn at the Royal College of Music and with Aubrey Brain at the Royal Academy where he won the Ross Scholarship. Life for a music student in those years was hard and for Farquie it meant living in a tiny back room (at 86, Guildford Street, where the landlord was subsequently hanged for killing his wife!) and surviving on a day to day basis. Thus a future principal horn in the symphony business earned his first 'fee' (four shillings and sixpence) busking outside Sadlers Wells Theatre with a cap over his eyes and muffled in a scarf. "The allegretto from Brahms 3 never had so many performances!"

World War II found Farquie as 1st horn in the Welsh Guards Band (where Aubrey Brain had served in World War I). Feeling that he should volunteer for active service he got himself posted to Caterham for basic training and then to the battalion at Esher, being offered a place at Sandhurst to train as an officer. However, George Melachrino was recruiting musicians for his "Orchestra in Khaki" to make aluminium discs at the Columbia Maida Vale studios for relay to Forces out East. Farquie was engaged as 1st horn and found himself playing alongside the cream of conscripted musicians. For 18 months the orchestra recorded six hours a day: light classical music and operatic arias with, amongst others, Webster Booth and Anne Ziegler.

Eventually Farquie was re-assigned to the Welsh Guards Band which, though based in London, toured the British Isles. "We used to play on bandstands all day and sit up playing poker all night!" One day, the Welsh Guards were rostered for Sunday chapel at Wellington Barracks (five strings, four winds and two horns) but they exchanged with the Coldstream Guards Band because of an engagement at Southend-on-Sea. As they stood on Fenchurch Street Railway Station at 11 o'clock that morning a V2 flying bomb passed overhead. Later they learned that it had landed directly on the Guards Chapel. Most of the congregation composed of military VIPs were killed and many of the Coldstream musicians, including their 1st horn, Ted Sellars. Farquie describes Sellars, whom he knew well, as "another Dennis Brain in the making." Only days before, Sellars had told him in great excitement that at last he had found the perfect combination of crook and mouthpiece for his single F horn. "It was a rotten shame — Ted was a far better player than I."

After 'demob' Farquie joined the B.B.C. Symphony as 7th/8th horn on contract. At this time the orchestra often divided up into smaller permutations A, B and C. Thus Farquie found himself an almost permanent 4th horn "thoroughly enjoyable and I learned a lot." In the 1946 Henry Wood Promenade season he recalls playing Wagner tuba alongside Harold Hamilton. "We came in a bar too soon and Sir Adrian Boult nearly threw a fit!"

Then followed a year in the first horn chair with George Weldon conducting the City of Birmingham Orchestra. It was at the end of this time that he gave an audition "with a set of golf clubs." Maurice Miles was looking for a 1st horn for his Yorkshire Symphony Orchestra — a new venture. The evening before his arranged audition, Farquie happened to be playing Haydn's 1st with the orchestra and Maurice Miles was there. Next morning Miles laughingly signed up Farquie on his way to the golf course. "After last night, Mr. Miles, you'll have had enough — but I can show you some chip shots!" Farquie happened to mention that his wife, a violinist, would like

a job in the YSO and Miles signed her up without an audition — it was more important to secure the services of a good 1st horn. Contrast the situation today, when dozens of able players turn up for every vacancy.

From Leeds Farquie moved to Glasgow for the old Scottish Orchestra winter season of 1949. Most players found seaside jobs for the summer. Farquie went to Blackpool where there were three horns used in the pit of the Opera House — an extravaganza entitled "Out of this World" starring Terry Thomas, Tessie O'Shea and the Tiller Girls! (Twice nightly with matinees on Wednesday and Saturday. "We could soon play whilst reading a book!")

The old Scottish now became the Scottish National Orchestra on a fulltime basis. Farquie held the 'hot seat' for the ten years 1950 to 1960 under the conductors Walter Susskind, Hans Swarowski, Karl Rankl ("We loved him — he hated rehearsing") and Sir Alexander Gibson. Then to the B.B.C. Scottish studios for six years with Norman Del Mar. "It was tough there being a first horn — once we did two three-hour rehearsals followed by a two-hour live broadcast....all Wagner and no bumper (assistant)!"

After 21 years of continuous work as a first horn, it was time for a breather. Farquie resigned the B.B.C. Scottish and organized a summer tour of the Hebrides with two ladies, a Volkswagen van, piano and bogey. The pianist, a medical doctor by trade, and the soprano, a secretary. "It was a wild glorious adventure 'wild-catting' concerts in schools, hospitals, old folks homes, youth clubs and we even took part in two ceilidhs. At hotels we raised money for the Scottish Society for Mentally Handicapped Children. We camped and cooked our meals by lochsides throughout Skye, North and South Uist, Harris, Lewis, Barra and Mull. We wore out 'Auf dem Strom,' Britten's Serenade, and a chunk from the Pirates of Penzance (churchyard duet) with Frederick and Mabel exchanging parts!"

In 1969 Farquie went to the Capetown Symphony Orchestra as Principal Horn for two years. "Then my middle-aged batteries began to run out and I joined the Navy Band. They ranked me as a Chief Petty Officer and I played horn, BB flat tuba and a lot of golf — terrific fun. Five years and a 'disagreement' with the Director saw me transfer to the Army Band in the Transvall as Music Librarian. Fantastic climate for a 59 year old Staff Sergeant and my batteries re-charged. They used me as a player and assistant conductor and coaching Africans in the newly formed Homelands. Altogether an unbelieveable experience."

At 65 Farquie was retired with a South African Defense Force commuted pension of *L*10,000 for eleven years service. He now lives in Buxton, Derbyshire, and has taken up novel writing. "I am now into my second effort which is all about an imaginary orchestra — the ingredients churn with crooked management, bum conductors, adultery and murders (plural)...purely fictional, of course!"

As aforementioned, Farquie's teacher at the Guildhall was Bertie Muskett who played on a screw-bell Cazzani double. Muskett played 1st horn in the New Symphony Orchestra which, around 1910, became the Beecham Symphony Orchestra — the so-called 'Fireworks Orchestra' due to the sometimes riotous behaviour of some players in hotels and on railway stations. Next to Muskett sat Alf Button. Professor W.F.H. Blandford, musicologist and writer on the horn and trumpet, told Farquie that Button had a fine Raoux horn dated 1818 with a black and gold lacquered bell, fitted with Brown valves. At the end of the war Farquie traced Button who had turned inventor in his advanced years and had, in fact, invented the transverse springs for armchairs. Button sold Farquie the horn for *L*40. Farquie showed it to Dennis Brain who fell in love with it and bought it for the same money. Dennis, whose Millereau was falling to pieces, used the 1818 Raoux for his first major appearance after the war — Strauss One in the Albert Hall. He used a B flat crook. Readers who may be confused by the mention of crooks should be reminded that up until the Second World War almost all horns played in Britain were narrow bore French piston horns with F crooks — though the B flat and A crooks were sometimes used for difficult passages (in Aubrey Brain's recording of the Brahms Trio he uses an E flat

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crook for the first movement!). Many players (including Aubrey Brain) dubbed the post-war large bore German instruments "Cow-horns" and refused to use them. Early converts were Alan Hyde (L.S.O.[1] and Halle) and the London Philharmonic section — Aubrey Brain's second used one for a while but the two types did not blend. Farquie himself is an exponent of what may be termed the British School which stemmed from the two German emigrees Paersch and Borsdorf, through the Brain family and to the famous post-war British players headed by Alan Civil. Many fine players such as Ifor James, Francis Bradley, James Brown, John Burden, Douglas Moore and Sydney Coulston grafted the old tradition on to the modern instrument. Farque is probably the last symphonic 1st horn to have used the French type in F (until 1952, S.N.O.) and almost certainly his Yorkshire Symphony quartet (1948/49) was the last complete 'F' section in the world. During the late forties and early fifties, as the French instrument was rapidly superseded, a long and often vitriolic correspondence took place in the musical press, concerning the merits of the two types. Farquie's contribution was published in 1950 in "Music and Letters."[2] Dennis Brain himself only changed to a wide bore German model after the 1950 R.P.O.[3] tour of the United States, where American players scoffed at his instrument. Other people such as R. Morley-Pegge (The French Horn, 1960) '...his tone lost something of its superlative quality when he (Dennis) changed to a German instrument...' have not shared the same opinion.

Morley-Pegge was a disciple of Professor W.F.H. Blandford,[4] as was Farquie. In 1944 Blandford, now in his 80's, sent for Farquie to play the E flat handhorn part of Haydn's *Divertimento a tre* at his home in Blackheath. Mandyczewski, the Haydn archivist, had unearthed the unpublished manuscript and sent a photostat to Blandford. Morley-Pegge grinned over Farquie's shoulder throughout. "It was nerve-wracking and I gurgled an awful lot of notes!"

During Farquie's short spell in the B.B.C. Symphony, Aubrey Thonger was first horn, having moved from third after Aubrey Brain had the accident which effectively ended his career. "The other Aubrey" as he was known, used a B flat crook with his French instrument, as did Alfred Cursue, another well-known member of the section at the time.

Of contemporary hornplayers, Farquie mentions James Kirby, a successor in Brimingham, for quality of sound. Kirby used a double horn but played largely on the F side. In Yorkshire the second horn was Raymond Few who later played in New Zealand before becoming well known in London recording and administration circles. In the early fifties in the SNO Farquie's second horn was Aileen Way with the now famed Barry Tuckwell playing third; fourth was Derek Lisney, a talented composer who died young. Later, Maurice Temple took over Tuckwell's seat "And did it jolly well." Derek Taylor took over 1st before leaving for the B.B.C. Symphony, and then Temple held the 'hot seat' for some years before going 'across the road' (the B.B.C. Scottish) on 3rd. In the B.B.C. Scottish, Farquie's 2nd was Ian Lambert — "In bad moments he played my difficult bits for me — a grand lad, Ian!" Together the two played a flawless Op. 81b (the Beethoven sextet with strings) on hand horns at the 1964 Edinburgh Festival, Farquie on his Lucien-Joseph Raoux (now in the hands of Tony Halstead) and Ian on a Kretschmann (now in the Edinburgh University Collection). Third was Jim Dowling, now 1st horn in the Royal Liverpool Philharmonic, and fourth "The incredible character Willie Bull, who can sing two tunes at once, and on the horn shoot out notes an octave above top G and then pedal down to the fundamental. Wise Willie hid his light down in the 4th Bushel (!) for over 30 years whilst many many hornists came and went."

Farquie retells a story told him by Professor Blandford when the latter was in his eighties: It was in 1888 and Blandford attended the first performance of Bach's B minor Mass in England at the Leeds Town Hall. As he ran up the broad stone steps of the entrance, Franz Liszt was coming down. They collided and stood swaying in each other's arms. It amused Blandford 'to have been clasped in the arms of Liszt.' At that performance the 1st trumpet was Kosleck (who jealously guarded his

mouthpiece from prying eyes by covering it with a handerchief during rests) and the hornplayer in the *Quoniam tu solus sanctus* was William Mann. Blandford, in his heyday, played this obbligato on a 'G' crook — today, much shorter tubes (!), sometimes the 6ft F alto.

When the writer asked Farquie what he thought was the most important thing in orchestral playing, he said "The Interval!" and then, in more serious vein "Never forget that the most beautiful note in the world can become a disaster unless it is played in the right place." This he emphasises in Chapter 7 'Orchestral Craft' of his Tutor On Playing the Horn.

Farquie has written his own epitaph ("After all, I'm pushing seventy — it can't be long now!")

Here lies F.A.M.C. (1917-)
He hooked and sliced down the Fairways of Life,
Ding-donged the Greens from London to Fife
...And neglected his wife.
Take heed ye who read
Lest ye do likewise,
Don't take a Wife
...But your MASHIE to bye-byes.

(Farquie says that he would have substituted French Horn in F for MASHIE — but it just wouldn't scan!!!!)

[1]London Symphony Orchestra

[2]See listing in **Horn Call** Vol. VII No. 2, Agrell 'Index.' The Cousins piece deals with French vs. German as well as F vs. Bb.

[3]Royal Philharmonic Orchestra (London)

[4]See articles reprinted in **Horn Call** Vol. IX No. 2 and Vol. X No. 2

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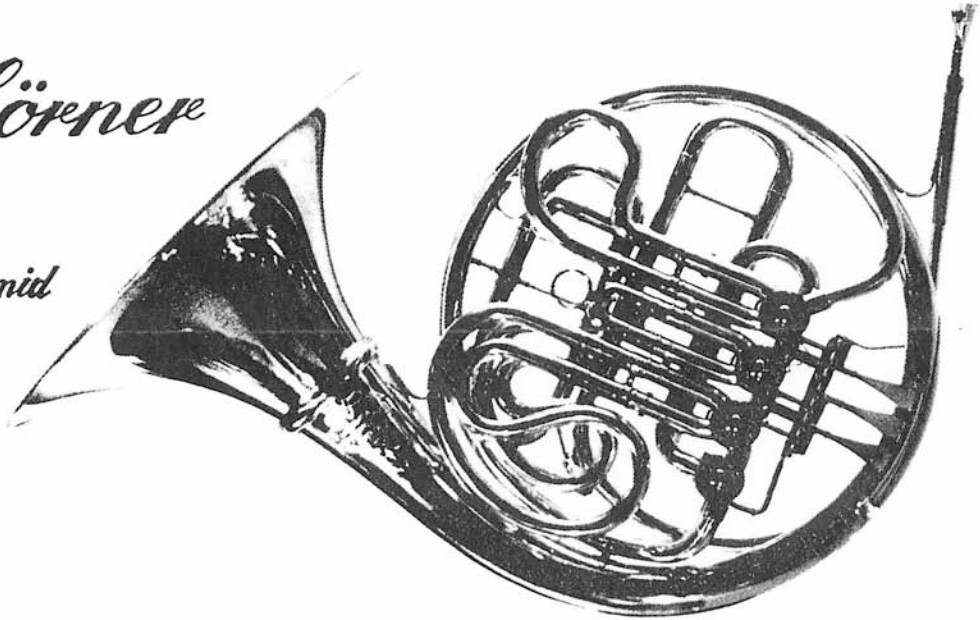

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JAZZ CLINIC

By Jeffrey Agrell

Is it possible to play jazz on the horn? According to John Clarke, "Most everything that can be played on trumpet can be played on the horn—it's just a little harder." The barriers to improvising jazz on the horn are primarily those imposed by attitude, not by the limitations of the instrument. As Jamey Aebersold says, "I have never met anyone who couldn't improvise, but I have met many who *think* they can't improvise." But even given the desire to learn jazz improvisation, how does a horn player go about it—since there are almost no jazz horn players around to study from?

The encouraging news is that any instrumentalist (or vocalist) can learn to improvise jazz. First, there is a wealth of instructional material that has become available in recent years. Second, while it is necessary to study the instrument with a qualified horn teacher to acquire basic skills, jazz improvisation can be studied with any good jazz teacher. Third, the primary means for any musician to acquire a feeling for jazz is listening and imitating; this means listening to and learning from the great jazz performers of all instruments, so the fact that there are very few recordings of jazz horn playing available cannot be taken as a critical impediment to learning to improvise on the horn. Let's have a look at these points in more detail below.

Play-Along Records

Saxophonist/pianist/bassist Jamey Aebersold has probably done more for jazz education than any other person in the past 20 years with his series of jazz accompaniment records. The jazz play-along record existed before the Aebersold series, but no other such records before or since have equaled his in usefulness, variety and excellence. There are now 37 volumes (spanning close to the entire range of jazz), and Aebersold is continually adding to the series. Each volume consists of a record plus a booklet containing explanatory material, exercises for practice, and chord progressions to play along with the recorded rhythm section (piano, bass and drums) in concert pitch, with transpositions for Bb, Eb and bass clef instruments. The place to start is Volume 24: "Major and Minor." It consists of 30 tracks in all major and minor keys. Playing from this volume every day is a good way to warm up and acquire practice in all keys. Next would be Volume 1: "A New Revised 5th Edition of A New Approach to Jazz Improvisation," which has an excellent accompanying booklet covering many important topics, including practicing, various types of scales and modes, blues, etc. Then you should go to Volume 21: "Gettin' It Together." This 2 LP set contains a large array of material covering all of the basics in all keys that would be excellent study for an improviser at any level. Following this would be Volume 2: "Nothin' But Blues," and then Volume 3: "The II-V-I Progression." It will take you more than a weekend to get this far, but after this, you can go anywhere you like in the series, e.g. Vol. 11: "Herbie Hancock," Vol. 12: "Duke Ellington," Vol 17: "Horace Silver," Vol. 32: "Ballads," Vol. 34: "Jam Session." Besides the play-along series, a wide variety of jazz instructional books and records are available from Jamey Aebersold (PO Box 1244, New Albany, IN 47150). His monthly ad in *down beat* magazine contains a partial listing. Aebersold's play-along series is an extremely useful aid in learning improvisation. A great many of the players who have learned jazz in the past twenty years are "students" of his. There are other good play-along record sets (e.g. those by Ramon Ricker, Rich Matteson & Jack Peterson, Ray and Steve Brown), but none that match the Aebersold series in range and usefulness.

Texts and Reference Books

Since improvisation consists largely of the use (spontaneous rearrangement) of previously learned scales, modes, arpeggios, patterns, licks, cliches, etc., written

materials can be of much value to the student in developing a jazz vocabulary and practice method. Following is a list of some of the best materials available today. Jerry Coker's **Complete Method for Improvisation** (book + cassette. Studio/PR, 1980) is excellent, and his **Patterns for Jazz** (written with J. Casale, G. Campbell and J. Greene; Studio/PR, 1970) is a must for all jazz musicians. Other books of his include **Improvising Jazz, The Jazz Idiom,** and **Listening to Jazz** (all Prentice-Hall). David Baker has published numerous books on all facets of jazz (see Jamey Aebersold's ad or catalog) including **A New Approach to Ear Training for Jazz Musicians** (Studio/PR, 1976). Trent Kynaston and Robert Ricci have written an excellent book in **Jazz Improvisation** (Prentice-Hall, 1978), with regard to pattern collections and explanatory material of jazz principles and practices. There are many jazz histories on the market from which to choose. One good recent history is **The Making of Jazz,** by James Lincoln Collier (Papermac, 1978). The premier school for jazz study is the Berklee School of Music in Boston. For those of us who can't attend (just yet), the Berklee Press publishes a number of useful books. There are no books specifically for horn, but the saxophone and trumpet methods are easily adaptable. Write the Berklee Press (1140 Boylston St., Boston, MA 02215) for a complete listing. They also offer a correspondence course in jazz theory and arranging.

Playing with Others

These books and records are all extremely valuable aids to learning jazz improvisation on any instrument. But even more vital is the getting together with other jazz musicians, both aspiring and accomplished. As soon as you can, start playing with others. Jazz requires that you spend a lot of time listening and practicing on your own, but you will not be likely to experience the full meaning, reward, and great fun of it until you get to try it all out with other musicians. There is also no substitute for working with a good teacher who can guide your listening and practicing, help you with ear training, provide you with inspiration, and save you frustration. If you are still in school, you may have the good fortune to be able to take lessons and jazz courses, meet other aspiring jazz musicians, and join jazz ensembles (or start your own). There are also summer workshops and clinics given in many places. In any case, establish all the contact with other jazz players you can, any way you can. It is immeasurably easier and more fun to make the climb up that great Jazz Mountain if you are in the company of a guide and fellow climbers.

Listening

For a player, listening to jazz is a very active experience. Beyond just listening for enjoyment of the musical line, rhythms, etc., of a solo, every jazz player listens as a composer—study form, harmonic progression, melody, rhythm, etc. After classical (music school) training, most players put whatever theory they learned on the back shelf. A jazz player is constantly seeking to add to and refine a good practical knowledge of all aspects of harmony and melody because of its direct benefit in improvising. The new improviser and student of jazz will be listening to try to acquire a feeling for the rhythms, accents and articulations that characterize a jazz style, just as a language student tries to learn the sounds and rhythms of a new language. The jazz student is continually studying and imitating solos of the great improvisers of jazz to examine their melodic solutions to harmonic problems, and to find new melodic patterns that can be added to a growing jazz vocabulary. A jazz player is forever transcribing solos (of all instruments) as a means of getting the maximum benefit out of listening. The transcription provides a reference for further study, but the main value is from the listening that went into making the transcription, because there are so many nuances and inflections that cannot be notated.*

A good way for a horn player to approach jazz would be to spend some months (at least) working first more on listening and singing. Hear a phrase (e.g. from a solo on a record) and try to sing it back immediately. Singing is the best and easiest way to acquire a sense of jazz phrasing and articulation. You can also use the play-along

records as sing-along records to first try out patterns and ideas by singing. Once you have listened enough to be able to sing a good chorus (e.g. blues), it will not be hard to transfer it to the horn. But no amount of technical accomplishment will produce a convincing solo for you if you don't have a feeling for the proper phrasing, articulation, and so on. And that comes with practice—listening, singing, playing, over and over.

There are not many recordings of jazz horn players improvising available for us to imitate and learn from today. The older recordings of Julius Watkins and John Graas are unfortunately out of print and very hard to find. More recent albums have been recorded by Rick Todd, John Clarke, and Tom Varner. But we do have for study a great number of trumpet, trombone and saxophone records (the Aebersold booklets and the texts mentioned have good lists of suggested listening. Also: a good mail order source for jazz records is Daybreak Express Records, PO Box 250, Van Brunt Station, Brooklyn, NY 11215). With so few precedents in jazz horn playing, we can in one sense consider ourselves fortunate—in being free to arrive at our own definitions. There is plenty of room for everyone to learn and grow and develop individual concepts of sound style. Classical horn playing and classical music are pretty well set and defined; the horizons are clear and well-known. Working on jazz with your horn may open up some new vistas, and bring to light new musical possibilities yet unknown or even inconceivable. Pick up an Aebersold set, listen to Rick Todd and the others—see if horn playing is ever quite the same for you.

* *I've often wondered if it would not be healthier for classical studies to have more such strong aural emphasis; to learn, say, a Mozart concerto without the music: listening until the solo line, the rests, and the accompaniment are all firmly fixed in the mind's ear, so that singing and then transcription (of the solo line) come easily, thereby building in the natural feeling for the musical line, phrasing and articulation that we as teachers often try to convey to the students with words and editorial indications written around the printed music.*

* * *

This is the first article of a series. Comments? Questions? I welcome correspondence from all horn players with interest and/or experience in jazz.

Gibralterstr. 1
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RICHARD MOORE

Profile:

A TRIBUTE TO RICHARD MOORE

By Richard Decker

The small yet distinctive placque on his wall states simply and eloquently, "Presented in honor of the years devoted to his Art and for the friendship shared as a colleague. Metropolitan Opera Orchestra 1942-1985." After forty-two seasons at the MET, twenty-two as Principal Horn, Richard Moore retired after the 1985 Season.

*Dick Moore played a very important, I should call it a stellar role, in the long tenure he achieved with such distinction at the MET Opera. — **Mario Ricci,** Met hornist and colleague*

Such longevity is no accident. It is the result of a lifetime of hard work and an innate capacity to absorb music as a performer and a listener for hours at a time. "I started studying with Lorenzo Sansone the last year of high school. I had a big Saturday in those days. I went down on the train to New York to the Philharmonic Young People's Concerts, had a horn lesson and went to the Metropolitan Opera matinee afterwards, a real shot of music!"

A few years later during his early college years in California, Sunday was the big day. "I'd go over to Hollywood on Sunday morning at some ungodly hour for a lesson with Georg Hofmann, 7:30 or 8:00 a.m., something like that. Then I would go off to a rehearsal/training orchestra which gave one concert a year. It was conducted by Bronson, first cellist in the LA Philharmonic. We also rehearsed the music that the LA Philharmonic was going to play that Sunday. Then I had a job as an usher at the Philharmonic matinee concert, so my whole Sunday was music." This intensity would serve him well over the years.

*Mr. Moore was durable and dependable beyond belief with a phenomenal capacity for work. I recall his coming to the Met for a performance of Rosenkavalier, straight away from a whole day of recording (of which he did a lot). Without any sign of strain or special effort he executed the arduous score with elan, ease and complete control.—**Mario Ricci***

Dick Moore's father was an entomological chemist and with the influence of twin brothers pursuing doctoral degrees in science, Moore's voracious appetite for studying and researching his music was second nature. "I was so interested in music that even though nobody had any money during the depression I'd go to a store that had miniature scores that were badly printed, seconds that were yellowed and old or maybe had a lopsided or missing page so they cost just pennies. I managed to dig up enough money to pick up all the major scores. When I was ushering at the LA Philharmonic I used to mark the various places people phrased from the concerts and the broadcasts. I have scores with 2 or 3 markings, different colors, with who did what. With my own studying, the training orchestra, and the LA Phil rehearsals and concerts I had terrific exposure to the repertoire. I also worked summers at the Hollywood Bowl as a stage guard for rehearsals and concerts so got to hear some great musicians and conductors such as Klemperer and Rodzinski. I got to know Al Brain, Principal Horn with the Philharmonic. I remember one time he greeted me with the usual "Good Evening, Mr. Moore," after a concert. I couldn't resist telling him how beautifully he had just played Weber's Oberon solo. "Oh," he said, "Mr. Moore there's really nothing to it. It's just so bloody lonely!, don't you know."

Urged by his father to pursue his strong interest in music by enrolling in a good music school, Dick followed his suggestion and returned to New York where he won a scholarship for three years to the Juilliard Graduate School. "At this point I was studying with Josef Franzl, probably the most influential teacher I had. I give most of the credit of my basic success in technique and my approach to the instrument to Franzl's work. The first year with Franzl he told me I would never get the resistance or register to play professionally unless I changed my embouchure. He said that you never know when you change an embouchure what will be the result. He said, 'You could be finished but you might do just as well to forget about it and go into a community orchestra.' Well, of course, this angered me and with my normal stubbornness I labored through the change successfully. Franzl was very strong on basics and style. If one played an excerpt to his satisfaction one truly was able to play that passage in any style, manner or form whether loud or soft, fast or slow."

"I also got hold of Tony Horner in Philadelphia, and I had him sort of overlooking it. So far as I know Franzl never did find out about it. But Horner used to come over when Philadelphia came to NYC and a number of times I went to his home in Philadelphia. Horner had some influence and he was a wonderful man. Franzl used

to say 'if you can do it once you can do it every time you want. Just work hard enough.' When Franzl gave a lesson it was not a question of how much time you had but a question of how much time he had. Your lesson might be an hour, it might be five hours, or until you were unconscious!"

*Dick had a tremendous capacity for practicing. He accomplished much with his hard work and took what his teachers could give him. I remember when we were both studying with Franzl. I was having my lesson during a spell of hot weather and since one always stood at Franzl's lessons I started to get dizzy. I asked if I could stop for a moment. Franzl annoyingly replied "See that bump in the wall. That's where Dick Moore fainted yesterday and he didn't ask to stop!" —**Dave Rattner**—Co-principal Horn at MET Opera and long-time colleague.*

Franzl also was the coach in the National Training Orchestra. One of Dick's closest friends, Lester Salamon, took Dick under his wing and encouraged him to audition for the NTO. The result was that Dick got Lester's position which Lester thought was great. Lester remained a very special friend throughout the years. In the NTO Dick continued to gain exposure to the repertoire as well as experience the valuable musicianship of Leon Barzin. "During my three years with Leon Barzin's National Training Orchestra I went through a tremendous amount of literature because it was also a reading situation. Barzin didn't polish everything by any means. Many times he'd plow right through a thing just so you'd be familiar with it, not stopping for anything, which incidentally is a challenge, too. I think an awful lot of training is chop, chop, chop without enough opportunity to face the music as a whole. Barzin was very much a believer in finding out whether his students had the patience to get through the music."

"Albert Stoessel was another great one for musicianship and I think artistry for that matter. He was a big influence in addition to being a very lovely gentleman, a wonderful man. It was at this time in 1936 that Stoessel, music director at Juilliard and Conductor at Chautauqua Institution offered me my first professional contract as second horn with the Chautauqua Orchestra."

The following fall of 1936 found Moore starting his first season as Principal Horn of the National Symphony. Moore's story of how that happened shows how much times have changed. "It happened while I was in the National Training Orchestra with Barzin. I remember it was in the Carnegie Chamber Hall complex because we used to sneak down at our intermission and lie down in the boxes to listen to the Toscanini rehearsals with the Philharmonic, and other conductors, too. Hans Kindler, director of the National Symphony came up to NYC searching for players and he always came to the National Training Orchestra to see who was there. I happened to be playing first on the Rachmaninoff Piano Concerto No. 2 where the 1st horn has the lovely ascending solo passage up to the high d flat (concert). I had good luck apparently and he asked to hear me privately in the intermission. He was impressed and hired me for principal in Washington."

"The following spring I auditioned for Fritz Reiner for the Pittsburgh Symphony, and happened to play correctly the bass clef D flat horn solo in *Til Eulenspiegel* which landed me the job. Oddly enough I can still play that thing, thanks to Franzl, but never could read it!" It didn't take long for Moore to realize that the assistant first position he'd taken in Pittsburgh with promise of promotion was indeed a detrimental step to his career. "I'd given up this National Symphony position where at least I was finding out what it was to play first horn and ended up with a thing where they didn't particularly need me. Frank Corrado didn't need me to count and he played everything on his own. He had come out of the opera house so playing a symphony concert was nothing to him. Frank even amazed Reiner when it came up to the Brahms 2nd Symphony. He took a breath and went through the whole damn solo at the end of the first movement. I've never heard it done that way before or since. Reiner stopped: "I never heard it, where did you breathe?" Frank said "I didn't."

Dick didn't waste any time making plans to get out. "I took a very reasonable room where I could practice day and night, practically, and it was a half a block from the Carnegie Library. Again I went down and dug out all the scores; everything conceivable was available down there. I'd take them home and woodshed them. Amongst other things, I still think it was my time in Pittsburgh when I pretty much learned how to transpose and really sightread because I had so much time to practice. I used to go into concerts with dead chops but it didn't matter because Frank would play everything anyway. But again it was good exposure and I saw what it was to work for Reiner who was, as a man, an S.O.B."

"The next season I was accepted at Radio City Music Hall and started doing free lance work in NYC. The 'Radio City Music Hall of the Air' had a 52 week season with a 65 piece orchestra and played weekly radio broadcasts on Sunday. On this program we performed all the Sibelius works, Rachmaninoff, and the Mahler symphonies (which was then an innovation) as well as the standard repertoire. Here my study of scores as well as listening through the years was a big help. This program was recorded in the morning and rebroadcast that evening to the West coast. A number of us managed to get to NBC to hear the rebroadcast, and as usual I took the scores. For these broadcasts, Erno Rapee would always hire NY Philharmonic people to fill in the orchestra. So I had the interesting experience of sitting in front of Harry Glantz and some of the famous Toscanini brass section. Sitting in front of Harry Glantz you found out very quickly whether the quarter note should be short or long. You can't play with a man like that if you don't fit and he was absolutely unfailing. It was like a four hour lesson sitting in front of him."

"Bit by bit I became well known through this program as well as my freelance work in the City. I next tried for and was accepted, after an audition with Toscanini, into the NBC Symphony in the spring of 1940. When I was at NBC I was on staff so it wasn't just the Symphony, I played everything else. Sundays I used to go over there about 8 a.m. and get home about midnight."

"One of the reasons that I got to the Met is because I did a show for NBC called 'This Is The Army.' It was a brass band show and Simone Mantia was the euphonium player. He was also 1st trombone and personnel manager at the Met. He was a very observant fellow and he listened, despite the fact it was a band program, so he knew who played what. That's why I never even played an audition for the Met, I just went in on his word. The Met was interesting and exciting because it was not commercial and I found enjoyment in voices and the variation in performances. I had apparently as a child enjoyed singing, voices and choruses. I must confess even now I find it more interesting than symphony music."

> *Dick was truly an exciting and heroic horn player. His Rosenkavalier, Salome, Meistersinger, and the Ring among others were just outstanding. As a member of the trumpet section I was sitting directly behind Dick and I was forever amazed at how he handled the last pages of Rosenkavalier and Salome or Tristan. They were such endurance tests with such heavy playing. — **Cecil Collins, Met colleague***

Joining the Met was more like adding activities to Dick's schedule than replacing any. He continued to actively freelance making more at that than the Met initially paid. "One of the first steady TV shows I ever did was the Squibb CBS TV which took place in their Grand Central studio. That was a show that came in late afternoon before the news. It was live TV. You were off the air by 6:00 or 6:30 so it didn't interfere with the Met because the rehearsal didn't start until after the Met was finished rehearsing."

While horn players such as Bruno Jaenicke, then Principal Horn with the NY Philharmonic, avoided commercial work in addition to their orchestral jobs, Moore stayed incredibly active in NYC throughout these years whether it was TV background music, recording with Cugat/Sinatra/Como, NBC Symphony concerts or another production of the Ring at the Met. "In those days we did 3 or 4 complete Ring Cycles in a season. With Melchior and Flagstad singing, they had a sold-out

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house. With the tattered old scenery it wasn't very costly to mount those productions except for the rehearsal time. Once you had the show on the board, there was no big cost except for the soloists and conductor. Since we'd do so many Rings, it meant they'd fall in the same week, two shows, sometimes three, because they would always do one uncut version in the Matinee on Tuesday."

*His Wagner performances were superb. In fact I recall one instance, during a rehearsal of Siegfried (backstage call) Mr. Moore was absent. Maestro Stiedry realizing Moore was not playing by the sound from backstage, said "Why is not Moore playing?". Richard's sound was like the silver lining of the moon. — **John Dijanni,** former MET Orchestra Manager*

"When I played Siegfried's Long Call with Melchior it was beautifully arranged with complete contact. The only thing that was really bad about it, other than playing the darned thing, was that I was up on a platform about 15 feet high. First the bird in the tree sings, so I went up after the soprano came down. There was a stage conductor there with a flashlight with a blue gel on the lens. Melchior was very cooperative. What he would do is put up the horn and 'play' it when the conductor put the blue light on which he could see but not the audience. You could control the whole thing that way until you got to the Sword theme. There the orchestra and the hornist should be coordinated completely. At that time you couldn't hear what the orchestra was doing once you started to play the horn 30 or 40 feet away so you depended on the stage conductor who was probably twice as paralyzed as you were. Melchior would wait for me after he had left the stage. If I played the thing successfully he was waiting. At the end he'd say 'we sounded pretty good, didn't we?'. Or if something didn't go right he was just gone. He was a real human being."

*Moore's reliability was only exceeded by his durability. Can you imagine his coming in to play the performance of the famous Siegfried Horn Call while suffering with a high fever? Well, I was there and can attest it was done with both fervor and excellence! — **Mario Ricci***

"Of all the conductors who conducted the Ring only Szell insisted on talking the call over with me before. He told me what I should or shouldn't eat and drink and even whether I should or shouldn't have sex the night before!" Conductors are bad enough but Moore had a different kind of critic once. "Once, when playing the Rhein Journey Siegfried Call back stage during a general rehearsal, the animal trainer had not taken the horse back to the animal room in case the Maestro wanted to go over the part. When I started to play the call, the sound upset the horse who proceeded to back up into me striking my right arm and lifting the horn off my face. Angrily I stepped out on the stage in full view and told the conductor to get rid of the !%$&! horse or get rid of me. I was the only one in the house who didn't think it was funny."

The list of the Met conductors from the 1940's through today is a veritable Who's Who of the conducting world yet Moore not only survived but held his own with even the most tyrannical of them and the fear and uncertainty they created. "There was a lot of paranoia. Some very fine musicians were lost because of the power those men had. I still sincerely feel that some of the conductors were absolutely sadistic. It was a pleasure for them to see a man disintegrate under their power. And I've been present when I watched two or three people go that way. Thank God conditions have changed."

*As to conductors, and there were many and varied, obviously Dick Moore survived very well. I must say that he was very attentive but never awed, which helped outflank their many peculiarities and foibles. — **Mario Ricci***

"Sir Thomas Beecham was probably the most capable conductor that I've ever worked with who was also a gentleman. My first performance at the Met was Carmen with Beecham in Philadelphia. I'll never forget that performance because we got through the famous aria, the Micaela aria, with Lucia Albanese, and we got

away with it very decently in rehearsal. Beecham stopped and spoke in his usual entertaining paragraphs, 'Apparently we have some members of the orchestra that can play this rather beautiful thing and if the artist would just not break her position at the end, the company will have the advantage of hearing the very end of this horn quartet.' So we had to play it knowing it wasn't going to be covered by applause which usually covers the last four bars."

*Dick was a great morale builder at rehearsals as he had a delightful talent for harassing conductors, i.e. he stopped rehearsals for the most trivial question about details in his part to get a check with the conductor's score. The conductors didn't know whether he was serious or kidding. He always insisted he was serious. After five years of this Fritz Reiner threw in the towel and moved to Chicago — **Earle Leavitt, MET** trombonist and Moore colleague.*

Dick's relationship with Fritz Reiner had extended back to his days in Pittsburgh. "We had our differences in Pittsburgh and when I heard Reiner was coming to the Met I figured that was the end of me since I had ignored all his wires asking me to return to Pittsburgh. So when I was asked to do a commercial date on the day of his Met debut of Strauss's Elektra I accepted figuring I could handle both with nothing to lose. What I didn't know was that I would end up playing one commercial date after another all day long. By the time I got to the Met I thought that it didn't really matter anyway since Reiner would probably fire me regardless of how I played. Elektra starts with that aggressive opening in the horns to the high d (concert). I managed stupidly to not only come early but also to clam the note. Of course Reiner darned near jumped out of the box into my lap with glares. It was the only note that night that I missed that he heard. I was just so damn mad at myself because it was nothing but stupidity and nerves. Had I just on the contrary been a hair late you could even leave the note out, almost. But here it was and I just laid my thing right out. Of course he left the Met before I did so it apparently didn't matter anyway."

Dick was never intimidated by accents or dynamics. The conductor always got what was printed and if Dick happened to crack a high fortissimo, it was heard by all. He was a workhorse and never held back or made excuses. — Cecil Collins, Met colleague

"One of the greatest compliments I ever had in my life, so help me, was from Reiner. He stopped while we were doing Carmen. 'Moore, what is the dynamic in this measure?' 'Piano,' I replied. He said 'I thought so. Should be a pianissimo. Don't play the piano, make it pianissimo.' Well to me I took it as a compliment. I played what was printed and he knew me well enough to suspect that the part was wrong. Because I knew well enough with him that you played what was printed or you got in trouble. Damn fast."

Perhaps Dick's pragmatic approach to dealing with the conductors is best exemplified by this encounter with Bruno Walter. "We did Fidelio with Walter and Flagstad singing. I'll never forget because Bruno Walter, while he made some great music, was one of the most undependable conductors regarding stick technique and memory that I ever worked for. In that Allegro section of the Abscheulicher aria he could never remember which time had the horn pickup. He used a score but either couldn't see it or thought he knew it. We couldn't count on him even after I initially asked him to be clear. It was just a mess about three quarters of the time and finally I said to the section that I was going to speak to him. We were in Philadelphia and I went up to the Green Room and as soon as I walked into the room Walter said 'Yes, Moore. Don't worry. I will not forget. It will be alright tonight.' Well I said 'Thank you' but hadn't said a word about what I had come to see him about. We went back down and so help me God he forgot. So I told the horn section, the hell with it, I'm going to tap my heel and we'll go with that regardless of what he does. The singer will come in the right place as she doesn't really have any choice. From then on the rest of the season it didn't matter what he did up there, we started when we were ready and that was it."

*Dick Moore was well equipped to provide the assurance and authority required by the section to function successfully. Technically, he was always able to produce the required results, surmounting with ease the legendary difficulties that diabolical instrument presented. It was always pleasant and rewarding working with him since he inspired respect and with his personality much was gained with real success. Mr. Moore was very caring and considerate with his colleagues to which they invariably responded in kind to produce results which at times were magnificent, considering the conditions. — **Mario Ricci***

Whatever he felt about the conductors Moore never let his personal opinions influence his playing. On the job his colleagues continually refer to him as a no-nonsense musician who was very serious about his work. Moore credits some of this attitude to his experience with Toscanini. "When Toscanini would blow up it was more for ruining the music than a personal thing. Actually I believe that if you could play your instrument and read music, he was one of the easiest men to work for. He never asked for anything that wasn't in the print. Most conductors don't know the scores and if they do they don't see the relationships which of course is the great secret that Toscanini had."

*Dick was a no-nonsense student as he has been a no-nonsense professional all his life. His self-disciplined practice habits began in those days when he developed his ideas and thoughts on preparing the embouchure for the day's work. His routines always differed according to the style and weight of the work ahead. As his tour roommate I was able to keep track of how faithful he was to get to the Hall at 11 a.m. and begin his routine (despite many late hours)! — **Cecil Collins***

"Tours in those days were endless and we went by train. I can remember the first time we went to Los Angeles it was a 12 week tour and we opened with Rosenkavalier. That is a challenge to keep yourself in shape while traveling on a train all day and then get off to open with Rosenkavalier. I can remember Izzy Blank (1st trumpet) and I used to wait for every train stop and dash for the end with our horns and practice while they were putting ice and water on the trains."

*Our road trips were usually a disaster. We would leave NYC on the train on a Sunday morning for Cleveland and usually arrive there about 6:00 p.m. Dick and I were usually in a bridge game which would start off peacefully. Before the game got started we would have an eye opener and by the time we got to Poughkeepsie we were awake. Each time the train stopped Richard would grab his horn and hop between cars and grind out some long tones. Then when the train started again, back to the game. By the time we got to Albany he would be half way through his warmup. — **Earle Leavitt***

"I can remember once arriving in Denver on the overnight from Los Angeles to play Carmen with Reiner. I realized very quickly that I could never possibly take Reiner's slow tempo for the Micaela aria with the shortness of breath due to the mile-high altitude. The horn soli is written so that if the horns want to move along there is nothing the conductor can do. So I picked up the tempo prompting Reiner to turn and glare as he naturally would. I kept plowing on as I had told my section that I couldn't make it at Reiner's tempo and that I doubted Albanese could either so I was going ahead rather than fall apart. Reiner was shaking his head as we finished. Then Albanese picked it up and went even faster than we had just played. Reiner turned around and just laughed at us. He, after all, had been in town for some six days."

Dick's concern was as much generated for his colleagues in the horn section as for himself. He not only had the respect of the section but in turn respected them. More than once he protected his section from unwarranted abuse.

In New Orleans we were playing a Verdi Opera and the horn section encountered some intonation problems. At intermission our contractor

*made an appearance and asked Mr. Moore who the culprit was. Dick said, "You're the contractor. You tell me." and walked away. He was very protective of his section. — **Cecil Collins***

Dick's treatment of his colleagues was as much generated by his own nature as perhaps the influence of Bruno Jaenicke. Dick had great respect for the Principal horn of the New York Philharmonic. Well known for his beautiful phrasing and gorgeous sound, Jaenicke commanded the sincere respect of his colleagues and contemporaries alike. "Wherever he went he always had the greatest cooperation of everyone despite the fact he never did much outside playing until late in his career. He never pulled rank on anyone." When Jaenicke was present only a common goal and agreement to make beautiful music existed.

Beautiful music is something that Dick Moore feels is often in short supply nowadays. "The musicianship is not the goal today it seems. The goal now is to play the Siegfried Call. The general attitude seems to be that higher and louder means better. Today we're getting players who are far better instrumentally prepared, better technicians, but not musically prepared. Frankly, there was more music made back then, partly because they were better musicians even though perhaps they didn't play the instrument as well. Real music today is a rarity, in my opinion, partly because of this endless recording business which has developed such advanced tape editing techniques. There's no excuse for any error today appearing on a record so consequently you're not listening to live music reproduction."

"The complete Hansel and Gretel recording made in 1947 took two days to record. In those days you had a 12 inch side which was about four minutes. You could not stop or patch or splice to fix a thing. It was either a complete take or it was no good. So it was quite a challenge and it happened to come out quite decently."

This influence of "perfect" recordings and the stressing of technical progress over musicianship finds no sympathy with Dick. His 22 years teaching at the Manhattan School of Music helped develop an effective teaching method that for some students was difficult to accept. "It seems to me that there are certain fundamental standards that must be met right across the board, i.e. the articulations, the legati, etc. I mean taking it all apart technically right up to the musicianship. There are different methods you use with different students. But in the final analysis each student must deliver or it's unsuccessful. You as a teacher are unsuccessful and the student is unsuccessful. As soon as possible I try to drop a student if I don't think anything can be done. Certainly I'm honest in telling him about it, whether it's changing his potential or changing his approach or attitude."

I must say that Dick was one helluva teacher and was most demanding. He was not carried away with this or that passing fancy. He gave the student the whole picture, basics on through. He expected from his students the same demands of self-discipline that he made on himself.

*I must say his students rarely ever made poor showings at their exams. Mr. Moore was thought to be rough on students at auditions and exams and he was because he meant to be. Students from other teachers were often taken to task for not performing as he expected. He commanded considerable respect. I found in the ensembles and chamber groups that his students were the best prepared and had a good attitude. Mr. Moore pondered considerably about certain students being in school, feeling full well that they really had little to look forward to in a tough competitive world. He was certainly honest about this and I'm sure his comments were a shock to many at the time. — **Cecil Collins,** Brass Dept. Head at Manhattan School of Music & Met colleague*

"I think one of the troubles with an awful lot of teaching and students is that the teacher's business actually should start with the student's realization that one needs sufficient understanding of all the parts in relation to what you are trying to play. This has everything to do with the relationship between the piano, mezzo-piano, and other dynamics. No dynamic means anything unless you relate it to

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something. If you don't understand what the rest of the orchestra or ensemble is doing with or against your dynamic, how can you do it? Without this, how can you have any sense of balance or understanding? A great example of musicianship was the pleasurable opportunity I had in working with Gunther Schuller for almost a decade at the Met. I was lucky to have such a sensitive musician who knew the scores that completely as a colleague."

Horn players worldwide have benefitted greatly from Dick Moore's philosophy and experience. In addition to his method and warmup books which are published by Mel Bay Publications, his Operatic French Horn Passages is THE standard for opera excerpts and one of the few volumes that adequately explains the excerpts. Mel Bay Publications has recently published his new orchestral excerpt book, co-edited with Eugene Ettore (former student), that takes the same care in adequately presenting the major horn excerpts. "In this new book I have made considerably more detailed information available than was used in the Operatic book; such as more detailed information pointing out hidden traps, awkward transpositions, difficult rhythms, and suggested fingerings. Supplied are traditional variations in dynamics and tempi, changes that differ in the original printed part, and other section parts if vital to understanding the passage."

Moore learned his musicianship the hard way. "I studied very carefully the singers going back to Claudio Muzio and the older singers that you hear before tape. Jussi Bjoerling, both as a singer on stage and records was a big influence. I'd study how singers phrased things, especially in opera, since I often played the same phrase with them before, during, or after they sang it. I listened to many instrumentalists. One of my great memories from the Pittsburgh experience was a series of recitals that Schnabel played. A younger player of today should listen to all mediums of performance. I think it's important. A great amount of this stuff has been lost by virtue of spliced tape recording but if you go back and listen to any of the old singers you'll find the phrasing quite interesting. I also can't recommend enough live music listening and as much studying as possible."

Moore is justifiably proud of his accomplishments and years at the Met. Besides the Hansel and Gretel recording, the Cosi Fan Tutti with Stiedry is high on his list of accomplishments. "Another recording worth mentioning is the final scene of Salome with Welitch and Reiner. The horn has to scream up to a high f (concert) and come wandering down. It should have presence on the recording. I'll never forget the following exchange because no one got away with telling Reiner anything although I tried for years! In this recording session he was going over this difficult passage repeatedly. I went up to him at intermission and told him that if he wanted the high f on the horn in that spot he'd better get a take before it's gone because I only have so many high f's left. 'Is that so,' Reiner replied. 'Yes, just like Mr. Melchior. If I crack it you won't be able to use it because I'll splatter it all over the studio.', I said. 'Is that so,' Reiner said. 'Yes, Melchior has a limit too,' I said. 'Yes, I know that.', Reiner replied. And we went back after that intermission and got it. I felt much better. But that recording, I must confess, I'm proud of as well as the Humperdinck."

Whether lasting through a Salome, pounding out a Long Call, backing up NBC script shows, or playing in Xavier Cugat's orchestra, Dick Moore has served his Art well. Few hornists have survived such rigors as long and as competently. Loyal to his colleagues and dedicated to his students, Dick Moore has demanded much of himself in maintaining the highest standards of teaching and performance. The respect he is given in return for his professionalism and integrity is indeed genuine. We are all indeed indebted to Dick Moore for representing our craft over the years so beautifully and for being such a gentleman in the process.

The following letter was written by Dick Moore's close friend and former colleague, Gunther Schuller. It is appropriate to finish this tribute with his warm thoughts and recollections.

As I think back over the years to those days at the Met, when I worked with Dick Moore, certain memories remain clearly etched in my mind. These recollections are

in some ways rather complex and perhaps even contradictory, for Dick is, as a man and a musician, a complex character. (I guess we all are!) But what I admired most about Dick, amongst his many outstanding attributes, was his personal and musical integrity. He was a fierce defender of high artistic standards and taste; and anyone who offended and subverted such standards, no matter how famous, be it a conductor, an orchestra musician or a singer, would quickly feel the sting of his criticism and wrath.

But Dick was as uncompromising with himself as he was with others. He was a strict disciplinarian when it came to the meaning of a "professional musician." In this regard he was definitely 'of the old school,' trained by Franzl and conditioned early by the rigorous disciplines by which musicians had to live in those days (the 30's through the 50's). Dick knew what was good playing, good conducting, good singing; and anything less than that could easily kindle his rather short temperamental fuse.

Dick was also almost brutally honest about separating personal integrity from artistic talent; the two not necessarily going hand in hand. And woe to those who showed neither talent nor integrity! But again, the point is that he applied the same rigorous standards to himself and his work.

Dick was in the "heroic" lineage of horn players. I first heard him when I was 14 in 1940 in all the Mahler symphonies, presented by the Radio City Music Hall orchestra conducted by Erno Rapee in the first full Mahler cycle performed in this country. Dick had a big, strong, healthy tone supported by a very direct outgoing, uncomplicated kind of musicianship. In many ways he and I complemented each other beautifully, because I tended to be more the lyric, gentle, ensemble-type of player, although I was not averse to or incapable of turning the occasional when-needed heroic phrase in Rosenkavalier or Gotterdammerung. Nor was Dick insensitive to refined "romantic" playing. We often divided the opera repertory to reflect our different styles and temperaments. In that regard we made a rather terrific team, I thought, and I feel honored to have shared the principal horn chair at the Met with him.

For conductors Dick was a formidable presence to countenance. He could bristle with contempt and sarcasm and even overt opposition, and woe to any conductor who didn't know his craft and expected "us musicians" to pull him through an opera. On the other hand, I recall many moments when I saw Dick deeply moved and touched by a Bjoerling, a Sayao, or a Melchior—singers of a quality and calibre which today's Metgoers cannot even begin to imagine, let alone hear. And his love for Claudio Muzio's singing was simply unbounded.

Dick's personal relationships with other musicians were based on the same scrupulous tenets of integrity and pride as his musical tastes. Under a rather stern and guarded exterior, there beat a warm heart, but one that not many people got to see. Friendship with Dick was always hard-won. But once achieved, it was unassailable. His loyalty to friends was as deep as his disdain for those characterless musicians (which one finds in practically every orchestra) who had to make up for their relative lack of talent by other "non-musical" means.

Dick could be abrupt and hard and at other times generous to a fault. I recall with great warmth his helping me as a young 20-year old horn player, in my second year at the Met (still playing mostly third horn), to pull through a disastrous period when George Szell began to 'ride' me unmercifully, almost bringing me to a nervous breakdown. Dick gave me some superb advice not only in the way of moral support but also in some technical matters (including the virtually flawless warmup exercises which I later incorporated in my book **Horn Technique***). Somehow I weathered the Szell storm, but I'm not at all sure I could have made it without Dick's help.*

On the other hand, he could bristle at too much affection (which by nature he tended to mistrust). I remember once, in a moment of genuine friendliness, I patted him on his slightly balding head (I was standing, he, the taller of us, was sitting). He wheeled around and almost knocked me to the floor in anger. If looks could have killed, I would have died that instant.

I hold Dick Moore in great affection to this day. Although we did not always see eye to eye (what colleagues always do?), we stood for the same principles, expressing ourselves via different temperaments. Dick has had his share of personal grief and hard times, but he is and was a survivor, who never let his personal problems affect the integrity of his music making.

I am happy that the Met chose to retain his services for lo these many years and that now, after nearly four and a half decades, he can retire in comparative leisure and dignity.

Gunther Schuller

Moore Discography (Principal horn only)

Bizet *Carmen* (Selections) Stevens, Conner, Jobin, Weede
Sebastian — Met. Op. [F]
Odys. Y-32101 (m)

Donizetti *Lucia di Lammermoor* Pons, Tucker, Votipka, Hayward
Cleva — Met. Op. Orch. (1/20 & 1/26 & 2/1, 1954)
Odys. Y2-32361

Gounod *Faust* Steber, Conley, Siepi, Votipka
Cleva — Met. Op. Orch. (May 1951)
Odys. Y3 32103 (m)

Humperdinck *Hansel & Gretel* Connor, Stevens, Votipka, Brownlee
Rudolf — Met. Op. Orch. & Cho. [E]
2-Odys. Y2-32546 (m)

Mascagni *Cavalleria Rusticana* Harshaw, Tucker, Guarrera
Cleva — Met. Op. Orch. & Cho. [1]
3-Odys. Y3-33122 (m)

Mozart *Cosi Fan Tutte* Steber, Thebom, Peters, Tucker, Guarrera, Alvary
Stiedry — Met. Op. [E]
3-Odys. Y-3-32670 (m)

Rossini *Barber of Seville* Peters, Merrill, Corena, Valaletti, Tozzi
Leindsdorf Met. Op. Orch. & Cho. [1]
4-RCA LSC-6143

Strauss, J. *Die Fledermaus* Welitsch, Pons, Lipton, Tucker, Kullman, Brownlee
Ormandy — Met. Op. [E]
2-Odys. Y2-32666 (m)

Strauss, R. *Salome* Final Scene Welitsch
Reiner — Met. Op.
Odys. 32160078

Verdi *Il Trovatore*
Rudolf — Met. Op.

Also: Cugat, Sinatra, Como

A LITTLE ON HORN DESIGN

by Richard Merewether

*[Prompted by the response by Herr Erhard Seyfried to my article 'THE VIENNA HORN—and some Thoughts on its Past Fifty Years' (**Horn Call**, Oct. '84, vol. XV No. 1)]*

I was most interested to learn last month in Baltimore, from my respected I.H.S. colleague Dr. Siegfried Schwarzl, that Herr Seyfried intended to contact me, and am further gratified that this has been in the matter of the above article. There is no doubt that our interests are one in the pursuit of style in playing, and the furtherance of instruments to convey it.

It would be convenient to number the paragraphs as they appear in Herr Seyfried's paper, and list my further comments accordingly.

Firstly, paragraph 2: I also have for some 43 years 'concerned my self with the problem of horn-construction,' and (for the past 32 of these) been engaged in specific designs for actual realization in metal, at first for my own use but then quite soon for increasingly wider appreciation. Thus I see Herr Seyfried and his colleagues as fellow-spirits and look forward to much further interchange amongst us. I feel particularly at one with them in the matter of the Vienna Horn and its tone, of which Herr Seyfried proclaims that all to be 'stipulants'—I like the sound of that; count me in too...I also 'desire to further this tone-concept in the production of new instruments,' and hold opinions about that which will appear in later paragraphs. I must at the outset state my view that the Vienna Horn, in all the differing taper-profiles (good and bad) which are to be observed, does not differ greatly from a multitude of XIXth-century Bohemian-Austro-German-type F-horns of similar tube-calibre — EXCEPT in its persistence with the restricting 'Pumpen-valves'; the temptation to regard it as being fundamentally different somehow from any other type of horn is not reasonable and should be resisted, for that is not borne-out in physical investigation. There is still in Britain an element of *amour propre*, even parochialism in such matters (though not as painfully observable as in former years) which is perhaps inevitable at our Western fringe of a culture centuries old. For myself (who love Vienna's ambience after two widely-separated sojourns only) its most arresting excitement is in lying at the very Eastern extreme, and in having been so much more involved historically in that culture. If a little of that same parochialism should exist there, then let it be recognized as a small price for perpetuating (to my mind) the world's greatest-sounding orchestra — in limiting distracting pitch-vibrato and admitting it only in the flute and, with restraint, in the oboe. (If James Agate can maintain that 'jazz is the syphilis of music' and get away with it, then let me now throw in that vibrato is its AIDS — terminal for harmonic ensemble.)

I fully sympathize with the poetic and metaphysical concepts which enthuse Herr Seyfried, Herr Gabler and many others, in their mission to plumb and expound the mysteries of a playing-style which fills the mind and is enjoyed so strongly, because I was myself for many decades (from the age of 18) busily engaged in playing—a pursuit which I was forced to discontinue suddenly and permanently after surgery. However I have since learned that in the designing and building of instruments these terminologies and habits of mind must be kept strictly separate, and reserved only for musical concerns; in attendance at the bench, and in specifying as carefully as possible what is to be made, one must deal only in precise tube-diameters and lengths, with graph-paper and the vernier-scale. Next should come physical grace as far as possible for shape in the instrument, with regard for ease of accurate manufacture. With this achieved, it is then the players who must bring an artistic inspiration to it, with Herr Gabler's 'perception of looking at the world,' and any other means by which they can kindle their fire. Many craftsmen are uncommunicative about what they know (or do not know), and sometimes allow musicians and acousticians to romance on with information which has no factual basis in real instruments.

Paragraph 3 seems to present a difficulty, and in fact misconstrues my actual views most markedly. Perhaps it was not clearly enough stated in my piece that it is only the initial centimetre of two of the old Viennese crooks which have been 'punched-out' to receive the earlier wide-shanked mouthpieces, and that this has been known to deceive observers as to the overall narrowness in the body of the horn. Of course I am well aware that this feature has no bearing on the instrument's formative dimensions, and only mentioned the matter to draw attention to a generally small tube-diameter for almost two-thirds of a Vienna Horn's length.

Herr Seyfried states that '*relatively* seen the Vienna Horn bore begins *wide* and remains relatively *narrow*.' But relatively to what..? True, its bore-expansion in the crook is not so greatly attenuated as that found in many early French instruments—and thank Heaven for that: such a slender leading-taper could never serve the Vienna Horn's more generous swelling outward to the bell-throat. Nevertheless the crook is not over-wide but does, quite properly, attain its full 11mm calibre quite quickly—and that also is good. The 11mm cylindrical bore of theVienna Horn's entire middle-portion is only narrow by comparison with the average 12mm of today's instruments—that increase having been adopted (in the last 100 years or so) as most advantageous for Bb-horns while not necessarily impairing an F-horn. It is difficult to find support for Herr Seyfried's assertion that 'the conical graduation of the Vienna Horn is considerably more *eve* than that of most standard horn models'; one cannot help wondering which of the latter can have been surveyed, and (even more) which Vienna Horns...whose bell-taper in particular may be observed to range no less freely than any others between the reasonable and the bizarre, being especially liable to distortion where it adjoins the (cylindrical) main tuning-slide in a hairpin-bend. This part of outward-flaring occupies only about 37% of the total length—common (and beneficial) for any F-horn.

It is ambiguous to state that my view 'accredits the Vienna Horn's tone far more to the conical shape of the entire horn than to the "Pumpen valves",' which would imply that I imagine a great part of its length to be tapered; this is not the case, neither have I ever thought such a shape suitable for any instrument which must produce such a wide range (and so many notes of its 'series') as are required of a horn in F. I do however attribute the Vienna Horn's characteristics to its bore remaining so small for so long, and then burgeoning out ultimately in a relatively wide bell-taper.

[Incidentally, I think that the word 'conical' can be most misleading, and try to use the word 'tapered' more. Acousticians tell us that (as in a horn) the resonance-series of a straight-sided, funnel-like cone is also complete, like that of a cylindrical tube open at both ends, and they may well be right—I do not know how to go about determining that. What I do know is that this is not relevant to any type of horn we play—although I do not doubt that the same theory accounts for both phenomena. Such a cone is not of musical use if one is to elicit more than one or two notes from it, and I have never encountered any attempt to make a brass instrument so. Nevertheless the myth persists with players (presumably built on some acoustical notion) that the horn is based upon a complete 'cone' ideally and should depart from it as little as possible; I am convinced that this is a delusion and a figment of fancy. It is easy to demonstrate that a horn (like any other brass instrument) is much better conceived as a long cylindrical tube (whether of 11mm or 12mm diameter) with a mouthpiece and lips stopping one end, and (for an F-horn) with the final third (or a little more) of its length increasingly 'trumpeted-out' to end in a bell. As a refinement of playing-response, the blown end may be usefully drawn-down in diameter to a 'throat' in the mouthpiece, forming what we term the 'leading-taper.' French *trompes-de-chasse* have been made with an approximation of taper throughout, often rather crudely executed, but are not comfortable to play in their extremes of range—nor often, indeed, in the middle either...The leader-taper must certainly not occupy too much tube-length, in which case the high notes become difficult by comparison with the middle ones, and too short a taper here will render the latter dull


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and stuffy in quality while favouring the high register: the answer lies in moderation. At the further end, should the bell-taper start too soon, low notes will rise in pitch disturbingly in relation to high ones, resulting in poor agreement in intonation over the horn's range. For the above reasons, no horn will be the better for utilizing all available length in either leader or bell-taper, but should have a generous allocation of cylindrical tube separating these; there is good theory to support this, but now is not the occasion nor these the pages for it...]

Paragraph 4 fairly recounts what we all most enjoy in listening to the Vienna Horn, but I think Herr Seyfried underestimates the contribution of the player and assigns too much to the instrument. In the hands of a less-than-good performer, it may be (to be candid) worse than terrible; I feel that 'the increased tone-modulation possibilities' mentioned exist in the capacity and mode of production of those who blow it—and that it is a tribute to them that the result can be so fine. Similarly, 'the ability to "develop" more tone in Forte and Fortissimo' is no more nor less than a skill in harnessing the disposition of the narrow tubing to give a rasping sound at high volume, and transfigure it into controlled, exciting, penetrating brilliance of sound (called in French *cuivré*)—a feat by no means easy for everybody. A player who can do that well with a Vienna Horn can gain the same effect with any horn not too wide in bore.

Paragraph 5 touches on mouthpieces. Besides being obviously classifiable into 'good' and 'bad,' these are less summarily to be judged as more or less suitable for different purposes and (particularly) for one or other type of instrument. There will always be individuals who are able to play splendidly on a given instrument with a mouthpiece which most people would deem unsuitable for it, but in general it is found that narrow, XIXth-century-type horns perform well with the deep-coned, wide-throated kind associated with the earlier French instruments and also the Vienna Horn; wider-calibre instruments can do with not so deep a cone, and a more pronounced throat leading to an outwardly-expanding 'backbore' which in fact forms the start of the mouthpipe-taper. Herr Seyfried's conception of the mouthpiece's cone being 'in essence only a conical extension of the lead-pipe' and hence 'intimately connected with the "inner-life" of the horn' is imprecise and does not reveal much in useful argument. Only the backbore (minimal in the older funnel-shaped mouthpieces, somewhat longer in later ones) can be said to be such an extension of the leader-taper; the cup-part of both is *opposed* in form to the subsequent expansion, and the exact placement of the intervening narrow (whether nearer or further from the junction of mouthpiece and instrument is immaterial. Some 'resistance' in blowing response is always desirable: in a small-bore horn this is provided by the body of the instrument and hence need not exist in the mouthpiece; in wider-bored horns it should do so. The effect of deep, almost throatless mouthpieces used with large-bore horns is observable in one or two transatlantic schools of playing, and Herr Seyfried notes what he terms 'unsatisfactory results' when combining 'the Vienna Horn with a shallow-cup, narrow-bore mouthpiece.' One must reiterate that there may well be exceptions in both these cases, but the generalization is of use...I myself believe that, given time, the great Dennis Brain might have advantageously given up his 'funnel' mouthpiece for one more suited to his change of horn.

It is interesting to observe how different designs of mouthpiece have come into being, and I have myself been able over more than 40 years to do so with more than one proprietary make. It is not unfair to say that, in the main, constructors of instruments are liable to know very little about mouthpieces, and feel themselves at a loss when called upon to advise on them. When the decision is taken to issue a range of mouthpieces, a player is usually consulted as to desirable features, and prototypes are prepared and put to the test; when it is contemplated to go into production, the 'in-house' craftsmen concerned in instrument-building are not involved, but the work is more suitably contracted-out to a specialist firm (who may in fact be doing all such work for an entire country)—and there is everything to be said for such an arrangement. In a firm of long standing, over many decades new players rise to

eminence and new models of mouthpiece appear according to the successive ideas of each, to be given a new type-number and appear alongside the older ones; personnel within the music-houses themselves change over the years, and sales-people become unaware why some particular design was pursued. Hence the promotional material about such accessories — and even (dare one say it?) sometimes on horns themselves — might after a while be composed by someone with little experience of them.

Herr Seyfried cites the firm of Alexander by name, and I do not think that I betray any confidence, professional, commercial or personal — this last I value greatly — when I refer to my own long association there. I used my first mouthpiece bearing their name 40 years ago, and struggled rather with the very small hole at its throat; some half-dozen years later I visited Mainz to take delivery of my long-awaited new horn (the first of several) and became acquainted with Philipp Alexander and his schoolboy-son Anton. The former told me that this tiny aperture was by way of a pilot-hole, to be widened by the user according to his wish; he could scarcely believe me when I informed him that players abroad were conscientiously attempting to use the pieces as they came. Today's mouthpieces — e.g. 5 and 8, to name two — are still made so, but subsequent additions to the range come already bored to a reasonable size. None of this matters so long as players know that they are expected to hold opinions and use their judgment — but I have never seen anything about that in written recommendations. Incidentally, some of the range — 4, 7 and 10 — were formed with an extremely shallow cup more appropriate for a cornet or Flügelhorn, for the express use — perhaps with a descant-horn — by a generation of players not conversant with the high Baroque register, with the idea of assisting them in this. How one would hate to hear such a mouthpiece in use with a Vienna Horn — though surely little more with that, than for general playing with a regular horn. Thus it is an over-simplification to imagine that a company's name-stamp on a mouthpiece 'guarantees correct air-stream-resistance and intonation for its instruments': life should be so easy..! I stand by the dictum that 'people continue to use whatever best suits them'—in which Herr Seyfried concurs.)

I am saddened that in paragraph 7 he should come down so hard on the Cižek horns, not merely because of the deplorable top-G (which of course is not to be tolerated), but specifically for their 'unusually wide bell-taper' — the very feature which (once the spectre of the recalcitrant G had been laid to rest) drew one of our century's greatest exponents of the Vienna Horn to this particular instrument, in alone offering such a bell. Both must be allowed their opinions, and that is why I indulged the wish for two Vienna Horn prototypes (one of wider bell-taper, one smaller) to be brought from London to the 1983 Horn Symposium. Herr Seyfried is somewhat dismissive of the 'intervention' with my old Cižek which 'may well have had a useful result in a single case'; I am sorry that he seems unable to see this for the purposive, remedial operation (of predictable outcome) which I can assure the reader it was — and it would be repeatable, if that were my business (but a horn belonging to me is an exception...). What goes on inside instruments is there for all to discern who will think it through as I try to do, and I do not mind recounting the moves in this instance: perceiving that by far the likeliest cause of disturbance here was the severe distortion to the windway inherent in the valve-section, we shifted this along the instrument's course (comparatively simple with the usual 'wrap' of a Vienna Horn) by removing some 5" (nearly 13 cm) from the tuning-slide unit and inserting it before the valves — this length being reckoned as appropriate in this case for shooting trouble in the G without unduly upsetting much else. Herr Seyfried rightly observes that I do not consider here that any ' "horn marvel" has yet been created' — indeed, I do not view that corrective exercise as creative; making such a horn in full from the start would be quite a different matter — especially with a free rein to depart a little (at the back only) from strict adherence to the traditional 'wrap' — and for that I think one could forecast something of a 'horn marvel': if only my craftsmen-colleagues could be spared from their over-full schedule of production more vital for our firm...

Paragraph 9 deals with double horns in which the aim has been to embody characteristics of the Vienna F-horn. I have had the opportunity of seeing and trying at least two of these (one by Engel, as mentioned), and wish genuinely that I could be convinced that they are worth pursuing. No matter how well and faithfully made, I find in the examples yet encountered only extremely dull and tight-blowing double horns, inferior to good, regular 'medium' instruments of this type. The Bb side is very 'stuffy' to play — for the same reason that German makers abandoned 11mm-tubing for such horns nearly a century ago — and the F-horn seemingly has, for me, nothing of a real Vienna Horn's attractions (..."inner life?"). I wonder what is a 'typical Viennese bell' and exactly how 'the conical shape of the whole horn was carefully figured,' and am occasionally tempted irreverently to think there may be some masochistic element in maintaining that the 'Viennese conception of sound' exists only in horns unnecessarily difficult to play, or even that a certain *Schadenfreude* is taken from the discomfiture of struggling colleagues!

The question of rotary-valves for the Vienna Horn (paragraphs 9 and 10) is a most interesting one. I have seen two or three such instruments from earlier in the century — at least one of them a *Genossenschaft* horn — and there is little doubt that those with Pumpen have a different 'feel' in playing because of a clumsier action if for no other easily discernible reason. Yet the significance the Viennese attach for their legato slurs to those (in every other way unsatisfactory) Pumpen-valves is not to be denied, and the sole reason is (I repeat) because of the acoustic chaos they introduce to the bore and their poor fit to the cylinders after wearing-in — no matter how meticulous they may (or may not) have been when newly made. Rotary-valves, especially nowadays, are capable of being made and remaining in far greater precision of fit given good end-bearings, since the rotor-surface does not rely on its film of oily, dirty water to keep it from abrading the cylinder (as a piston does) as well as to furnish the necessary airtight seal. It happens that only a month prior to writing these words I had been in Sweden with that fine player (and good friend) Ib Lanzky-Otto, where we were discussing a phenomenon to be observed in some rotary-valves and not others — which caused him some perplexity since it concerned componenets from the same Bavarian maker. In playing utterly *sotto voce* a merely whispered mid-range note (written about the lower lines of the treble staff between E and G), far more quietly than performance would normally require, and then moving to an adjacent note with a very slow valve-movement (also not the wisest procedure in public recital) he himself and a very closely-placed listener could just detect a slight 'pop' faintly amplified by the bell, which he considered could be a distraction (particularly if you were waiting for it) in pianissimo legato-playing. He had one instrument in which this was much less noticeable than in others being tried, and I would say positively that the effect would be most unlikely with Pumpen-valves; perhaps it is this which constitutes their appeal. Its cause lies in the transit of the valve-passage as it moves across the stationary port-holes in the cylinder at entry and exit points; each opening aperture (depending upon the closeness of fit and the keen knife-edges of the components) will draw across with it a membrane-like film of the above-mentioned oily, dirty water which completes the valve-seal — and this must ultimately burst like a tiny balloon as the gap widens and the windway assumes its new course. I consider that an aim should be to preserve the closest fit possible between casing and moving part, but to inhibit formation of the 'bubble' (or at least curtail its life-expectancy with the earliest possible rupture!) by chamfering-off the ultimate razor-edges about the equatorial points of both passage and port-hole. This (as for other sharp features which might cause unwanted distrubance) is customary procedure in the Paxman valve-shop (as also with many flute-makers, at the junction of 'saddles' with the inside bore) with — one hopes — at least some of the result intended. Another maker present at our discussion confided to me that his assemblers were expressly forbidden any such processing; his valves are not of 'in-house' production. The high-class pistons found on American trumpets present this tiny explosion, but that instrument is not usually put to the above gruelling test and

it is irrelevant — especially as in those a partially-occluding 'bridge' also passes across the entry-port. I have never seen twin-piston Pumpen-valves with that degree of airtight seal, and cannot help wondering if they would thus lose their sole virtue, their 'widow's mite' of appeal in use which has been the reason for their survival.

One learns from Herr Seyfried's paper that this year has brought a new comprehensive study of the Vienna Horn by Hermann Probst; this I have not seen, and it is my plan to do so as soon as possible.

Can a couple of extra letters justify an Australian addressing a uniquely Austrian concern such as their treasured Vienna Horn? When Uhlmann was devising it, my great-great-grandfather and his family (ambitious worthies all with seats in Wiltshire) were pursuing their respected professions in London's city and court circles and could never have heard of such a thing. One Mary (sister of the Very Rev. John M., D.D., F.R.S., Private Chaplain to Queen Adelaide, later Dean of Hereford and a noted archaeologist), a sort of great-great-grand-aunt I suppose, was woo'd and won by her brother's cathedral-organist, composer Samuel Sebastian Wesley — a union viewed at first askance by the strictly Anglican family, since there was clearly also Methodism in her madness; however they came around to it, even with some grace...Perhaps that couple might (just) have had an idea what a horn was; would this be a mitigating circumstance, and provide a slender pretext for my interest? In any case, I hope too much disrespect will not be read into this draught of antipodal hot-air down the *Kärntnerstrasse,* filtering left past McDonald's into the *terrae sanctae* of the Konservatorium, and also further on right into the hallowed halls of the *Staatsoper* — for an outraged administration in Canaberra has, owing to my 'wilful act' in embracing Europe all those years ago, just announced that I have forfeited the citizenship of my birth. Thus (like it or not) the Northern hemisphere has me now; for my part, I like it — even as I like the Vienna Horn...

Will Herr Seyfried and his companions accept me also as 'colleague and sparring-partner?' I trust so, and look forward to it.

Douglas HILL HORN Workshop

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ENSEMBLE ETIQUETTE

By Nancy Cochran Block

There are so many things to learn when one decides to play the horn. As students, we all work hard to try to master them, and as teachers we do our best to impart everything we have learned to our students. Lessons are filled with attention to high range, low range, breathing, tonguing, intonation, tone, transposition—the list could go on and on. One aspect of horn playing is seldom discussed in horn lessons, and yet it can prove to be a crucial element in the professional success of every player. That aspect of horn playing is ensemble etiquette, or how one interacts smoothly with his musical colleagues. There are certain "unwritten rules" that most players come to know through experience, and players who don't follow the "rules" may find themselves being invited to join increasingly fewer ensembles. The sad result I have seen personally is that some truly outstanding young horn players who were destined for major careers never realized their potential, some even giving up and entering another field, always feeling bitter at their lack of success. It was not that these players were not "good enough," but rather that they alienated their colleagues by unprofessional behavior. The further tragedy is that they were probably unaware of the negative impression they were making until it was too late.

As with all etiquette, ensemble etiquette is based on consideration and common sense. The way one interacts productively differs to some extent with the nature of the ensemble, but certain rules apply to ensembles of all sizes and types. These include:

1. *Always come to rehearsal with your music prepared. If you do not know your part, you are not ready to rehearse. A rehearsal set up to read new music is an obvious exception.*
2. *Always arrive early enough so that you are warmed up and ready to play at the starting time of the rehearsal. Someone who walks in at 2:00 o'clock for a 2:00 o'clock rehearsal can be a major source of irritation for those players who were considerate enough to have come earlier, warmed-up, tuned, etc.*
3. *Always bring a pencil to rehearsals. No player can remember everything that is discussed, and time will be wasted at the next rehearsal repeating things for the player who did not mark his part.*
4. *Never miss rehearsals (or concerts!) except for very extreme emergencies. A player who is ill frequently will be avoided because he will be considered undependable.*
5. *Once you have accepted an obligation to play a concert with the necessary rehearsals, it is not wise to cancel that commitment, even if an opportunity to do something more important or more rewarding is offered to you. Would you be anxious to play in a group where people honored their commitment only if nothing better came along?*
6. *Think twice about criticizing your colleagues to others by revealing the mistakes they may have made in rehearsals or concerts. Music making is a very intimate time of sharing and the players must be able to trust one another in order to achieve the best results. By knocking down one member of the group, you are tarnishing the reputation of the entire ensemble.*

Certain guidelines apply especially to small chamber ensembles—that is, groups without a conductor such as brass quintets and wind quintets.

1. *The success of a fine chamber group depends on the good ideas of all the members but each member must strike a delicate balance between saying and suggesting too little or too much. No one member will have his ideas agreed with or followed all of the time. The collective judgement must prevail, and the player whose idea has been rejected*

must not feel rejected himself. This can become a very destructive tension in the group.

2. *When suggesting a change to another player, try to convey the respect you probably feel along with the suggestion or criticism you are making. For example,*

   We seem to be not too well in tune at F. I may be high, or maybe you are low. Can we check it?

   rather than

   You are flat. Can you bring the pitch up?

   or

   I seem to hear this movement much slower and more expansive. Could we try it once just to see how that feels to the rest of you?

   rather than

   We are playing this piece much too fast. It should go slower. The recording by the Wooden Winds takes it slower so we should do the same.

The longer a group plays together, the freer the communication can usually become. This is especially true if the members respect each other and they are each secure in their self image and rapport with the group. With some musical colleagues, I can be very blunt and accept blunt criticism. With others, I need to be more careful, more diplomatic. We all must try to be sensitive to the degree of frankness that will be welcomed by others.

Other behavior guidelines apply more to large ensembles such as orchestras and bands.

1. *Always try to match the style and intonation of the principal player. It is not appropriate to make suggestions or corrections to the principal player unless you are very close and are sure that your comments will be welcomed. Better to be silent than sorry. This also applies to other members of the section. The principal player is usually the only one to suggest things to the section, and this should not happen too often if the section players are listening and matching his style.*
2. *Before or after rehearsals do not play passages from horn parts other than the one you are playing yourself. No first horn will want to have you around if you play flawlessly the solo that is giving him problems. Practicing the other parts at home will help you to grow, but don't alienate your colleagues by doing it in public.*
3. *When someone in the section or sitting near you has a solo, don't make any sudden movements which might startle or distract the player. Even emptying your horn can be done slowly if it is absolutely necessary to do it at the time.*
4. *Don't stare at a player, especially when they are playing. Rehearsals are not the time to examine your neighbor's embouchure.*
5. *Give a small hand or finger acknowledgement of all rehearsal letters or numbers or double bars. This allows all the players in the section to double check that they have the correct count. If you are unsure of the count, don't make a motion, but wait to see the one from the other players. With four or five players counting carefully, no section should ever get lost. The motions should be small enough that they are not seen by an audience.*
6. *If you have a question about your part and you are not the principal player, direct your question to the principal, not to the conductor.*
7. *If someone in the section makes a mistake, do not immediately look at the culprit. In a performance, do not let your manner indicate that a mistake has been made, either by a colleague or by yourself. It serves*

no purpose to call attention to an error the audience may not have noticed.

Finally, there are customs of behavior that apply to the ensemble player's relationship to the conductor.

1. *Always speak to the conductor in a respectful way, whether or not you think that respect is deserved. You must at least respect his position and alienating the conductor is never in a player's best interest. Most conductors are more relaxed when approached privately rather than in the midst of a rehearsal. I have even asked conductors if it would be possible to move a passage a bit more and found them anxious to help when my request conveyed respect and a desire to play my best.*

   Many horn players seem to view the conductor as "the enemy." This is quite natural since we are all creative musicians with individual and valid ideas, and it is easy to resent someone who tells us what to do according to his personal ideas. In solo and chamber playing there is more freedom of expression, but a player in a large ensemble must be able to adjust to the necessary dominance of the conductor or he will waste energy being frustrated. Large ensemble repertoire includes much of the greatest music ever written, so try to develop a positive relationship with your conductors and your own life will be more enjoyable.
2. *Do not take up rehearsal time by asking questions that apply only to you and/or could wait until the break or after the rehearsal.*
3. *Stop playing immediately when the conductor stops the ensemble. Continuing is rude and wastes time.*
4. *When a conductor makes a suggestion to you or your section, acknowledge that you understand by a nod of the head or some facial response (preferably not a grimace).*
5. *If a conductor usually cues your entrances, look up to acknowledge that cue. Many conductors seem to enjoy eye contact from their players.*
6. *If you ever play a concerto with an orchestra or band, be sure to address all your comments to the conductor, never directly to the ensemble. If you think the brass are too loud, quietly ask the conductor if the brass sounded a bit loud to him, but don't talk to the brass section yourself. Never say anything that sounds critical of the conductor to the conductor in front of his ensemble. If you do so, you may never play with that conductor again.*

These "rules" may seem obvious or perhaps even petty, but they are all too frequently ignored and following them can help groups to function more smoothly and allow the music itself to become the major issue. If our energies are not diverted by difficulties in working together, we can bring full attention to the joy of creative music making.

NOTES FROM LONDON

By John Pigneguy

Recent horn activities in London have been several, varied and interesting, with the most notable being a splendid performance of the Schumann *Concertstück* at a Promenade Concert at the Royal Albert Hall on August 28. The Michael Thompson Horn Quartet were the soloists (Michael Thompson, Richard Watkins, John Pigneguy, Anthony Halstead—3 Paxmen and 1 Conn) with the Royal Liverpool Philharmonic Orchestra on a sticky summer's evening to a capacity RAH (6,000 people—mostly horn players!) with, we gather, a few million listening on the radio—all the Proms are broadcast live, which does concentrate the mind wonderfully! The reception we received was phenomenal, amply reflecting the playing, with the press equally effusive; e.g., The Financial Times, "...The concert was enlivened, after the interval, by a speedy exhibition of Schuman's Op. 86 *Konzertstück* for solo horn quartet and orchestra. The difficulty of the solo parts explains its infrequent performances, but here the horn players—Michael Thompson, Richard Watkins, John Pigneguy and Anthony Halstead—were intrepid and almost mishap-free. They made a sophisticated sound, smoothly blended and individually dashing; the quick outer movements were so quick as to display their prowess better than Schumann's amiable charms. It was nonetheless as successful an account of the piece as any I've heard."

That same week, in a rather different vein, Horns Unlimited hit the airwaves. We have a programme on Radio 2, the popular-music channel of BBC Radio, called "Friday Night is Music Night." It has been running weekly for years with a great following, and the concerts (all live or pre-recorded live) feature the best of the light and light-classical repertoire. Each week they usually have a "Featured Instrumentalist(s)" spot, which is where Horns Unlimited come in. As the person responsible for the birth of this creation, I selected the players and the music. I was fortunate with the availability and the cooperation of some of the best players in the country. The lineup of Horns Unlimited was/is as follows:

John Pigneguy (Paxman)	Michael Thompson (Paxman)
Jeff Bryant (Alexander)	Colin Horton (Reynolds)
Frank Lloyd (Paxman)	John Rook (Conn)
Anthony Randall (Boosey & Hawkes)	Anthony Halstead (Conn)

plus Steve Saunders (tuba)
and the music we treated our audience to:

Idylle und Jägerlust im Wienerwald (for 8 horns) (Rudolf Huber)
All the Things You Are (J. Kern—arranged by Gordon Langford for 5 horns and tuba)
Pizzicato Ostinato—Tschaik's 4th (4 horns, arr. Lowell Shaw)
The Arrival of the Queen of Sheba (Handel—arr. for 8 horns by Jim Lowe)
The Handel seemed to go by quite quickly and is a real show-stopper!

Then on September 11, there was a broadcast by the Nash Ensemble of London (of which I am the regular horn player) from the Bath Festival. In fact, it was a repeat of the original live broadcast from June 1984 and consisted of the Mozart Horn Quintet, the Spohr Octet and the Beethoven Septet. (Recording available on CRD label: record CRD 1054; cassette CRDC 4054.) Anthony Halstead featured heavily as 2nd horn in the Spohr and I have yet to hear anyone play that part better. Likewise, when we performed the Tippett Sonata with the Nash Ensemble at The Wigmore Hall in June '85 (Michael Thompson and Colin Horton in splendid form), Tony almost stole the show then, too, this time on 4th horn (the BBC shows admirable taste—they recorded that concert as well!)

In another change of musical style and yet again for the Beeb, the Sound of Horns will soon be recording its latest broadcast for a Radio 2 programme called "Music All the Way." The S of H consists of 3 horns, trombone, tuba and rhythm section, and was started some years ago by Jeff Bryant, with me subsequently taking over

the running of it. We have to record 10 items, each of 3 minutes' duration approximately, and what with a balance test, run-through and recording of each number, we've hardly time to empty out!

In conclusion, if any IHS members have been misguided enough to go and see "Rambo," no doubt they will have appreciated the film's one redeeming feature, the music and especially the horn playing. Jerry Goldsmith's marvellous score was recorded in January this year (1985) at the CBS Studios in London, and Jerry gave us 6 horns and the rest of the large orchestra—an exciting and exhausting week to remember.

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HAND TECHNIQUE AND THE HAND HORN

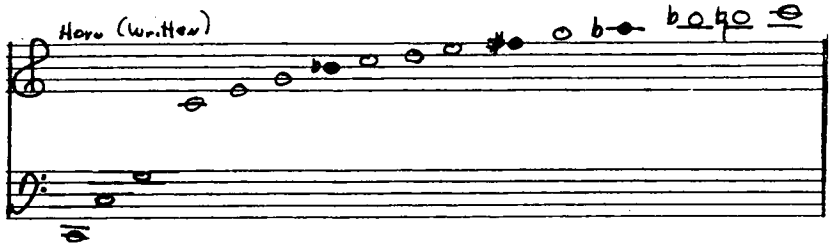
By Robert C. Walshe

Hand technique, or manipulation of the hand in the horn's bell to produce notes outside the harmonic series, was not commonly known until after the 1750's and early 1760's, the period during which the practice was codified by Anton Joseph Hampel (1710-1771) of Dresden. This technique was frequently required of the late eighteenth-century horn soloist and chamber player and it quickly became an accepted part of these hornists' technique. When hand technique was used on a valveless, or natural, horn the generic term "hand horn" applied to the instrument. Unlike the soloist, the ordinary orchestral player seldom needed hand horn technique since his parts often contained only notes which could be played without hand manipulation.

Hand technique greatly expanded the natural horn's technical possibilities and lessened the instrument's dependence on the harmonic series (see Example 1). Most of the gaps in the harmonic series were filled in by stopped notes, notes produced by partially or completely closing the horn bell with the hand (see Example 2). According to a survey of eight hand horn tutors dating from 1803 to 1911,[1] complete diatonic scales were possible in three octaves (one octave below written middle C to two octaves above middle C) rather than being limited to only the top octave of the harmonic series, as was true on the hunting horn, or cor-de-chasse. Six of these tutors also show this span as being completely chromatic.

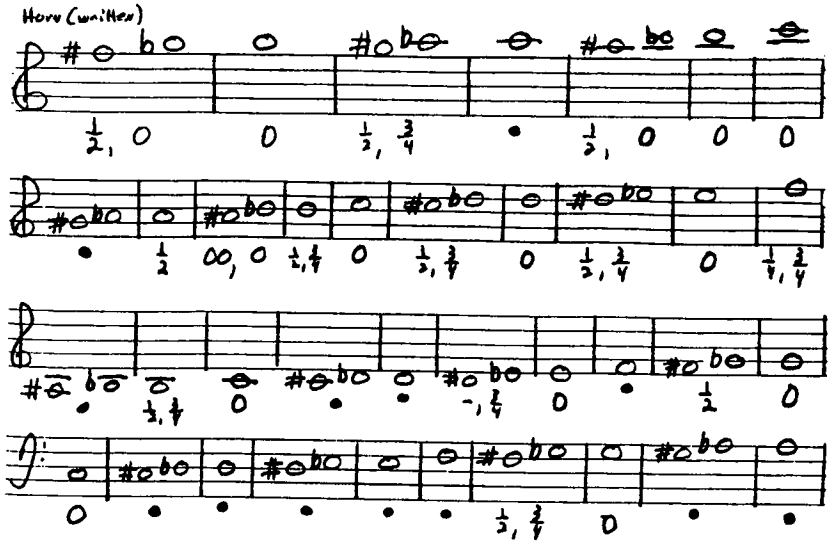
Example 1

The Harmonic Series



Example 2

Stopped notes on the Hand Horn according to Frolich (1811) and Oscar Franz (ca., 1880).[2] *Abbreviations are: "O" for regular hand position, "OO" for hand open as wide as possible, "o" for fully-stopped note, fractions to represent the degree of stopping, and a hyphen to indicate that no hand position was given.*



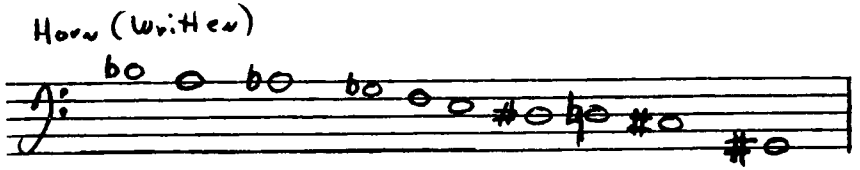
The result of such enlarged scalar and chromatic possibilities was that composers began to make frequent use of stopped notes in many solo works and some chamber compositions for the horn. For example, the three movements of Mozart's well known *Horn Concerto no. 3,* K. 447, contain approximately 125, 80, and 95 stopped pitches, respectively, or 300 notes in the entire concerto. A similar high incidence of stopped notes can be found in the horn concerti of other late eighteenth-century composers, such as Francesco Antonio Rosetti (ca. 1750-1792), who wrote over twenty horn concerti, and the famous hornist, Giovanni Punto (1748-1803), whose name appears on fourteen horn concerti.

Hand technique was generally less efficient in the lower-middle and low registers than in the upper range of the horn. As low-register stopped notes dropped farther below each open harmonic, they became less focused and were more difficult to

match with the open, or unstopped notes. In addition, because some low register notes required lowering with the embouchure in addition to being fully stopped, some pitches tended to be rather muffled in tone quality and somewhat indistinct in pitch. Such low stopped notes were used sparingly in hand horn writing. Example 3 shows these pitches as listed by Heinrich Kling in 1879.[3]

Example 3.

Commonly-Avoided Low-Register Stopped Notes

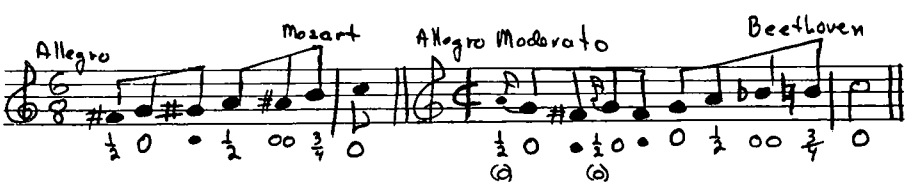


Also, second horn parts, because they were consistently in a lower register than first horn parts, were more difficult on hand horn than were first horn parts. Morley-Pegge states that, by 1843, due to the difficulty of contemporary horn parts, "it had become quite impossible to play second-horn parts effectively [on the hand horn]."[4]

Hand horn technique had other weaknesses such as the difficulty of matching timbre between open and stopped notes and the accurate playing of some high-speed figuration. The tone of stopped notes could vary markedly from open tones and the amount of variation depended primarily on the amount of hand closure and the dynamic level. Also, types of figures which require rapid alternation between stopped and open notes, such as chromatic scales, are more difficult on hand horn than on a valve horn. These can not be played on the hand horn as smoothly or with the evenness of tone quality possible on the valve horn. Example 4 shows difficult hand horn passages from Mozart's *Third Horn Concerto* and Beethoven's *Horn Sonata* along with this author's "handerings" (amounts of hand stopping) shown under each note.

Example 4

Difficult Hand Horn Figures



One of the Mozart horn concerti, the reconstructed *Concerto no. Five*—which was actually his earliest concerto—contains such difficult or uncharacteristic hand horn writing that it may have been rejected as impractical even by a great hornist such as Leutgeb.[5] Even the Brahms *Opus 40,* which the composer preferred played on waldhorn,[6] or hand horn, had sections which were better suited to the valve horn; an example would be the Trio of the second movement. Therefore, hand horn technique, although quite effective when used by an expert player performing idiomatic compositions, could also be musically disappointing in playing material not suited to its character. Careful writing was required with this unique technique to obtain satisfy-

ing musical results. Indeed, a professional performance of a well-written hand horn work did achieve such results, as numerous comments from eighteenth and nineteenth-century listeners testify.[7]

The hand horn—when artistically played—was more restricted dynamically than the hunting horn or the valve horn. The great tonal differences between the stopped and open notes on the hand horn necessitated a reduced volume in order to minimize these differences. The horn tutor of Henri Dominich (ca. 1761-1844) states that the open tones must be played with less breath (thus making them softer) to balance the stopped tones better.[8] The tutor of Jacques-Francois Gallay (1795-1864) mentions diminishing the brilliance on open notes by modifying the breath; since increasing the breath adds more brilliance, Gallay seems to imply less breath and, thus, a softer volume.[9] At least one modern writer agrees that hand horn technique did require "subdued tone."[10] The author's own ten years of hand horn playing confirm the necessity of using diminished volume on non-stopped notes for better balance between open and stopped notes. The result of this lowered volume on open notes and a similar softer dynamic level for stopped notes (due to the hand obstructing the bell) was a reduced decibel output for all the notes on the hand horn. Therefore, the hand horn exhibited a softer overall volume than did types of horns which did not use hand technique, such as the hunting horn, or the valve horn.

As composers began to frequently use hand-produced pitches, the gapped, overtone-dependent melodic character derived from the hunting horn was obscured and gradually altered. While retaining some of the heroic, outdoor flavor of the mounted hunt, the hand horn, with its hand technique and resultant expanded scalar capabilities, could now also display a more lyric, cantabile character than its predecessors. Also, hand technique brought new features to the horn: the sometimes

sharp contrast of timbre between open and stopped notes and the ability to make a slur between semitones with the hand.[11] Thus, hand technique both greatly enlarged the note complement of the natural horn as well as adding new possibilities for tonal contrast. It seems probable that, without hand technique, many important solo hand horn works (such as Mozart's four *Horn Concerti* and Beethoven's *Horn Sonata*) would never have been created as the technique to play them would not have existed. The same was true of numerous chamber compositions with soloistic hand horn parts as well as some nineteenth-century orchestral parts. Also, perhaps the virtuosi who inspired such works, such as Leutgeb or Punto, would not have felt the crude hunting horn or simple orchestral horn worth their efforts to master and might have turned their attention to other instruments. Therefore, it is to hand technique that modern hornists owe a debt of gratitude for adding stopped sounds to the horn's tonal palette, for encouraging the lyric side of the horn's character, and for making possible some notable solo compositions and orchestral writing for the pre-valve horn.

Notes

[1]Cited in Reginald Morley-Pegge, *The French Horn* (London: Ernest Benn Ltd., 1973), p. 99.

[2]The hand positions indicated by Froelich (first name unknown) are cited in Morley-Pegge, *The French Horn*, p. 99 and those of Franz in Oscar Franz, *Complete Method for the French Horn*, revised by William Gebhardt, translator not identified (Boston: Cundy-Bettoney, 1942), p. 24.

[3]Heinrich Kling, *Horn-Schule*, translator not identified (Leipzig, 1879; reprint ed., Rochester, New York: Wind Music, 1973), pp. 21-22.

[4]Morley-Pegge, *The French Horn*, p. 112.

[5]Herman Jeurissen, who is responsible for the reconstruction of the concerto, feels that this work may have been discarded due to its difficult hand horn writing. See Herman Jeurissen, "An Unknown Concerto by W. A. Mozart," *The Horn Call* 10/2 (April 1980): 12-14.

[6]Birchard Coar, *The French Horn* (DeKalb, Illinois: The Author, 1947), p. 66.

[7]Such accounts are quoted in Horace Fitzpatrick, *The Horn and Horn-Playing and the Austro-Bohemian Tradition 1689-1830* (London: Oxford University Press, 1970), pp. 164, 167, 169, 171, 175, and 177.

[8]Henri Domnich, *Methode de Premiere et Second Cor* (Paris: Le Roy, 1808), quoted in Birchard Coar, *A Critical Study of The Nineteenth Century Horn Virtuosi in France* (DeKalb, Illinois: The Author, 1952), p. 32

[9]Jacques-Francois Gallay, *Methode pour le Cor* (Paris: Schonenberger, ca. 1847), quoted in Coar, *A Critical Study*, p. 92.

[10]Thomas Martin Brown, Jr., "Clarino Horn, Hunting Horn, and Hand Horn: Their Comparative Roles in the Classic Music of the Eighteenth Century," D.A. dissertation, Ball State University, 1978 (Ann Arbor: University Microfilms), p. 118.

[11]Coar, *A Critical Study*, p. 120.

SCHUBERT'S ¢

By Jim Collorafi

I read Mr. Philip Myer's article *The Inherent Drive of Rhythm* (**The Horn Call,** April 1985) with much interest; the choice of the musical illustration (measures 1-8 of Schubert's *Ninth Symphony* is problematic, however, for the following reasons:

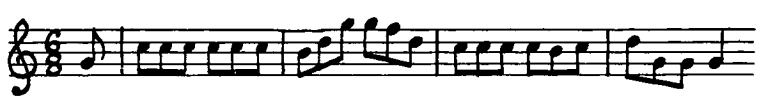
The meter signature in Schubert's autograph (which has been altered to C or $\frac{4}{4}$, in every printed score) is a very flamboyantly written ¢ . In Classical practice (and Schubert was trained in no other) the alla breve sign, ¢ , indicated two structural beats per bar, *of which only the first was stressed, or "strong,"* in opposition to the sign C or $\frac{4}{4}$, indicating four structural beats per bar, of which the first and third were stressed. In our time, virtually every beat receives the same emphasis, contributing to the "constant force, providing weight and substance" of which Mr. Myers speaks. However, if Schubert intended only one stressed beat per bar of this Andante, then we are probably thwarting the composer's intentions by subdividing on an eighth-note level (or even, I suspect, on a quarter-note level.)

This would seem an appropriate time to quote the text correctly:

Ex. 1:

The accents, so rarely heard in performance, provide visual confirmation as well that this excerpt is to be felt in one-measure pulses. They may serve an additional function. Schubert researcher Arnold Feil, in *Rhythm in Schubert: some practical problems*[1] discusses one Classical definition of "rhythm" as a group of metrically organized *bars.* According to this definition, at least one unstressed bar must be inserted between two stressed ones, as for instance in the following "rhythm of four bars" from the *Rondo* of Mozart's fourth horn concerto:

Ex.2:

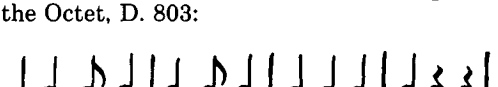


(stressed/ unstressed/ stressed/ unstressed)

(See also Beethoven's specific indications of "Ritmo di tre battute" in the *Scherzo* of the *Ninth Symphony,* op. 125, or of "Ritmo di quattro battute" in the *Presto* of the C-sharp minor quartet, op. 131.)

Feil continues with a discussion of Schubert's need for a manner of notating patterns of stressed and unstressed bars which deviate from Classical precedents, as for example in the Scherzo of the Octet, D. 803:

Ex. 3:



(stressed/ stressed/ unstressed/ unstressed)

The opening of the Ninth Symphony presents us with what might be Schubert's most striking departure from a Classical "bar-rhythm," i.e. six consecutive stressed bars followed by two unstressed ones. Failure to observe the accent marks as indications of weight or pulse will result in non-comprehension of the phrase and of its direction.

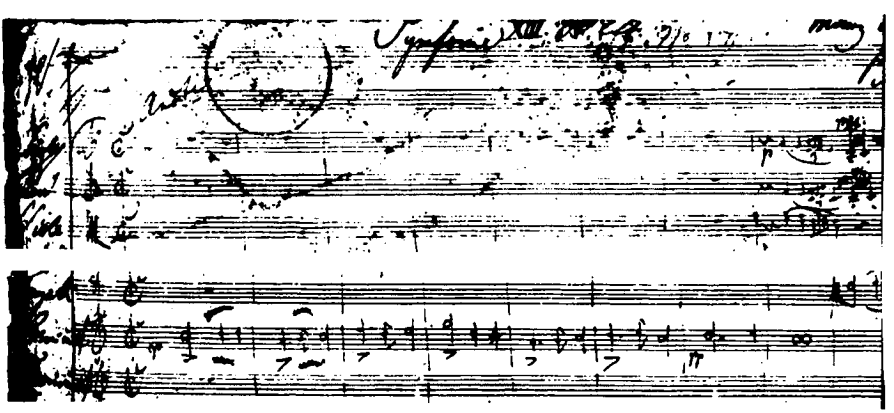
The tempo: The suppression of the ¢ mark in every available score has needlessly presented every conductor with a dilemma; namely, how to make a logical transition from the Andante into the ensuing Allegro ma non troppo. The usual solution is to simply ignore the literal translation of Andante as "going," and to replace the "ma non troppo" with "presto" ("hurried"), making a massive accelerando between the two sections. But Schubert appears to have been adamant about keeping absolutely strict tempo without accelerandi or ritardandi *unless specifically indicated by him*[2], and in addition insisted upon direct tempo relationships between sections with differing time signatures (as in the finale of the E-flat piano trio[3]). The key to a logical solution to the problem appears to be that the 𝅗𝅥 of the Andante is equal to the 𝅗𝅥 of the Allegro ma non troppo, and that therefore the 𝅗𝅥 *throughout* the Andante (ruling out an accelerando) is equal to the 𝅝 of the main body of the first movement. Essentially, this means that the Andante has traditionally been taken far too slowly, and that the Allegro ma non troppo is usually played too quickly. A tempo arrived at through the thought process outlined above would effectively remove the tendency toward dragging and directionlessness which plagues this excerpt so frequently in performance. In addition, this perhaps most optimistic of Schubert's mature[4] works would finally be heard without an introductory funeral march. I await the day when a new critical edition of this symphony and non-"tradition"-bound conductors will make it possible for hornists to realize Schubert's intentions in a more reasonable manner. Meanwhile, may I respectfully submit that the true "inherent drive of rhythm," at least in works written before the Wagner-Liszt era, lies not so much in the forward motion of subdivided units as in the anticipation of every irresistable, inexorable *next downbeat*?

[1]Feil, Arnold: "Rhythm in Schubert; some practical problems" in *Schubert Studies.* Badura-Skoda, E. and Branscombe, P., eds. Cambridge, 1982

[2]Deutsch, O.E. *Schubert: Die Errinerungen seiner Freunde,* p. 291. Leipzig, 1966

[3]Deutsch, O.D. *Schubert: A Documentary Biography,* p. 774. London, 1946

[4]Most researchers now agree that the "Great C major" does not date from 1828, the year of Schubert's death, but that it was at least partially composed in the summer of 1825 and is therefore identical with the legendary "lost" symphony of Gmunden-Gastein. Schubert presented the autograph as a gift to the Gesellschaft der Musikfreunde in Vienna in October 1826, and by August 1827 *at the latest* the Gesellschaft owned a complete set of orchestral parts corresponding to the symphony as we know it today. The manuscript which was discovered by Robert Schumann at the home of Schubert's brother Ferdinand was, in Ferdinand's own words, "only a careful copy which I made myself."



Note *alla breve* and accent indications in manuscript excerpts.

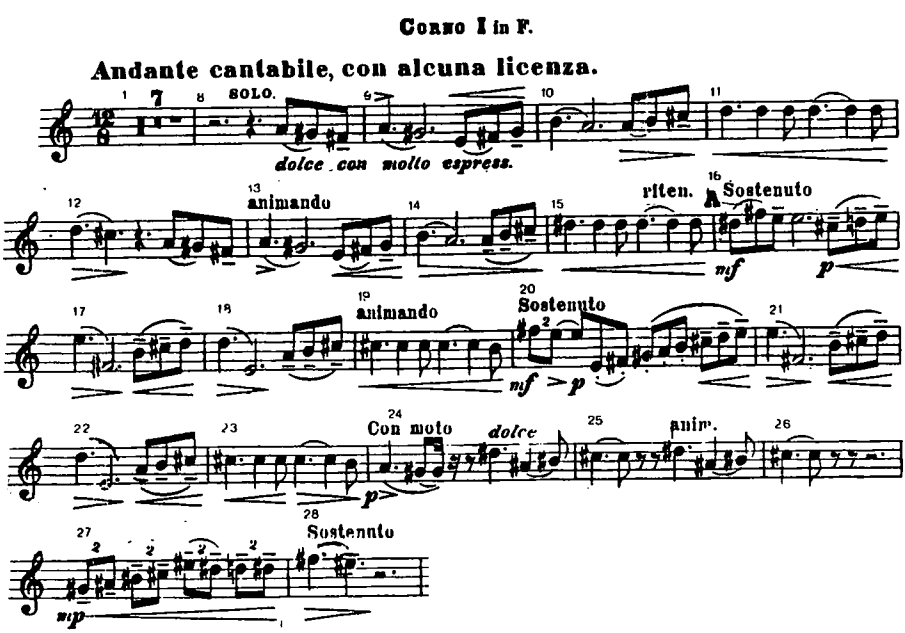
ORCHESTRAL EXCERPT CLINIC

The *Andante cantabile* from Tschaikowsky's Fifth Symphony.

By Julian Christopher Leuba

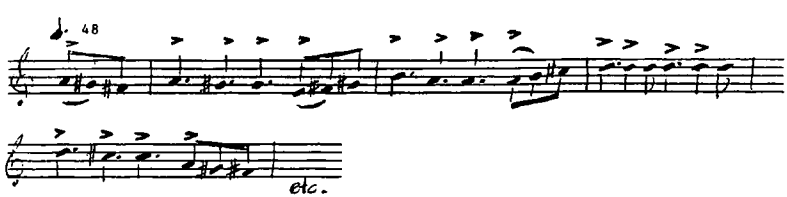
Philip Farkas once commented[1] that the Andante cantabile from Tschaikowsky's Fifth Symphony "is the Horn Player's Lord's Prayer." It being such a well-known passage, one might expect even novice players to know it by rote, and perform it convincingly. Such is frequently not the case. Aside from reasonable variations of interpretation, players frequently err in reading the notation correctly.

EXAMPLE 1

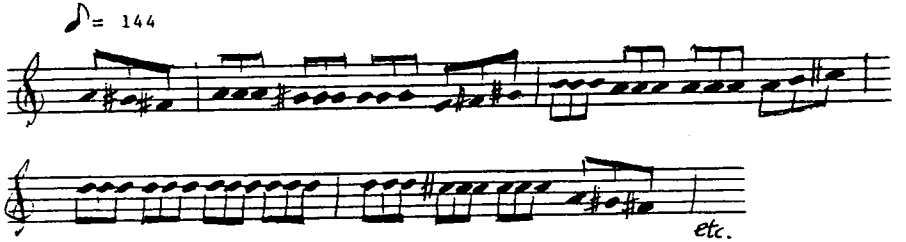


The opening tempo should be tranquil but not stagnant. I prefer ♩. = *circa 48 at* the beginning; however, the player *must*....repeat, *must* keep the subdivision, the 𝅗𝅥 in mind at all times. I agree wholeheartedly with Philip Myers that the passage should be practiced both with the 𝅗𝅥. to imbed the larger beat in mind, somewhat as in example 2 as well as with the ♪ to learn the correct relative placement of the eighths within the larger beat, example 3.

EXAMPLE 2



EXAMPLE 3



In the opening bar, with its upbeat (example 1, bars 8 and 9), we see a *tenuto* on the third eighth note and an "accent" on the downbeat. The > is missing in the Pottag Orchestral Passages book.[2] This is a serious error: the combination of *tenuto* upbeat and stress on the pulse combine to give us the "Romantic" *espressivo.*

espressivo = "press out"

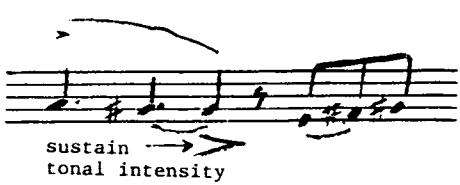
ausdrucksvoll = "press out"

Pressing out the upbeat, (ever so slightly) in itself will give us the stress on the downbeat. The length and density of the *p* downbeat should equal the combined total of the three upbeat (anacrusis) notes. Players often "cheat" the time allotted both to the third eighth note and to the downbeat dotted quarter.

If the third eighth is played either too lightly, or rushed, the effect is that of an inadequate rendition of the barcarolle rhythm from *The Tales of Hoffman.*

On the other hand, the third eighth must not be too extended. Instead of waiting, ("wait") consider "weight," or tonal density. But only ever so slightly: this is the beginning, and the composition is *cantabile*, singing.

In bar 9, a breath *may* be taken following the written g#, if done with elegance. If a breath is taken, great care must be taken with the "shape" of the g#, with a diminuendo beginning no earlier than the fourth *p* of the g#.....



One must be careful not to drop the forward intensity of this g# and notes in similar position elsewhere.

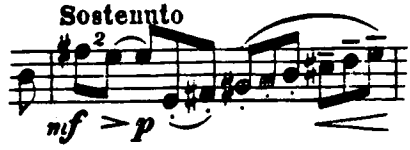
Later on, in bar 17 and similar bars, one may make slightly more diminuendo on the dotted half note, and begin slightly earlier, as the Clarinet, with its answering phrases, carries the forward motion.

In bar 11, the eighth notes in beats two and four are almost always played too quickly, and lacking the forward anacrusis, "upbeat" feel. The same comments as at the beginning apply, with reference to detailed practice, with a metronome, in both *p* and *f*. The breath mark indicated before the last eighth, in the Pottag book, should *never* be taken.

Bar 20 allows the player to demonstrate flexibility and subtlety of nuance.

The accents on the first two eighth notes, as indicated in the Pottag book, are incorrect.

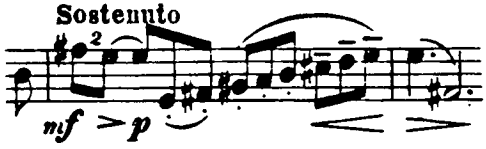
What might appear to be an "accent" on the second eighth, in the printed part, is actually a diminuendo mark, poorly executed by the engraver.



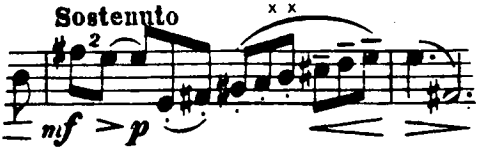
Many novice players play the first two (duple) eighth-notes too quickly, somewhat as in triple subdivision. The "sostenuto" is *written in the music*, by playing the meter correctly. Count, from the upbeat "b": "three / one / tu - ba." The written "e" comes on the "and" of count two, i.e., the "ba" of "tuba."

In the Pottag book, the legato marks over the legato-staccato marks in bar 20 are incorrect. It is *not:*

but, rather:



These legato-staccato notes should be, I feel, *lighter* than the final three notes which have tenuto marks. One might consider moving the tempo forward ever so slightly on the two notes I have marked "x." Tschaikowsky's indication, *con alcuna licenza* (with license, "permissiveness") certainly applies here. This true rubato allows one to float back to the original tempo on the final three tenuto eighths. Many players do exactly the opposite, stretching out the legato/staccato notes in the middle of the bar, and attempting to resume the flowing tempo on the tenuto notes. This doesn't make sense to me, defying the implied lightness of the staccato dots.



In bars 18 and 22, the descending intervals, written "d" to "e" must be tuned carefully. The played "e" is usually played too flat, especially in relationship to the note which precedes it. "Open" f horn is a *flat harmonic* and is an inappropriate fingering in this context. Better are F3 or B2, of which the former is my preferred choice.

In bar 24 the key changes: now the written "c#" is *higher* than before. Often, players are flat on these c sharps, especially players of Conn 8D instruments, which have a B23 combination that tends to be quite low. Hold the pitch up: at least, open the hand in the bell.

Should one use vibrato? It is my strongly held feeling that in North America, at this time, one should avoid all use of vibrato if one intends to play any further auditions to improve one's position. Once acquired, the habit of vibrato is hard to shed, and the prejudice against vibrato is virulent.

Undoubtedly, Jaan Taam, who played the first performance of this Symphony under the baton of Arthur Nikitch, played with a singing vibrato: his playing was repeatedly characterised as "vocal" in concept.[3]

One must determine the dynamic proportions of the solo in relationship to the resonance of the auditorium and the loudness or quietness of the strings. The more quiet, the better. Dr. Fritz Reiner elicited a dense but quiet velvet base, with the magnificent strings of the Chicago Symphony, on which to play this solo: the experience of this utter quiet is unforgettable. Often one hears today raw abrasive scraping from the strings, more appropriate to the sound track of a film about the Amazon jungles, as well as Clarinet interjections from the jungles of Costa Rica.

So, the player should prepare to project infinite smoothness and breadth, without being too soft, dynamically. If one plays out, more breaths are required: it is better to take a few extra, lightly inhaled breaths than one big awkward gulp.

One hopes to achieve calm before playing this solo. Meditation is my route. I don't imagine "pictures." If I did, I'd be a painter instead.

I cannot recall having heard a fully satisfying performance of this solo. Vitali Buyanovskii, with the Leningrad Philharmonic under Evgeny Mravinskii[4] comes closest to the spirit of the work, as I conceive it.

Our work is cut out for us, isn't it?

[1]Philip Farkas, at IHS Workshop 1979, University of Southern California

[2]French Horn Passages extracted by Max P. Pottag (Vol. 1), Belwin Inc., Rockville Centre, NY

[3]"Recalling Jaan Tamm," Uve Uustalu (**The Horn Call**, October 1984)

[4]Tschaikowsky, Symphonies 4, 5 and 6. Leningrad Philharmonic Orchestra, Evgeni Mravinskii, cond. Deutsche Grammophone DGG 2726 040

WHATEVER HAPPENED TO THE *SINFONIE CONCERTANTE*?

By Daniel N. Leeson

Introduction: Music disappears from the repertoire faster than one thinks. And, once begun, the forces which cause works to fall from grace are inexorable. Tastes change; styles of music are subject to the whims of fashion; performance materials become unobtainable. Works cease to be played because their authenticity is challenged. Perhaps the most famous example of music so eclipsed is the "*Jena*" *Symphony*, a work thought to have been written by Beethoven. But when it was shown to be a work of Friedrich Witt, it swiftly disappeared from the orchestral repertoire. A work previously praised for its Beethovenesque nobility and stature suddenly became harsh, coarse, and ugly. Another example, closer to the hearts of clarinet players, has to do with the work formerly known as "Wagner's *Adagio*" for clarinet and strings. Do you sense lessened interest in the composition since Newhill clearly identified the work as being by Heinrich Baermann?[1]

For clarinetists, the loss of any repertoire is undersirable because we don't have a surfeit of good solo works to begin with. But how does one calculate the tragedy of the loss of a Mozart concerto?! For that is precisely what has happened to the work we have called "Mozart's *Sinfonie Concertante* for clarinet, oboe, horn, bassoon, and orchestra, K. 297b." Two recent events have negatively affected the presence of this composition in the clarinetist's repertoire: (1) the publication of the work in that section of the *Neue Mozart Ausgabe* devoted to "Works of Doubtful Authenticity"; (2) the publication and recording of an extraordinary new version of the work, one which supplies a remarkably different and highly imaginative orchestral accompaniment, eliminates the clarinet, and restores the solo music to Mozart's original instrumentation: flute, oboe, horn, and bassoon.

While *The Clarinet* is not necessarily an organ which reports musicological controversy, an article in it on the most popular multiple-instrument concerto (containing clarinet, of course) and why it is going out of the repertoire seems appropriate. It is not a simple situation and it's certainly not without an emotionally charged and highly polarized constituency. But it is important for clarinetists to know what is going on here. Therefore, the question to be addressed is the title of this essay: "Whatever happened to the *Sinfonie Concertante?*"

* * *

Only seven pieces of documentary evidence exist — five letters from Mozart to his father and two letters from the father to Wolfgang — which deal with his wind *Sinfonie Concertante.* (The term "wind" *Sinfonie Concertante* is used to distinguish this work from Mozart's "string" *Sinfonie Concertante* for violin and viola, K. 364/320d.) Of these seven letters, three are particularly noteworthy. The first, sent from Paris and dated April 5, states Mozart's intention to write such a work, and explicitly names the solo instruments as well as the very players for whom he was writing the composition. There is no solo clarinet in the work, Mozart's composition being scored for flute, oboe, horn, bassoon, and orchestra. The second letter, also from Paris and dated May 1, speaks of plots and cabals which prevented performance of the work, a situation which Mozart maintained occurred frequently and a subject on which he was almost paranoid. In the same letter, he also mentions the critically important fact that performance parts were never copied out of the autograph (critically important because it eliminates the possiblity of a later rediscovery of these same parts). Instead — and he relates this story to demonstrate to his father that he is not imagining all these plots and cabals — he found the autograph stuck in a pile of music in the office of the work's commissioner, Joseph Legros, the administrative and artistic manager of the Parisian concert series which was to have presented the composition's premiere. The third letter, sent from Nancy, France and dated October 3, is full of the bravado of the humiliated. Unceremoniously ejected from Paris and told to go home by his host, Mozart's letter says that he has kept every note of

the wind *Sinfonie Concertante* in his head and is capable of writing it out again when he gets back to Salzburg (the classic "I'll show those guys!" attitude of the badly embarrassed). The other four letters which reference the *Sinfonie Concertante,* but which have neither been quoted nor described, are dated July 9 and July 18/20 (Wolfgang to Leopold) and May 12/20 and June 11 (Leopold to Wolfgang.) Beyond these seven letters, there is no other known documentary evidence relating to this work. Neither the autograph score nor any shred of music positively identified as Mozart's wind *Sinfonie Concertante* has ever been found (and it's still being looked for, too). Knowledge of the work's existence — and thus its presence in the appendix of the 1862 Kochel catalog where it is listed as "lost" — derives solely from these seven letters. Obviously, however, the story is not over even if presentation of the hard evidence is.

After the 1862 publication of the Kochel catalog, a particular manuscript score came into the hands of the Mozart scholar, Otto Jahn. Found to be part of his estate after his death in 1869, this score — which has no attribution of any kind in it — is in the handwriting of a professional copyist, a person who prepared over 100 Mozart scores for Jahn (as well as scores of music of other composers, too). This work is a sinfonie concertante and is scored for clarinet, oboe, horn, bassoon, and orchestra. Jahn never publicly revealed anything about the origin of this score or who he thought its composer to be, though the fact that he went to the expense of having it copied out allows one to assume that he thought it was by Mozart. In any case, Jahn complicated the situation by perversely dying, leaving the question of the origin of this work unresolved to this day. It is the music of this Jahn score which has become synonymous with the Mozart *Sinfonie Concertante.* This conclusion was at first based on the fact that the cataloger of Jahn's estate listed Mozart as the work's composer. Later, supporting public statements from musicologists, performers, and critics were based on the work's style and emotional content.

Before continuing with this strange story let me pause for a moment to dwell on the form of Mozart's work. What is a sinfonie concertante and why would Mozart have written one for Paris, of all places? The answer to these questions is a long one but it can be simply summarized: a sinfonie concertante is a concerto for multiple instruments and, in Paris of 1778, the form was all the rage.[2] Mozart had an uncanny knack for exploiting the fashionable tastes in music. Whether he suggested to LeGros that he write such a work (most probable, though not obvious) or LeGros suggested it to him, the fact that he composed a sinfonie concertante — when one considers the various forms available to him — shows how remarkably practical Mozart was and how sensitively he judged the public's taste.

By the end of the first decade of the twentieth century, the music of this Jahn score had won general acceptance by the musicological community — and the performing community, too — as an unexplainable variant of Mozart's lost wind *Sinfonie Concertante.* And for the next 40 or so years one could read an ever-mounting crescendo of views on how this work had to be the one composed by Mozart. But the opinions put forth were just those: opinions. There was almost no objectivity in these statements, only emotion. (I'm not being critical here, just reportorial.) In the case of this interesting musical work, one reads of how "every note of the music breathes Mozart's divine spirit," or "there cannot be the slightest doubt that this is the music Mozart composed for Paris in 1778," or "clearly, Mozart had to have written this music since it is too good to be by anyone else." The problem with these statements is that they don't mean anything. It's the kind of double talk used by someone who has little objective data and cannot rationally defend a position. So — but with no desire to deliberately deceive — the conclusion is wrapped in the mantle of unassailable opinion. But the message that is really being transmitted is: "I'm an expert. As a consequence, my taste is refined and this allows me to conclude correctly on things of this nature."

After the Second World War, the tide began to go against Mozart's authorship of this wind *Sinfonie Concertante.* There are a number of objective and measurable

things about the work which cannot be explained if one accepts as fact that Mozart wrote it. For example, in this composition the first solo exposition begins twice; that is, the soloists begin their exposition, play for a while, and then start this exposition all over again. Not only is this without precedent in all of Mozart's music, it is without precedent in all of classic form. Many other objective examples exist of things about this work which are measurably uncharacteristic of Mozart's composition practices. Despite the attack on the work's authenticity a number of the older musicologists retained their early views (perhaps out of unwillingness to change, perhaps out of embarrassment, perhaps out of sincere belief in the validity of their position), but the young Turks went after the composition as a vulture goes after carrion. Suddenly what had been "Mozartean" (whatever that means) became "common" (whatever that means). You don't have to be for a work's authenticity to spout double talk. You can be against a work's authenticity and also speak fluent double talk. Several scholarly papers argued opposite points of view, some saying that the work was not by Mozart, others saying that it was. A paper jointly authored by Robert Levin and myself[3] argued on statistical and structural grounds that the solo parts derived from a Mozart original while the orchestral accompaniment was by someone else and from a later period. A musicological conference held in Washington, DC to commemorate the opening of the John F. Kennedy Center for the Performing Arts devoted itself in part to the question of this work's authenticity. The subject was studied at a 1971 conference in Salzburg. It was — and still is — a hot topic.

The most recent event having to do with this question— and perhaps the most influential to date — came with its publication in that section of the *Neue Mozart Ausgabe* which deals with "Works of Doubtful Authenticity."[4] In the volume containing this work, the editor summarizes the history of the debate and, without additional evidence, offers his own opinion (which is that the work is not genuine). This pronouncement, coming as it does in the most authoritative publication on Mozart since the Breitkopf & Härtel complete edition of 1877 (and perhaps the most authoritative such publication ever undertaken) gives an awesome importance to the utterance. Therefore, one could believe that there is now a sort of universal agreement in the scholarly community to reject the work from the body of Mozart's music. Not so! Report of the demise of the *Sinfonie Concertante* as a Mozart composition is premature (though I know of no contemporary Mozart scholar who accepts the work in its current state as being from Mozart's hand). Before beginning the final section of this narrative, I mention that an interesting description of the work's ascendence and descendence may be found in Chapter VI ("The Rise and Fall of the *Sinfonia Concertante* for Winds, K. 297b") of Spitzer's dissertation.[5] What is especially interesting about this chapter is Spitzer's analysis of the various comments about the work's authenticity. What he demonstrates is that those who are convinced that the composition springs from Mozart's hand think the music to be magnificent. On the other hand, those who do not believe the work to be by Mozart are of the opinion that the music is dreadful. As to this phenomenon (the like or dislike of a work based on a presumption of authorship), Spitzer quotes musicologist Oliver Strunk who said, "It puts us in the position of the man who says, 'I smoke only Camel cigarettes,' but who cannot tell a Camel from a Chesterfield unless he looks at the label on the package."

Approximately two years ago, Robert D. Levin — the same individual who effected such a remarkable completion of Mozart's fragmentary *Quintet* for clarinet in B-flat and string quartet, K. 516c, as published by Nagels Musik-Archiv (and if you don't know it, then shame on you) — began a task which he calls "a reconstruction." The problem is that there really is no good word for the act of taking a work which is itself an arrangement and, as a tailor alters a suit, producing another work from it which can be described as a better approximation to the original than what one started with. Levin's objective was to recreate the original Mozart composition — the archetype of making a silk purse out of a sow's ear — by using the existing

clarinet version to rebuild the original solo quartet of flute, oboe, horn, and bassoon. The task is far more complex than one might think at first blush and involves much more than a mere transposition of the clarinet part. For one thing, the clarinet occupies a different place than that of the flute in the solo instrumental choir. For another, to effectively accomplish such a transcription requires a radical redistribution of all four voices of the solo quartet. The effort can be contrasted with taking a house apart and reassembling it differently while using the same building materials, having neither too much nor too little left over, and producing a building recognizable as having been derived from its predecessor. It must be noted here that Joseph Bopp's transcription of the solo parts (Kneusslin, Basle) was an earlier attempt to recreate the original instrumentation. Bopp's effort is of a much smaller scale than Levin's in that it maps only the clarinet and oboe lines of the source into the flute and oboe parts of the target transcription, and it does not address the complex question of the orchestral accompaniment. Levin, however, rewrote much of the orchestral material using the existing one as a guide. There are many who object to such an act on the fundamental principle that Mozart is best when left alone. But, in this case, such a view would ignore the fact that what we now have is a version which, in part at least, is almost certainly not by Mozart. Besides, failure to accept the workings of others within Mozart's music would eliminate many of the master's works from the general repertoire, not the least of which would be the *Requiem,* K. 626, a work completed after Mozart's death by Süssmayer and others.

How successful Levin has been remains to be determined by the listening public and the performing community. (The publisher of Levin's edition is Barenreiter and the material is currently available only on rental.) However, one will not have to wait any longer before getting an opportunity to put his reconstruction to a test of the ear. It is now recorded on the Philips (Phonogram) label by The Academy of St. Martin's-in-the-Fields, Neville Mariner, conductor (record number 411 134-1, tape cartridge version 411 134-4, laser disc version 411 134-2,) with a splendid array of soloists: Aurèle Nicolet, flute; Heinz Holliger, oboe; Hermann Baumann, horn; and Klaus Thunemann, bassoon. Furthermore the work was given its first public performance in Salzburg, of all places, on January 26, 1984. Levin will also produce a monograph for Pendragon Press on the nature of his reconstruction. The tentative title is "Mozart's Sinfonie Concertante for winds: History, Authenticity, and Reconstruction." I have seen a preliminary copy of it and advise interested readers that they are in for a tour de force of analysis, history, musicology, detective work, intuition, music theory, and hard-nosed presentation of objective data.

Well, that's the story. Or, perhaps I should say, that's the story thus far. Who knows what will happen? There are a number of alternatives which could arise. The work could remain in the repertoire in the form with the clarinet, this despite my earlier comments about how discredited works disappear. After all, I am not an astrologer! Alternatively, the work could remain in the repertoire in two different versions: that of the traditional one and Levin's new version. That would be interesting. In fact, Levin told me that there is to be a tour in Europe where, on one night, the orchestra and soloists will play the clarinet version, and, on the next night, the flute version. That's an innovative way to get the same audience to come for both nights!! Or, Levin's remarkable new version could become so popular that the older version is completely eclipsed. Finally, there is the possibility that the work will go away altogether as did the "*Jena*" *Symphony.*

This summary of the *Sinfonie Concertante's* checkered history has value for quite another reason: it shed light on a broader issue, one which goes far beyond the question of this composition's authenticity. Using this 120-year example of how subjectivity has established nothing conclusive, one can easily make the transition from the specific to the general. The events behind the strange journey of this work — from appearance, ca. 1870, to acceptance as a genuine Mozart composition, ca. 1870-1950, to fall from grace, ca. 1950-1980 — illuminate a serious problem within the discipline of music itself. As the enigmatic history of this one work illustrates,

subjective opinion is an unreliable and inconclusive musical tool, one which can be used to support any view, even completely contradictory ones. Its employment to justify any musical conclusion extends far beyond questions of authenticity. In all branches of music today — and we performers are the biggest contributions to the perpetuation of the problem — the use of this agent as the only determinant has become wildly unrestrained. For today's performer, subjective opinion is the principal — indeed the only — tool in the bag of musical tricks. Works are played in certain ways because to do so is said "to feel right." Conclusions are swiftly reached on complex questions of performance practice with nothing more substantive to support these views than the subjective statement, "It sounds better that way." We play as we do not so much from a base of knowledge, as from the vastly inferior position of belief, opinion, conjecture, doctrine, guesswork, conviction, dogma, fashion, and ego.

The perception that intuition is the only key with which one opens the door to artistic playing is so firmly a part of today's performing milieu that the point which I raise may appear to be a clarion call to anarchy. It's not. The anarchy began when the intellect was abandoned for emotionalism as the principal motivator behind the interpretive process. So that the issue is clearly drawn, I would like to give a single but detailed example of this phenomenon. While your own experiences are probably similar, the issue is whether or not you perceive the situation to be a problem.

In the mid-1970s, I was contracted to play a Mozart wind serenade with a group of New York's finest free-lance players. Each was an artist and I was honored to be part of such a distinguished group of performers. During the rehearsal there was a certain passage in the second clarinet part which I played non-legato as the edition indicated. By happenstance, I was quite familiar with what Mozart himself had written at that very point: I had seen and studied the autograph and I owned a clear facsimile of that very document. The edition from which I was playing was accurate in that it correctly reflected what Mozart said about the articulation of the passage: it was to be tongued. (One may argue about what Mozart meant but not what he wrote.) Immediately the rehearsal was stopped by the principal bassoonist, a player of incomparable artistry. He said, "Don't tongue that passage — slur it." I replied, probably undiplomatically, "But the part says to tongue it." My distinguished colleague then said, "It sounds better slurred." I should have shut up. He was the leader, the contractor, the coach, and the boss. His experience as a performer far exceeded mine. He is one of the world's best bassoonists. His sensitivity as a performer is legendary and he was coaching players in the performance traditions of the work we were playing when I was learning "The Clarinet Polka." But I didn't shut up. I said, "But the autograph in Mozart's own hand has the passage the way I played it." My colleague replied, "That does not matter. I have played this piece for 30 years and I know how it is supposed to go." That ended the conversation. But it bothered me. I didn't think that it sounded better his way (not as contrasted with my way but with Mozart's way). Furthermore I did not believe that this was an issue which could be decided by taste, sensitivity, and experience: in short, all the qualities which my colleague/friend had in greater abundance than anyone present. Finally, I simply could not understand his *non sequitur:* why did his playing the work that way for 30 years entitle him to reject Mozart's clear, explicit, and unambiguous performance specifications? While it is clear that playing a work for 30 years has value, I could not be precise in describing that value. And I also wanted to be able to be precise in describing what long-standing experience with a work did not give to a player.

To be fair, there are a few things about this example which need to be clarified: a rehearsal is not a debating society. Often the only way one can complete the rehearsal of a work in the time alloted for it is to do a traditional performance which all the players know well by virtue of their past performance experiences. In the music professional's world, practical needs are often far more important than subtle nuances of performance practice. But the end result of such constant acceptance of habit

over the intellect is a gradual loss of any character which relates the music to the period in which it was written; that is to say, the same notes come out but the performance may not accurately represent the era in which it was composed, a sort of Venus de Milo anachronistically wearing a hoop skirt.

There are few disciplines which tolerate such excesses in the practice of their craft. In the sciences, for example, acceptance of only subjective, intuitive opinion as the principal vehicle to capture truth is absurd because such a notion is antithetical to the nature of science itself. In the world of the professional businessperson, anyone who continually proposed the investment of venture capital or the use of development resources on the basis of personal opinion unsustained by objective data would soon be walking the streets without pants. Even the allied art forms — painting, the dance, drama, etc. — seem to be more objective about stylistic elements in their creative processes than we in music. But, even if the reverse were true, it would make no difference: what we do as players should be based on our knowledge of the performance traditions of music and not on how an allied art form behaves.

One of the glorious things about music is that it is so very emotional. We are moved to higher planes of human existence and enjoyment of life by our participation in the act of music performance. It would be absurd to attempt to legislate emotion out of music. It is a central attribute of it. But emotion is neither music's sole underpinning nor, necessarily, the most important one. And we performing musicians seem to have forgotten that. Perhaps the lesson of "Whatever Happened to the Sinfonie Concertante?" will serve as a reminder to us how far afield one can travel with subjective opinion as one's only companion and how unrewarding and inconclusive that voyage can be.

ENDNOTES

1. John Newhill, "The Adagio for Clarinet and Strings by Wagner/Baermann," *Music & Letters,* April 1974, p. 167.
2. See Barry S. Brook, "The Symphonie Concertante: An Interim Report," *The Musical Quarterly,* October 1961, p. 493.
3. See Daniel N. Leeson and Robert D. Levin, "On the Authenticity of K. Anh. C 14.01 (297b), a Symphonia Concertante for Four Winds and Orchestra," *Mozart Jahrbuch,* 1976/77, p.70.
4. "Wolfgang Amadeus Mozart, Neue Ausgabe samtlicher Werke," Serie X, Werkgruppe 29: Werke Zweifelhafter Echtheit, Band 1, Vorgelegt von Christoph-Hellmut Mahling und Wolfgang Plath, *Barenreiter,* Kassel, BA 4587, 1980.
5. John Spitzer, "Authorship and Attribution in Western Art Music," unpublished Ph.D dissertation, Cornell University, Ithaca, NY, 1983.

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AMERICAN HORN COMPETITION, INC.

By Steve Gross

The American Horn Competition was held at North Campus of DeKalb Community College, Atlanta, Georgial, August 30-September 1, 1985. Forty-three performances were heard in three divisions.

Winner of the Professional Division was Lowell Greer, faculty member of the Cincinnati College-Conservatory of Music, and former hornist with the Cincinnati Symphony, Detroit Symphony and the Mexico City Philharmonic. Greer scored 489.5 out of a possible 500 points with a brilliant performance of the Gordon Jacob *Concerto*; his preliminary music was Mozart *Concerto #2* and Bozza *En Foret*. Greer received 1st place prize money and engagements at Georgia State University as well as with the DeKalb Symphony and the Macon Symphony. His performance with the DeKalb Symphony elicited these remarks by a critic from the Atlanta Journal-Constitution: "Greer played Mozart's *Horn Concerto in E-flat*, K. 417, with a smooth mellow tone and virtually faultless intonation. Subtle dynamic shadings and a fine sense of phrasing mark him as one of our country's finer solo horn players."

Lowell Greer

Winner of the University Division was Richard Deane of the Juilliard School. Deane won his division with a performance of the Foerster *Concerto*; his preliminary music consisted of Mozart *Concerto #3* and Cherubini *Sonata #2*. Deane is a native of Richmond, Kentucky and prior to his enrollment at Juilliard studied at the University of Miami and the Cincinnati College-Conservatory.

Richard Deane

The High School Division was won by Cleveland, Georgia resident Stephanie Furry. Ms. Furry graudated from White County High School in 1985 and attends Murray State University as a full scholarship student. Ms. Furry performed the Hindemith *Sonata* in the final round, and the F. Strauss *Nocturne* in the preliminaries.

Judging and a clinic were provided by Francis Orval. Other judges included Brice Andrus and Steve Gross of the Atlanta Symphony; Gayle Chesebro of Furman University; Louis Stout of the U. of Michigan; Fred Bergstone of the North Carolina School for the Arts; Jack Masarie of the U. of North Carolina-Greensboro; Randall Faust of Auburn U; John Dressler of the U. of Georgia; and Elliott Higgins, Jury Chairman.

The next American Horn Competition is scheduled to be held in Atlanta in 1987. For further information, contact Steve Gross at 404-288-0424.

MUSIC REVIEWS

By William Scharnberg

Notturno für Horn und Klavier, Op. 112
Carl Reinecke, edited by Hermann Baumann
B. Schott's Söhne, Mainz, London, NY, Tokyo
Grade: V- Duration: ca. 4 min.

Those familiar with Reinecke's chamber music will readily hear the similarity in this one-movement *Notturno.* The late nineteenth-century idiom is conservative and the range (Bb'-ab' written), endurance and technical demands are modest. Although the composition could not be considered melodically outstanding, the work should be welcomed back into the literature alongside the many other good-but-not-great horn compositions that have reappeared in recent years.

Sonata for Horn and Piano (1974)
Richard Cioffari
427 N. Prospect St.
Bowling Green, OH 43402
Grade: VI Duration: ca. 12 min.

Professor Cioffari of Bowling Green University wrote this fine sonata for his colleague, Herb Spencer, and himself at the piano. The three-movement composition has a great deal to offer; the first movement contains some fine melodic writing over a rapidly-changing, yet tonal, harmonic backdrop. The second movement is rhythmically inventive with some mixed meter and syncopated figures; a middle section renews the melodic nature of the first movement. Although generally less inventive than the first two movements, the third is pleasant and has an appropriately flashy ending.

The musical and mechanical demands of the work are not great, yet the high tessitura and lack of rest, especially in movements one and two (which ascends to a written c#''), creates a fatigue factor that makes the work difficult to program for even the very advanced hornist. Fortunately the third movement affords more rest and a more reasonable tessitura.

Aside from unevenness in pacing, a bit of redundancy, and the predictability of the form, this work seems to be one of the better sonatas to come our way in the past few years.

Concerto for Horn and Orchestra (1977)
Richard Cioffari
Grade: VI Duration: ca. 12 min.

Fortunately for performers, due to the temporal nature of our art, our less than best efforts are soon forgotten. Composers, like artists, are not so fortunate and Professor Cioffari's Concerto is a case in point. How can his Sonata be as inventive as it is and his Concerto seem so unimaginative and unsophisticated? Where the Sonata has a certain conviction about its musical ideas, here the composer seems largely to be filling out the form. The fine melodies that appear in each movement never seem to fulfill any destination. If the two compositions had not been sent as a set for review I would have felt no obligation to review this Concerto.

Gammel Fäbodpsalm
arr. for four horns by
Wilhelm Lansky-Otto (1984)
Oliver Brockway Music,
19 Pangbourne Ave., London W10 6DJ
Grade: IV Duration: ca. 2 min.

A brief and beautiful setting of the Swedish original. The range is not wide ((F') A'-g' written) with alternate low pitches for the fourth horn.

Variations for Christmas (duet with optional third and fourth parts)
Oliver Brockway
Oliver Brockway Music, London
Grade: VI Duration: ca. 5 min.

A curious but rather impractical set of Variations on a lesser-known seasonal melody. The theme and third of five variations (plus a quartet only postlude) are designated to be performed on hand horn and natural horn respectively. A wide range (G'-c'' written) and excellent facility are required of both hornists in

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the duet version, while the optional parts are much less challenging. As an entertainment for hornists this is an interesting work; I doubt, however, that these variations would appeal to the general public.

Bach Suite No. 2
arr. for four horns by Ray Smith
Oliver Brockway Music
Grade: VI Duration: ca. 10 min.

Although this work is a great deal of fun to play, the first horn, who must continually perform the melody, requires lips of iron, especially if all of the repeats are taken! Because of the polyphonic nature of Bach's original, the other three parts are challenging, but much less so from an endurance standpoint. The final *Badinerie* of this suite would make an excellent quartet encore, the first hornist willing.

J. S. Bach: Prelude and Fugue (WTC Vol. II, No. 14)
transcribed for Brass Quintet by
Oliver Brockway
Oliver Brockway Music (L 5.50)
Grade: VI Duration: ca. 7 min.

Of the 48 Preludes and Fugues in Bach's Well-Tempered Clavier, this is one that lends itself to a five-part transcription for Brass Quintet. Further than that, the choice might be questionable: individual lines in the relatively dense and chromatic texture are very difficult to bring off with resonant twentieth-century brass instruments. The combination of rapid, chromatic passage-work alternating with angular figures do not make for an idiomatic brass transcription (perhaps clarinets would work). All in all this is a usable transcription if your quintet has performed much of the literature and is looking for something unusual.

Fugue IV a 5 (J. S. Bach)
transcribed for Brass Quintet by
Oliver Brockway (1973)
Peer International Corp. (NY and Hamburg) ($4.50 score and parts)
Grade: V Duration: ca. 5 min.

This is the only engraved work of those reviewed from Mr. Brockway's pen and publishing house; the others are all found in readable manuscript. Like the above transcription for Brass Quintet, I feel that this is a good work and well-transcribed, but that there are several better works available in this style and from this period (e.g. the Contrapuncti from *The Art of Fugue*). Perhaps the weakness is that this five-voice fugue is rather predictable and offers less of the rhythmic and harmonic intensity of many of Bach's best contrapuntal compositions.

Jazz Suite for Horn Quartet, Harpsichord, Guitar, Bass and Drums
Alec Wilder
Margun Music Inc., 167 Dudley Rd.,
New Centre, MA 02159
($32.50 score and parts)
Grade: VI Duration: ca. 10 min.

Composed in 1951 at the request of Mitch Miller, this unique work was first performed and recorded by hornists John Barrows, James Buffington, Ray Alonge and Gunther Schuller. The movement titles are: Horns O'Plenty, Conversation Piece, Serenade and Horn Belt Boogie. Mr. Schuller, as a member of the original quartet and as an expert in this field, is perhaps the ideal publisher for the work; his preface and practical suggestions are excellent. He has even captured James Buffington's extemporized solos in "cue-size" notes for those second hornists who do not feel comfortable with improvisation. This is a first-rate publication of an important work in the history of U.S. horn playing. The only drawbacks are an understandably high price-tag and the logistical problems of locating and rehearsing with the necessary keyboard/rhythm performers.

Windows for Brass Quintet
Morgan Powell
Gunmar Music Inc. (Margun above)
($25 for five scores)
Grade: VI Duration: ca. 8 min.

Windows was commissioned in 1977 by the St. Louis Brass Quintet's tubaist, Dan Parantoni. According to the preface, the work is "constructed around 3 solos. Just as viewing an object from different points of view produces a different image of similar material. Elements of jazz are utilized, including short sections of improvisatory material for each instrument."

The composition, performed from the score, is written in proportional notation and includes techniques such as vocal sounds, the use of various mutes, and aleatoric sections based on prescribed melodic fragments. It seems that the tuba part is perhaps the most demanding; yet, all parts are challenging. The unusual timbres, pacing and use of silence are dramatic, yet the work is not intended, it seems, to be very approachable by a general audience on first hearing.

It came to my attention during the summer of 1985 that the Dutch-born composer, Jan Koetsier, who now resides in Munich, has written several newer or lesser-known works of interest to horn players. In Europe the publisher is Donemus (Paulus Potterstraat 14, NL 1071 C2, Amsterdam, Holland) and the U.S. distributor is Th. Presser Co. (Presser Place, Bryn Mawr, PA 19010). Below is a list of previously unreviewed works with prices in U.S. dollars.

Cinq Miniatures for Four Horns (1971) ($17.15)

Concertino for Horn and Strings (1977) ($13.00)

Konzert for Four Horns and Orchestra, Op. 45 (1983) ($28.25)

Konzertante Musik for Eight Horns, Op. 78 (1979) ($26.25)

Oktett (1968) (2 ob, 2 cl, 2 hn, 2 bsn) ($49.00)

Scherzo Brillante for Horn and Piano, Op. 96 ($7.00)

Sonate for Horn and Harp, Op. 94 (1983) ($13.00)

From this list I purchased three works which seemd most useful for my purposes and these are reviewed below:

Konzertante Musik for 8 Horns, Op.78 (1979)
Jan Koetsier
Grade: V Duration: 15 min.

Trademarks of Jan Koetsier's works to date seem to be: 1) a conservative but colorful harmonic language, 2) interesting tone colors, including stopped to open glissandi, and 3) a rhythmic vitality that includes hemiola effects and the juxtaposition of 6/8 and 3/4 meters where the eighth-note remains constant. This particular composition is atypical only in its use of fewer rhythmic devices. There are only modest range

and technical demands for the higher parts, while the fourth and eighth horns must negotiate more difficult passages down to F' written. Written for Michael Hoeltzel's horn class in Detmold, the work is highly approachable for a good horn choir.

Scherzo Brilliante für Horn und Klavier, Op. 96 (1983)
Jan Koetsier
Grade: VI- Duration: ca. 4 min.

Obvious from the title, this is a brief and dashing Scherzo-Trio. Written for Marie-Luise Neunecker, it is an enjoyable work that is harmonically based in f minor-F major. Perhaps it is the reversal of the traditional tonal roles (an f minor Scherzo and F major Trio) that somewhat dampens the composition's flashiness. The Trio includes typically "clever" stopped horn interjections.

Sonate für Horn und Harfe, Op. 94 (1983)
Jan Koetsier
Grade: V+ Duration: ca. 16 min.

As far as I know and at this point in time, this is *the* major work in the literature for horn and harp. Aside from a few minor nineteenth-century pieces and works where the harp can adequately substitute for the piano, this is certainly the most extensive composition in the repertoire. It is a three-movement work of excellent proportions with all the Koetsierian trademarks listed above. Both the horn and harp writing are brilliant, yet idiomatic and approachable by fine performers. Highly recommended as a unique addition to our literature!

BOOK REVIEW

Das Waldhorn in der Geschichte und Gegenwart der Tschechischen Musik
(The Horn in the Past and Present of Czech Music)
Musikwissenschaftliche Konferenz zumm 300 Jubiläum des Waldhorns in Böhmen
Czech Music Society, Prague, 1983
Editors: Jan Trojan and Milan Vach

From the 1981 Brno Conference, marking 300 years of the Horn in Bohemia, arose this important collection of 22 brief lectures. Bound as a small paperback volume with a thin supplement, the lectures remain in their original, untranslated form. While only one article is in French, fourteen are in German, six in English, and the accompanying pamphlet of fanfares for one to three horns in Czech.

The collection is divided into three segments; the first section is entitled "The Horn in European and Czech Music," and the lectures are:

Leloir, E.: The Horn in France in the 18th Century (F)

Hulek, J.: F. A. Sporck and the Origin of the Horn in Bohemia (G)

Sehnal, J.: Beginnings of Horn-playing in Moravia (G)

Volek, T.: Mansfeld's and Thun's Horn-players (G)

Pečman, R.: The Horn in the Venetian and Neapolitan School (G)

Majer, J.: The Horn in Chamber Music (E)

Fukač, J.: The Horn and Changes of Sound Ideals in the 18th Century (G)

Pilková, Z.: The Horn in Bohemian sources of the 18th Century (E)

The second section is titled "Didactics and Pedagogics of Horn-Playing," and includes these lectures:

Solc, F.: Influence of Pedagogics on the Development of Horn-playing (E)

Tarjáni, F.: The Teaching Method of Playing the Horn in Hungary (E)

Zoubek, B.: Basic Structure of Prerequirements for Interpretation and Their Psychological Aspect (G)

Kopecký, O.: The Aims and History of the Brno School of Horn-Playing (E)

The third section is titled "The Horn in Composed and Folk Music:"

Markl, J.: The Mouthpipe Musical Instruments in Czech Folk Music (G)

Stědroň, M.: The Name Horn (Lesni roh) in Bohemian Music at the Beginning of the 18th Century (G)

Kunz, L.: Historical Accounts of the Horn in the Folk Instrumental Music of the 17th and 18th Centuries in the Czech Lands (E)

Keller, J.: The Beginning of Manufacture of Horns in Bohemia (G)

Skoupý, J.: The Contemporary Manufacture of Horns in Czechoslavakia (G)

Vach, M.: Hunting Signalisation and Hunting Horn-playing in Bohemia (G)

Pizka, H.: Pumpen-horn-playing in Austria (G)

Šolc, F.: Conclusion of the Chairman (G)

NEW MUSIC REVIEWS

By Randall E. Faust

I thank Gayle Chesebro, Jeffrey Agrell, Paul Mansur, Wallace Easter, and the composers and publishers listed for submitting items for review in this column.

Trio for Horn, Violin, and Piano, Op. 27
by Hans-Gunther Allers
Bussardweg 36
D-2360 Bad Segeberg, West Germany

As promised in the last **Horn Call**, this column is including a review of the *Trio* by Allers as well as the Chamber Work by John Rimmer. However, because the last **Horn Call** included commentaries on this *Trio* in articles by Jeffrey Agrell and Lewis Songer, I shall keep this article quite brief.

This work was the winner of the 1984 Composition Contest. I will not attempt to read the minds of the judges (Hermann Baumann, Bernhard Krol, or Peter Benaary). However, I can see how one could be impressed by this work: It is of major size and the rhythmic complexity of the interweaving parts looks intimidating. On the other hand, this also makes it a difficult work for the performers and the audience.

In addition to the ensemble changes, this work is also a real test for the individual performers. The horn part, for example, has very little rest and even though it does have a three-octave range, it tends to hang in the upper part of the treble clef for most of the work. There are several extensive stopped-horn passages—one going up to a bb". However, the aspect of the work that is probably most difficult for the hornist is that it doesn't use many of the horncall cliches that frequent even some of our recent compositions.

Nevertheless, the fact that the work is difficult doesn't mean that it can't or shouldn't be performed! The opening phrase has an intervallic symmetry and lyric beauty that is quite haunting and the development of this thematic gesture throughout the work is most impressive. I still have not heard a complete and uncut performance of this *Trio*. It will take some time and effort on the part of the performers who take this on. Those of you who are not lacking in technique, rehearsal time, musical imagination, and courage have a work to consider!

Grade VI.

De Aestibus Rerum
for Clarinet, Horn, Violin, 'Cello, and Piano
by John Rimmer
67 Marlborough Ave., Glenfield
Auckland 10, New Zealand

John Rimmer teaches at the University of Auckland in New Zealand and is a member of the International Horn Society. He has composed works for horn and

electronic media that have been reviewed in this column in earlier issues. *De Aestibus Rerum* was a winner of the "horn in chamber music category" of the International Horn Society's Composition Contest in 1983, after having been composed for the Centenary of The University of Auckland earlier that year.

This work will receive an IHS-affiliated workshop performance at the 9th Annual Southeast Horn Workshop on April 4, 1986. The hornist for the Southeast Workshop performance, Wallace Easter, has been gracious to send composer-commentary on the work from a festival of John Rimmer's music at Virginia Polytechnic Institute and State University. This commentary, and the score provided by the composer, are the sources for the following statements.

De Aestibus Rerum means "on the ebb and flow of things." As a result, this composition ebbs and flows through a slowly-paced time frame. The entire work has a very free sense of rhythm throughout — sometimes being notated chronometrically, sometimes notated in a traditional meter, and sometimes using repeated, boxed fragments. Extended cadenzas by the clarinet and violin add to this sense of timelessness. In addition, this is enhanced by the enlarged spatial dimension created by the offstage horn and clarinet passages.

The five main sound events of the work are as follows:

1. the very fluid passage that begins the work.
2. the octaves heard in the piano, in particular.
3. shimmering tremolos heard throughout the ensemble.
4. natural calls, such as bird calls, heard particularly in the clarinet.

and

5. repeated notes which move at different speeds.

The interaction of these five events, among the five instruments, gives rise to the ebb and flow of the work.

The hornist must be very proficient in his stopped horn technique. Often the horn's stopped notes are at crucial unisons with other instruments. Furthermore, critical changes from stopped to open horn occur throughout the work. Other techniques required of the hornist are valved tremolos, glissandi, varieties of articulations, and an extended range. However, the greatest requirement is a superior sense of rhythm and ensemble to synchronize all of these events within the pulseless context of the music.

This work will challenge any hornist or ensemble that attempts it. On the other hand, a well-prepared performance will be rewarded with a work of striking crystalline colors and celestial timelessness.

Duration — 14 minutes.
Horn Range — B-c'''.
Grade VI.

Sonata for Horn and Piano
by Oskar Morawetz, Mus. Doc.
Faculty of Music,
Edward Johnson Bldg.
University of Toronto
Toronto, Canada M5S 1A1

In 1979, Oskar Morawetz was commissioned by the Canadian Broadcasting Corporation to write this *Sonata* for Eugene Rittich, principal Horn of the Toronto Symphony. It is indeed fortunate when a country's major broadcasting network commissions a work by one of its major composers to be performed by one of its leading hornists, for this is one of the more significant additions to our recital literature in recent years.

The composition is in four movements. The first and third movements are marked by a gently dissonant lyricism and the second and fourth by a driving motivic energy. One initially notices the high degree of intervallic integrity. Furthermore, it is enhanced by an elegantly crafted development and a logical and coherent sense of phrase direction. This is a work that will engage musicians beyond the horn community with its seriousness of style and eloquent evocation of high-minded chamber music.

Horn Range C—bb''.
Grade VI.

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IBW=Israel Brass-Woodwind Publ. QCB=Queen City Brass Publ.

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by Scott Wilkinson
for Brass Quintet (2 Trumpets, Horn Trombone and Tuba.)
Mark Tezak Verlag
Postfach 10 18 07, 5000 Koln 1, B.R.D.
Sole Selling Agent for North America
G. Schirmer, Inc.
7101 Westfield Ave.
Pennsauken, N.J. 08110

This is the first review of publications from Mark Tezak Verlag. Tezak has an extensive catalog of brass music and each of the items submitted has been clearly printed on a high-grade heavy paper stock.

Scott's Piece has the subtitle "(Introducing Brass) for kids, and others." It is an excellent demonstration composition in eight movements, with each movement introducing an instrument or a special characteristic of the ensemble. It is composed in a variety of accessible styles. The movements are as follows:

1. Prologue
2. Tuba—Cadenza
3. Piccolo Trumpet—Perpetuum Mobile
4. Trombone—Tarantella
5. Horn—Nocturne
6. Cornet—Waltz "a la Clarke"
7. Fluegelhorn—Blues
8. Finale—Rondo.

Horn Range F—g".
Grade V.

Christmas Crackers
arranged for Brass Quintet by
John Iveson
Just Brass No. 43
Chester Music
J. & W. Chester/Edition Wilhelm Hansen London Ltd.
Eagle Court, London EC1M 5QD

For those of you who are concerned that there are only 175 rehearsal days left until Christmas, the Philip Jones/Elgar Howarth Just Brass series has this set of attractive arrangements. The three movements are as follows:

1. Jingle Bells—Deck the Halls
2. A Carol Fantasy
3. We wish you a Merry Christmas

The development of the first movement is attractive in its motivic integrity, and the last is energetic with rhythmic vitality. The second movement includes the following carols: Angels from the Realms of Glory, Away in a Manger, God Rest Ye Merry, Gentlemen, and Good King Wenceslas.

Grade IV.
Horn Range b—g".

Hanukkah Music for Brass Quintet
by William Picher and Nathan Wilensky
$15
PP Music
10110 Angora Drive
Cheltenham, MD 20632

And for those who have only 177 rehearsal days until Hanukkah, this manuscript for Brass Quinetet is now available from PP Music. The movements are as follows:

I. Hannukah Begins Tonight
II. Simoo Shemen
III. O Hannukah
IV. In the Window
V. Dreidel Song/S'Vivon
VI. Mo'oz Tzur (Rock of Ages)

Horn Range a—g".
Grade IV.

Branles De Bourgogne
By Claude Gervaise
Transcription and arrangement by
Roland Lemetre
for Brass Quartet and Percussion ad. lib.
Aphonse Leduc
Editions Musicales 175
Rue St-Honore, Paris

This short group of sixteenth-century dances makes an attractive set when you need something for brass quartet. These three pieces are easily prepared by intermediate students, or by advanced players who have little rehearsal time. The optional tambourine and/or crotale parts do enhance the performance. However, the set is successful with the brass alone.

Grade III.
Horn Range b—c".

Five Bagatelles for Brass Ensemble
by Gordon Jacob
Junior Just Brass No. 14
Chester Music
J. & W. Chester/Edition Wilhelm Hansen London Ltd.
Eagle Court, London EC1M 5QD

This is also an attractive work for the brass quartet. The *Five Bagatelles* are a March, a Minuet, an Elegy, a Romance and a Humoreske. Each of which makes a definitive artistic statement within a limited amount of artistic space. It is interesting to observe a composer of this stature working at such an accessible level!

This is what is needed: More music of limited difficulty and limitless imagination!

Grade III.
Horn range bb—eb".

Quintet in Db Major for Brass Ensemble
by Victor Ewald
edited by Philip Jones
Just Brass No. 49
Chester Music
J. & W. Chester/Edition Wilhelm Hansen London Ltd.
Eagle Court, London EC1M 5QD

Quintet No. 3 for Brass Quintet
by Victor Ewald
Edited by the Empire Brass Quintet
Published by G. Schirmer
New York/London

The Philip Jones Edition of the *Quintet in Db Major* by Victor Ewald was published in the Just Brass series in 1985 and recently submitted for review in the **Horn Call.** It automatically invites comparisons with the previously published edition by the Empire Brass Quintet from 1978.

Among the obvious comparisons are the fact that the Philip Jones edition is engraved whereas the Empire Edition is printed from a good manuscript. The Philip Jones edition gives the Score in C; the Empire edition is in a transposed score. The Philip Jones edition also uses the bass clef in the trombone part; the Empire Edition uses the tenor clef. Because this is a large and busy composition, both editions have inevitable quick page turns. However, where the editions are most different are in the interpretive markings that follow.

Movement I
Philip Jones Edition (PJE) repeats the Exposition; the Empire Edition (EE) does not repeat.
m. 82—PJE—rit. & Sostenuto; EE—sostenuto only.
m. 109—PJE—meno mosso; EE—Meno calmando.
m. 156—PJE—Tpt—mp.; EE—Tpt. I—p.
m. 166—PJE—Tpt. rhythm is half note and half rest; EE—Tpt. rhythm is half note tied to eighth note, quarter note, and eighth note.

Movement II
m. 9—PJE—mf; EE—f.
m. 1-16—PJE—repeated; EE—no repeat.
m. 17-51—JPE—repeated; EE—no repeat.
M. 17—PJE—p; EE—mp.
m. 69 anacrusis PJE—mf, answered p; EE—ff, answered f.
m. 88—PJE—mf; EE—p.
m. 98-113—PJE repeated; EE—no repeats.
m. 98—PJE—p; EE—mp.
m. 106—PJE—mf; EE—f.
m. 113-148—PJE repeats; EE—no repeats.
Last three measures—PJE—no written diminuendo; EE—written diminuendo in lower three instruments.

Movement III
m. 4—PJE—2nd Tpt. rhythm—quarter rest, half note; EE—quarter, rest, two quarter notes.
m. 30—PJE—1st Tpt. mf—crescendo to m. 31; EE—no crescendo.
m. 39—PJE—dim. in Tpt. II, Horn, Tbn. & Tuba; EE—diminuendo in Tuba only.
m. 40—PJE—no diminuendo; EE—diminuendo.
m. 52—PJE—no accelerando; EE—accelerando.
m. 53—PJE—No "Piu Mosso"; EE—

Piu Mosso.
m. 58—PJE—No "Poco Rit."; EE—Poco Rit.
m. 59—PJE—No "A Tempo."; EE—A Tempo.
m. 69—PJE—Tpt. I—quintuplet has an accent on each note: EE—no accents on quintuplets.

Movement IV
m. 13—PJE—p in all parts- EE—fp on beat 2 in Tbn. & Tuba and mf in Tpt. 2 and Hn.
m. 14—PJE—no crescendo; EE—crescendo after p—beat 1 in Tpt. 2 and beat 3 in Tbn.
m. 15—PJE—p—beat 4; EE—beat 4—mf in Tpts. I & II and p in Tbn..
m. 17—PJE—beat 4—Tpt. II—p + accent, Hn.—p.; EE—Tpt. II—mf, Horn and Tuba—p + accent.
m. 19—PJE—beat 4—p.; EE—Tpts.—no given dynamics, Tbn.—p.
m. 21—PJE—Tpt. II & Hn.—mf crescendo; EE—p crescendo.
m. 66—PJE—pp; EE—no marking.
m. 68—PJE—no marking; EE—mp.
m. 69—PJE—Tbn.—pp.; EE—Tbn.—mp.
m. 73—PJE—f; EE—ff.
m. 79—PJE—Tbn.—p; EE—Tbn.—mf.
m. 84—PJE—pp; EE—pp diminuendo.
m. 86—PJE—p; EE—p crescendo to 87 and diminuendo—88.
m. 109—PJE—p. espressivo; EE—mp crescendo.
m. 154—PJE—Tpt. I—pp; EE—p.
m. 158—PJE—Tpt. I—p cantabile; EE—no marking.
m. 162—PJE—Tpts.—pp; EE—no marking.
m. 172—PJE—Tpt. I—p; EE—p crescendo and diminuendo.
m. 180—PJE—Tpt. I—p; EE—pp.
m. 184—PJE—all parts "cresc. poco a poco" until m. 186—mf; EE—mp diminuendo to m. 186 then all—p crescendo.
m. 194—PJE—Tpt. II, Hn., and Tbn.—mp; EE—Tpt. II, Hn., and Tbn.—p.
m. 203—PJE—accelerando; EE—no marking.
m. 207—PJE—ff; EE—p.
m. 211—PJE—all parts ff; EE—f.
m. 212—PJE—all parts staccato quarter note on beat 1; EE—fermata on last note (first beat quarter note).

"Sarabande" from *Holberg Suite*
by Edvard Grieg
arranged by Marvin C. Howe
Horn Quintet

This lovely movement from Grieg's *Holberg Suite* is now arranged in an attractive manuscript. This arrangement displays the lyric properties of our instrument when performed by mature performers. Although it appears "technically easy," the tasteful interpretation of the notated ornaments and realization of the phrasing requires capable hornists.

The parenthetical instruction — (Eb Ossia)—might ease the range a notch for the first horn. However, the fifth hornist must be a true low horn. Range—1st horn to c'''. Fifth horn to D—new notation! Grade V.

21 Characteristic Etudes for High Horn Playing—Compiled and Edited by Martin Hackleman

34 Characteristic Etudes for Low Horn Playing—Complied and Edited by Martin Hackleman

$6.50 each
available from
West-Cor
12 Glenarden Road
Toronto, Canada M6C 3J9

Both of these works compiled and edited by the hornist of the Canadian Brass, are of significant use to the advanced hornist. Intermediate hornists will need to develop their range with preparatory studies before attempting them. However, the advanced hornist will find these books useful for solidifying a range previously established.

A more precise documentation would enhance the editorial integrity of these volumes. However, to his credit, Mr. Hackleman attributes the high horn etudes to the works of Rose and the low horn studies to Blazhevich and Vasilev. His editing consists of adding his own dynamics, articulations and phrasing to the etudes of the above composers. Also

in Mr. Hackleman's editions, several of the etudes include stopped horn passages. Furthermore, his low horn studies are compiled with the study of old notation bass clef in mind. His humor is also evident in Blazhevich Etude No. 46, (Hackleman No. 34). Blazhevich gives the tempo marking "Lento"; Hackleman gives the tempo marking "Trouble."

Cynics might ask why they should pay for edited etudes. Nevertheless, these works provide both a means of range development and an insight into the interpretive concepts of one of the world's top professional hornists.

Range
Low Horn Studies—to CC#
High Horn Studies—to e'''
Both Volumes—Grade VI.

W.A. Mozart—
Two Concerto Movements for Horn and Orchestra (after KV. 370b and 494a)
Completion and Instrumentation:
Herman Jeurissen

Piano Score: Mathias Siedel
Musikverlag Hans Sikorski.
Hamburg, B.R.D.

W.A. Mozart—
Horn Concerto in Eb (K. 370b)
Horn Concerto in E (KV494a)
Reconstruction by James Collorafi
Shawnee Press Inc.

The reconstructions of these two concerti by James Collorafi were reviewed by this writer in last April's **Horn Call.** Then, in the November **Horn Call,** the Jeurissen Edition was reviewed by William Scharnberg. The following comments are offered for the use of comparison shopping of reconstructed Mozart Concerti.

At the outset one observes the physical differences of the two editions: Jeurissen's is engraved, whereas Collorafi's is printed from an excellent manuscript. In addition, Jeurissen's edition notates the horn part in the score at concert pitch, whereas Collorafi's is notated at horn pitch (in E or Eb). Collorafi also includes a copy of the original manuscript fragment in his edition as well.

In the Concerto in Eb, the accompaniment is missing throughout a great part of the original manuscript. As a result, Jeurissen and Collorafi differ primarily in their reconstruction of the accompaniment. This difference can be seen in contrasting chord selections (e.g. m. 9) and in rhythmic figurations (e.g. m. 29). Another contrast in the reconstruction can be seen in measures 50-71 where Collorafi doubles the horn melody over an accompanimental figuration; Jeurissen's piano part is more contrastingly accompanimental.

Only 91 measures of the sketches of the original Concerto in E currently exist. As a result, the realization of this movement involves even more work on the part of the editors. Subsequently, there are more differences in these two editions than in the Concerto in Eb.

One obvious difference is the comparative length: Collorafi's edition of the

first movement of this concerto is 50 measures longer than Jeurissen's. This can be attributed to the longer development in Collorafi's edition. The problem with this, however, is that Collorafi's development takes the hornist to notes far from the natural realm of the hand horn. For example in measure 210 there is an octave leap from bb' to bb''—from the 7th to 14th partial in the harmonic series!

In general, this reviewer finds Collorafi's realization more complex in development and busier in accompanimental figuration. It seems to be what Collorafi felt that Mozart would have written—if he had been free to write for the horn if it had the technical capabilities of a string instrument or the piano. Jeurissen's realization, by contrast, appears simpler—more in the spirit of a work for the hand horn.

Jeurissen's edition includes a copy of his cadenza at the end of the movement. Collorafi's edition does not include a cadenza, but he does reconstruct an entire three-movement work. His second movement is taken from the Quintet in D, K.575 and his third movement is taken from the Divertimento in Eb for String Trio, K. 563.

Both of these editions are invaluable resources to musicologists, as well as to hornists. Combined with the Pizka publication, *Das Horn Bei Mozart*, hornists have some useful new insights on the music of Mozart.

RECORDINGS SECTION

Christopher Leuba
Contributing Editor

For their help in the preparation of this issue, my thanks are given to Ruth Fay, of the Portland (Oregon) State University Library and to R. Wayne Shoaf of Los Angeles.

Mr. R. Wayne Shoaf has submitted a Discography of the Wind Quintet, opus 26 by Arnold Schoenberg. This Discography is part of a most comprehensive listing of recordings of interest to Hornists, recently published by Heinrichshofen's Verlag, the title being *Horn-Discography.* The listing includes timings of individual movements, and the listing of all the supporting players (omitted in this issue of THC). This should be a "must purchase" for all Music Libraries at schools where Horn is taught.

****

As readers of this column for the past decade are aware, I'm not free with superlatives: **Richard Todd,** in his "New Ideas" (GUNMAR GM 2010) is awesome. Gunther Schuller writes that Todd has "rewritten the book" on the French horn, and I concur. A West Coast player, onetime principal Hornist in New Orleans, Todd has been closely associated with trumpeter Wynton Marsalis. Todd has the fluency and feel to give us a convincing upbeat Charlie Parker work, there are several improvised works, spectacular feats of high register playing, phenomenally clearly articulated technique in the Francaix and Parker, overdubbing involving up to eight parts, and a very interesting program.

As I listened to Todd's fluent improvisations, I wondered as to the nature of a "true" jazz Horn style: ideally, a "jazz horn style" would differentiate our instrument from the trumpet, valved trombone or alto saxophone, just as a good jazz violinist does not do guitar licks or trumpet licks. Both in tone production and in concept, I kept feeling that I was listening to a superb trumpeter or fluegelhorn player.

This is a remarkable recording: it should certainly be nominated for a Grammy in several categories, and should be in every record collection.

****

Philip Myers plays William Schuman's *Three Colloquies for Horn and Orchestra* with the New York Philharmonic Orchestra conducted by Zubin Mehta (NEW WORLD RECORDS NW 326). The record jacket

notes state that the recording is derived both from live performances at Avery Fisher Hall and from "studio sessions." I have a tape taken from a broadcast live performance: certainly nothing seemed amiss during that broadcast; very little touching-up was needed. Nevertheless, the immediacy of digital recording, and I suspect, a totally different microphone setup than the one used for broadcast, makes this disc desirable even to those who have already taped the live performance from the air. Myers' tone is recorded superbly, with both warmth and clarity, and the supporting orchestral textures are most convincing.

The Schuman, as a composition, is an impressive essay on the dramatic potentials of the 20th Century Horn, in virtuoso hands, played with a virtuoso ensemble. As a Hornist, I feel that William Schumann is one of the few Composers today, who truly understand the dramatic range of possibilities of our instrument.

Five stars!

****

The Imperial Brass, of Portland, Oregon (**Patrick Fay, Lawrence Johnson, Barton Parker** and **William Stalnaker,** Horns), play a concert of Music from Venice, 1587-1636, on a cassette from IMPERIAL PRODUCTIONS, "The Spirit of St. Mark's."

This is an impressive debut by an ensemble of players who are active in the Pacific Northwest. Digital recording in a spacious environment with expert guidance from Conductor Stefan Minde give convincing performances.

Indeed, this recording is a tribute to the state of music performance in the United States at this time. A recent **World Almanac** indicates that Portland is the 32nd largest city in the U.S. That such a tight ensemble of players would exist in such a relatively out-of-the-way community, producing such an expertly presented program is remarkable. Only five of the players are regular members of the Oregon Symphony: obviously, Portland has a strong brass base which transcends the establishment ensembles. This is in part the result of the influence of the Portland Brass Society, which regularly presents teaching residencies by nationally known Brass Artists, assisted by funding from The Christiansen Foundation.

The playing is clearly enunciated, with excellent ensemble and rhythmic clarity, though tending towards the Chicago-Cleveland-Philadelphia Gabrieli recording (COLUMBIA MS 7209), i.e., all stops out. The horns, however, are not lost in the shuffle, and have a sonority appropriate to the ensemble as an entity.

The program was taped in Seattle's Saint Mark's Cathedral which, although spacious, does not share its namesake's propensity for the easy, natural reverberation which made possible the Venetian antiphonal music of the late 16th Century.

William Zinsser, in his article (**The New Yorker,** 24 April, 1984) writes about Hornist, Willie Ruff,

> Ruff played an Agnus Dei, and I was in the world's biggest sound chamber, wrapped in music. "It doesn't take any breath," Ruff said. "I could play for ever."... With such acoustics, I thought, the Gabrielis could hardly miss. St. Mark's was telling them how to write polyphonic music.

With this in mind, it is my feeling that "The Spirit of St. Mark's," the album title, is not truly understood, as the playing is somewhat overbearing, not allowing the cathedral to speak for itself, both instruments and environment often being forced.

It was gratifying to note the quantity of technical information provided within the space limitations of a cassette label. The performances were recorded digitally, with no splicing within cuts.

****

Those readers who are interested in the recording process itself, especially the "live" recording of orchestral performances as heard on National Public Radio, will find material of interest in "On The Air," by Noah Trudeau in **Fanfare magazine,** Nov./Dec. 1985.

CBS M 39515 *
Martin Hackleman
(Canadian Brass)

"Canadian Brass Live!"
includes arrangements by Luther Henderson, et al., of works by Vivaldi, Pachelbel, Mozart, Tschaikowsky, and others

*reviewed, **Fanfare** (Sept./Oct. 1985)

CHANDOS ABRD 1116 (Digital)*
Frank Lloyd and Christopher Larkin, et al.

Grace Williams (1906-1977) Two Choruses, for Women's Choir, Harp and Horns:
Harp Song of the Dane Women
Mariner's Song

*reviewed, **Fanfare** (Nov./Dec. 1985)

CRYSTAL S216 *

(I-5 Brass Quintet)
Hogg, *Seven for Four*
Ward-Steinman, *Brancusi's Brass Beds*
Dutton, *Carnival of Venice - Fantasie and Variations.*

*reviewed, **Fanfare** (Jul./Aug. 1985)

CRYSTAL S 258 *
David Kappy
(Soni Ventorum Quintet)

Bergsma, *Changes for Seven*
Etler, *Wind Quintet No. 2*
Zaninelli, *Burla and Variations*

*reviewed, **Fanfare** (Nov./Dec. 1985)

CRYSTAL S 379 *
Thomas Bacon

F. Strauss, *Fantasie,* Op. 2
Moscheles, *Thème Varié,* Op. 138b
Lorenz, *Fantasie on Bellini's "I Puritani"*
Rossini, *Introduction, Andante and Allegro*
Kuhlau, *Andante and Polacca*

*reviewed, **Fanfare** (Nov./Dec. 1985)
also, **THC** (October 1985)

CRYSTAL S670 *
Douglas Hill, et al.

Persichetti, *Parable VIII*
Hindemith, *Sonata for Horn and Piano*
Hamilton, *Sonata Notturna*
Hill, *Abstraction,* for Solo and Eight Horns
Hill, *Jazz Soliloquies: Laid Back*

*reviewed, **Fanfare** (Nov./Dec. 1985)
Brass Bulletin,#52, 1985

CRYSTAL S 671 *
Ralph Lockwood
Horn and Organ:

Randall Faust, *Celebration*
Bernhard Krol, *Missa Muta,* Opus 55
Oreste Ravanello, *Meditazione,* Opus 117, No. 2
Henk Badings, *Canzone*
Günther Marks, *Choral Partita, Jesu, Meine Freude*
Gardner Read, *De Profundis,* Op. 71
Helmut Scheck, *Kleine Partita*
Thomas Woehrmann, *Choral Prelude, Jesus Loves Me* (Horn, with Organ and Piano)

*reviewed, **Fanfare** (Nov./Dec. 1985)

CRYSTAL S 672 *
John Cerminaro

"A New-Slain Knight"
Rand Steiger, *A New-Slain Knight*
Glière,
Heinrich Schmid,
Robert Schumann,

*reviewed, **Fanfare**

DEUTSCHE GRAMMOPHON
2532 091 (digital) *
unidentified eight hornists of Berlin Philharmonic

"Berlin Philharmonic Chamber Ensembles" includes:
Rossini, *Le Rendez-vous de chasse* for eight Horns

*reviewed, **Fanfare** (Sept./Oct. 1985)

EUFODA 1082 *
Hornist ?
(Theo Mertens Brass Quintet—Belgium)

arrangements of works by Händel, Beethoven, Mozart, Debussy, Schumann, Passereau, Renwick, Capuzzi, Gabaye, Rose, Rodrigo, Brubek.
including:
(Wilke ?) Renwick, *Dance*
Brubek, *Blue Rondo à la Turque*

* reviewed, **Brass Bulletin** #52, 1985

EX LIBRIS CD 6002 (compact disc) *
Francesco Raselli & Thomas Muller

W.A. Mozart, *Serenade No. 11 in Eb*

* reviewed, **Fanfare** (Sept./Oct. 1985)

GALLO 30-421 *
James D. Vaughn
(Rekkenze Ensemble—Germany)

program includes:
Thomas Weelkes, *Five Polyphonic Pieces*
J.S. Bach, (Peter Kundsvig, arr.) *Prelude and Fugue in C major,* BWV 566
Ludwig Maurer, *Four Pieces*
Franz Mockl, *FrankenSpezial*
Irving Rosenthal (arr.) *Little Brown Jug*

*reviewed, **Brass Bulletin,** #52, 1985

GUNMAR GM 2010 *
Richard Todd
(with various supporting players)

Erik Szekely, *Rhodoraies*
Gunther Schuller, *Trois Hommages*
Jean Francaix, *Divertimento*
Charles Parker, *Au Privave*
Michel LeGrand (arr. John Carisi), *What Are You Doing The Rest Of Your Life*
Kurt Weill, *My Ship*
Harold Arlen (arr. Jeremy Lubbock), *When The Sun Comes Out*
Jerry Bock, *Matchmaker, Matchmaker*

*G M Recordings
167 Dudley Road
Newton Centre, MA 02159

HUNGAROTON (QUALITON)
SLPX 12469 *
Adám Friedrich, et al.

Haydn, *Symphony 31 in D* ("Hornsignal")
Haydn, *Divertimento à tre*
Haydn, *Cassation in D* for Four Horns and Strings

*reviewed, **Fanfare** (Sept./Oct. 1985)

HUNGAROTON (QUALITON)
SLPX 12557 *
Hornist ?
(Budapest Brass Quintet)

Sandor Balassa, *Quintet for Brass*

*reviewed, **Fanfare** (Nov./Dec. 1985)

IMPERIAL PRODUCTIONS 1
(Dolby Cassette) *
Imperial Brass, including Horns:
Patrick Fay, Lawrence Johnson, Barton Parker, William Stalnaker

"The Spirit of St. Mark's," Music of St. Mark's Venice 1587-1636
Giovanni Battista Buonamente, *Sonata*
Pietro Lappi, *Canzon 26*
Andrea Gabrieli, *Alla Battaglia*
Giovanni Battista Grillo, *Canzona Quarta*
Ludovico Grossi da Viadana, *Sinfonia La Bergamasca*
Ludovico Grossi da Viadana, *Sinfonia La Padovana*
Giovanni Gabrieli, *Canzon Septimi Toni No. 2*
Giovanni Gabrieli, *Canzon XV*
Giovanni Gabrieli, *Canzon a 12*
Giovanni Gabrieli, *Canzon Quarti Toni a 15*
Giovanni Gabrieli, *Canzon Noni Toni a 12*

**Imperial Productions*
3716 S.E. Liebe Street
Portland, OR 97202
(503) 771-5542

NEW WORLD RECORDS NW 326 (digital) *
Philip Myers/NY Philharmonic, Mehta

William Schumann, *Three Colloquies for Horn and Orchestra*

*reviewed, **Ovation Magazine**, Sept. 1985
also, this issue **THC**
also, **Fanfare** (July/August, 1985)

NOBLESSE 6.48257 (reissue)
Gottfried Langstein
Siegfried Hammer
(Stuttgart/Munchinger)

J.S. Bach, *Brandenburg Concerto 1*

from two record set of complete Concertos

reviewed, **Fanfare** (Nov./Dec. 1985)

PAN 130 070 *
Julia Studebaker
(Festival Strings Lucerne)

Othmar Schoeck, *Concerto for Horn and Orchestra*, Op. 65.

*reviewed, **Fanfare** (Nov./Dec. 1985)

PHILIPS 412 237-2 (compact disc) *
Hermann Baumann
(Leipzig/Masur)

Richard Strauss, *Concerto 1*
Richard Strauss, *Concerto 2*
C.M. v Weber, *Concertino in e*, Op. 45

*reviewed, **Fanfare** (Sept./Oct. 1985)

RADIO CANADA INTERNATIONAL
RCI 582
Harcus Hennigar
(York Winds)

Ingolf Dahl, *Allegro and Arioso*
Michael Parker, *Chole*
Alvin Etler, *Quintet No. 2*

RCA AGL1-5261
*digital remastering of LSC-2514 **

Franck, Symphony in d minor
Chicago Symphony Orchestra, Pierre Monteux

*reviewed, **Fanfare**, (July/August, 1985)

RCA AGL1-5263
digital remastering of LSC 2614 *

Beethoven, *Symphny 6*
Chicago Symphony Orchestra, Fritz Reiner

*reviewed, **Fanfare**, (July/August, 1985)

SCHWANN VMS 1050 (Digital) *
Klaus Wallendorf
(Consortium Classicum)

F.X. Mozart (attr.), *Sextet in a minor for Flute, Clarinet, Horn, Viola, Cello and Guitar.*

*reviewed, **Fanfare** (Nov./Dec. 1985)

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*reviewed, **Fanfare** (July/Aug. 1985)

DISCOGRAPHY

R. Wayne Shoaf

Arnold Schoenberg: *Quintet*, op. 26 (1924) (fl, ob, cl, hn, bs)

1. Czech Philharmonic Wind Quintet
Miroslav Stefek, hn
Supraphon SUA 10692 mono (1968?)
Supraphon SUA ST 50692 stereo (1966)
Supraphon DV 6198 mono (pre 1971?)
Supraphon SV 8321 F stereo (pre 1971?)

2. Danzi Quintet
Adriaan van Woudenberg, hn
Philips World Series PHC 9068 stereo (1967)
Philips 802 740 LY stereo (196?)
Philips SAL 3669 stereo (1968?)

3. Danzi Quintet
Adriaan van Woudenberg, hn
BASF 25 22057-5 stereo (1975)
BASF EA 220 575 stereo (1976?)
Acanta Aristocrate EA 22 057 stereo (1977?)
HNH 4026 stereo (1978)
Bellaphon BR EA 22 057 (pre 1980?)

4. Ensemble Instrumental a Vent de Paris
Michel Berges, hn
Critere CRD 145 mono (1963?)
Critere SCRD 5145 stereo (1963?)
CBS S 75 533 stereo (1967?)
CBS S 75 552 stereo (1968?)
Musidisc RC 762 stereo (1970?)
Columbia RE 1520

5. London Sinfonietta members
Alan Civil, hn
Decca SXLK 6660/64 stereo (1974)
London SXLK 6660/64 stereo (1974?)
Telefunken 6.35268 HM (1975?)
London (Japan) SLC 2453/57

6. Metropolitan Wind Quintet
Gunther Schuller, hn
Dial DLP 13 mono (1951)

7. New England Conservatory Chamber Players
Michael Johns, hn
Crest New England Conservatory NEC 102 stereo (1968?)

8. Oberlin Woodwind Quintet
Robert Fries, hn
Gasparo GS 204 CX stereo (1981)

9. Philadelphia Woodwind Quintet
Mason Jones, hn
Columbia ML 5217 mono (1957)

10. Southwest German Radio Orchestra Wind Quintet, Baden-Baden
Karl Arnold, hn
Wergo WER 60 032 stereo (1968?)

11. Vienna Wind Soloists
Volker Altmann, hn
Deutsche Grammophon 2530 825 stereo (1977)
Deutsche Grammophon (Japan) MG 1072

12. Westwood Wind Quintet
David Duke, hn
Columbia M2L 362 mono (1967)
Columbia M2S 762 stereo (1967)
CBS S 77 219 stereo (1968?)
CBS S 77 209 stereo (1968?) (cassette)
CBS (Japan) SONC 10362/63
CBS Sony SOCL 277/78

WHEN FRENCH HORNISTS ARE NOT IN WOODWIND QUINTETS, THEY MAY BE PLAYING WAGNER TUBENS

By Keith Johnson
University of Arizona

At last summer's workshop at Towson State, when Elaine Braun suggested a revival of the campaign to exterminate the term "French" horn, it was greeted with approval and enthusiasm by many. This writer was among those who welcomed the suggestion to contact publishers and manufacturers to encourage them to use the term "horn" when referring to our instrument. Many of us have felt alone in this significant struggle and a strong ally was long overdue. We thought that an international organization such as ours could surely help.

Here in this vast desert (Arizona) it does not surprise us to see *French* horn on programs, in local articles, or in any printed material such as brochures or advertisements. Local high-school and college teachers and students use the term freely. However, when we see national advertisements, articles written for national publication by horn players, and even posters advertising summer programs with photos of well-known hornists, all of which use the term *French* horn unashamedly, then perhaps we should throw in the towel. Do we all care very much anyway? Has this campaign run out of energy? Perhaps the IHS should call it off altogether, and join the ever-growing *French* horn crowd.

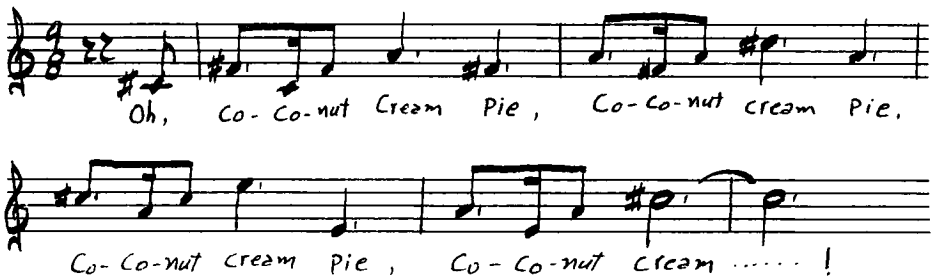
However, there are two other mis-used terms which have not been brought to anyone's attention recently. First, we (French) hornists often perform in a group mistakenly called the Woodwind Quintet. Have you all heard the question "What's a French horn doing in a Woodwind Quintet?" The answer, of course, is "This is not a *French* horn." But it also is not a woodwind quintet. Some hornists may not mind being related to woodwind players, but this writer plays a brass instrument. A suggestion: this ensemble is to be called the Wind Quintet, as it is in every part of the world (I think) except the USA.

Finally a word about that glorious instrument, the Wagner tuba. Those of us who heard it played last summer heard some impressive performances, and some hornists in the audience no-doubt gained a new appreciation of it. This writer respectfully suggests that when discussing this instrument in English that it be called the Wagner tuba. The plural is simply "tubas." To call it the Wagner *tuben*, plural of which is of course *tubens*(!), suggests a kind of superficial knowledge to which no horn player should admit. If we persist in using the term *tuben*, let's at least recognize that this means two or more, and one of these things is a "tube."

It is true that not much of the above carries a great deal of importance. More impressive than one good horn player is a group of eight good *French* horn players. This writer would prefer the latter any day. One final suggestion: A national push to encourage more young people to play our instrument. In this campaign, we should be able to find some real energy.

LEUBA'S LOONIE TUNES

By Julian Christopher Leuba



"Trying for the 'no bell-piece' prize this year?

"Liz" Smith

HORN PLAYING IN THE BRASS QUINTET CONTEXT

Arthur Brooks
Hornist, The Annapolis Brass Quintet

As hornists, we have been taught from the beginning that we are different from other brass players. The differences, we learn, are both positive and negative. To summarize the differences is to relate them in the form of two basic concepts: 1) We have the ability to play with a radiant lyricism and beauty impossible for the other brasses, and 2) we have the potential to fall unexpectedly completely apart technically during a performance, to the surprise of the performer, his/her colleagues in the ensemble, and the entire audience. (This is commonly referred to as a "handful of clams.")

Naturally, the young hornist who has decided to make horn playing his/her career must be an unusual individual. The hornist's musical adolescence is dominated by the growing "I am different" realization*, and those who do not have an element of fearlessness in their personality are quickly weeded out. Those faint-hearted individuals generally fall into occupations where lack of accuracy is less of a danger, such as stunt flying or snake handling.

Those who remain "in the running" must then make a choice as to their primary musical setting. Nowhere are the perils and pleasures of horn playing more evident than in the brass quintet context. Here the hornist is inevitably compared both musically and technically with the other brass species. An island unto him/herself amid the trumpets and trombones (or tuba, perhaps), the hornist feels singularly exposed. Like everything else in the hornist's existence, this can be either good or bad depending on the individual's exploitation and handling of the particular situation.

The first step is sorting out dangers from non-dangers and non-dangers from potential dangers. Unfortunately, there is no clear-cut formula for doing this, as shown in the famous hornist-theoretician Herbert Schnitzer's "Law of Converse Reception:"

$$\frac{\text{Schonheit}}{\text{Scherz (p - f)}} = \text{Angst (Lippen) (Schwierigkeit) (Gehirn)}$$

In layman's terms, this says: The easier a passage is to play correctly, the easier it is to miss as well.

Schnitzer's "Law" is borne out most obviously and frequently in performances of Victor Ewald's *Brass Quintet No. 3* (generally referred to as the *Ewald Trumpet Concerto*). The horn part to this piece is the most simple in the repertoire (with the possible exception of any of the works of the great German master of the Baroque, Johann Pezel). However, simple entrances, such as the one below (see Fig. 1), are frequently chipped, sounding strangely difficult (see Fig. 2). As Schnitzer's Law implies, the problem is largely psychological.

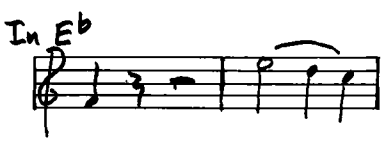


Fig. 1

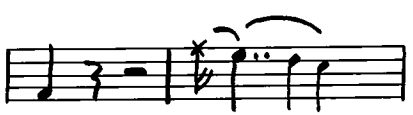


Fig. 2

Practice and the gaining of performance experience are the only remedies, save full-scale "musical attitude modification."** The necessary practice approach is a methodical one; patience is the key to success in this endeavor. As hours of endless vamps containing the "licks" in question are involved, it is advisable that the player find a place to practice where he/she is out of earshot of loved ones. I have found that

a couple of hours of "minimalist" practicing can make even the most gentle cohabitant turn violent. When I find this practice technique necessary for my routine, I generally do it in an enclosed automobile in the middle of an empty baseball stadium parking lot near my home. With a little creativity, you can find a space that is right for you.

Performance experience can be found much more easily than one might think. True, playing the horn part to an Ewald quintet on a street corner near your home will not give you the experience necessary to play the same part in concert at Carnegie Hall. However, try executing an entrance and passage in the 125th Street subway station in New York City. You might find that this raises your adrenaline to a level at least as high as it would be in concert.

There are also a couple of new devices at the hornist's disposal. For example, I have found it beneficial to carry malpractice insurance for performances of some of the larger works in the brass quintet repertoire, such as Ingolf Dahl's *Music for Brass Instruments* and Elliott Carter's *Brass Quintet.* I would urge others to do the same, if only for peace of mind.

Another idea that some brass quintets as a whole might consider is what I call the "Hornist's Initiative Program," or HIP. This is a program in which the hornist receives bonuses from concert fees based on the following formula:

$5 X [phrases turned lyrically — E.C.A. (Earned Clam Average)]

The joys of performing as the hornist in a brass quintet are self-perpetuating if the problems are viewed correctly and are dealt with logically. I hope that these few sentences on this topic will be beneficial in this regard.

*Freud, S. 1895. *Eigenheiten in der Wohlklingendengemeinschaft. [Oddities in the Musical Community].* Edition Mitzi, Vienna, pp. 1063-64.

**Tremor, H.L. 1974. "The Hornist in Analysis." *New Lips Magazine,* Vol. IX (9): 42.

September 21-27

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All participants will stay in Detmold hotels (breakfasts included in the hotel price). Lunch and dinner will be available at the participants expense in the Mensa of the Akademie. The housing cost is DM245 for the duration of the Workshop and is to be paid to the hotel involved at the end of the participant's stay. Hotel reservations can be made for persons accompanying a participant. The hotel costs are the same as for participants.

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If a specific room mate is desired, name of mate:

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Check is enclosed for DM 450.00, payable to: NWD Musikakademie*

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Date Signature

*This does not include hotel costs. Hotel costs must be paid directly to the hotel involved at the end of the participant's stay.

Tentative Program
as of February 1986

Sunday Sept. 21	10.00	Registration in the Palais (Main Building of the NWD Musikakademie)
	17.15	Official Opening Ceremony*
	19.30	Orchestra Concert*
Monday Sept. 22	9.15	Lecture
	11.00	Matinee*
	14.15	Recital*
	15.30-16.30	Ensemble
	17.00-18.00	Masterclasses
	19.30	Chamber Music Concert*
Tuesday Sept. 23	9.15	Lecture
	11.00	Matinee*
	14.15	Recital*
	15.30-16.30	Ensemble
	17.00-18.00	Masterclasses
	19.30	Concert of New Music (mainly Premiers)*
Wednesday Sept. 24		"Day of Natural Horns"
	10.30	"The Workshop goes on the Road..."
	11.15	Matinee at Schloss Wobbel with picnic following
	16.00	Orchestra Concert at Schloss Corvey (Fiorie Musicali)
	18.00	Snack in Corvey
	20.00	"Rugheimer Requiem" in memoriam of Richard Merewether Stadtkirche in Horn
	21.00	Return to Detmold
Thursday Sept. 25	9.15	Lecture
	11.00	Matinee in the Detmold Castle Courtyard
	14.15	Recital*
	15.30-16.30	Ensemble
	17.00-18.00	Masterclasses
	19.30	Orchestra Concert in the Detmold Landestheater
	22.00	"Banchetto Musicale" Reception and Banquet in the Stadthalle
Friday Sept. 26	11.00	Matinee*
	14.15	Workshop scholarship finalist
	15.30	Dress Rehearsal of the Participant's Ensembles
	19.30	Gala Concert of the Participant's Ensembles*
Saturday Sept. 27	9.15	Lecture
	11.00	"The Horn Workshop takes over the town..." Participant's Ensembles perform at different locations throughout Detmold
	16.30	French Parforcehorncorps performs at the Freilichtmuseum
	19.30	Final Concert with Symphony Orchestra* followed by "The Grand Finale" afterwards

*=Activities in the Neue Aula of the NWD Musikakademie.

Mealtimes in the school's cafeteria are from:
11.30-14.00
17.30-19.00

Exhibitor's Displays will be open daily from:
8.00- 9.00
10.15-11.00
12.30-14.00
15.30-18.00

Rap sessions and snacks after the evening-concerts in the Music Academy.

Travelling from Frankfurt Airport to Detmold:

1.) Take train to Frankfurt main trail station. Transfer there to train to Detmold. Approximate travel time 4½ hours. Costs about DM 65:00.

2.) Drive by car on the Autobahn to Kassel, take junction to Dortmund. Take exit "Diemelstadt" and follow signs to Detmold. Driving time approximately 3 hours.

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TIRED OF LOSING AUDITIONS ?

Philip L. Myers

I was too. Between 1971 and 1974, I'd lost seven of eight auditions. And I wasn't just trying out for New York or Boston. I was writing to any orchestra that had an opening and going to every audition that I could afford. And was I making it into the finals, or even the second round? Only once, the one time I got the job.

Then, from 1974 to 1980, I won four out of five auditions. What changed?

Well, naturally I want to think that over the course of nine years I had improved my playing. But that wasn't the big difference.

After losing my seventh audition I realized that my preparation for auditions and my method of performing them was faulty. I had to develop a new system for myself. I did and it improved my playing somewhat, but mostly it enabled me to show at the audition what I had always been able to do at home and on the job. It also significantly reduced my nerves because my thoughts and goals were now much more directed, having nothing to do with the job being auditioned for, though being offered the job was the result.

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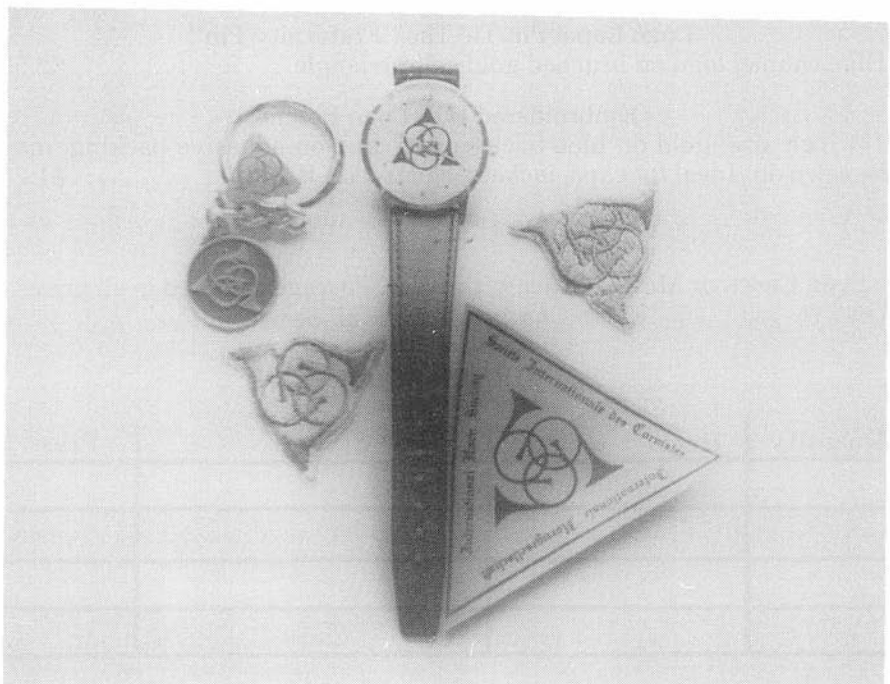

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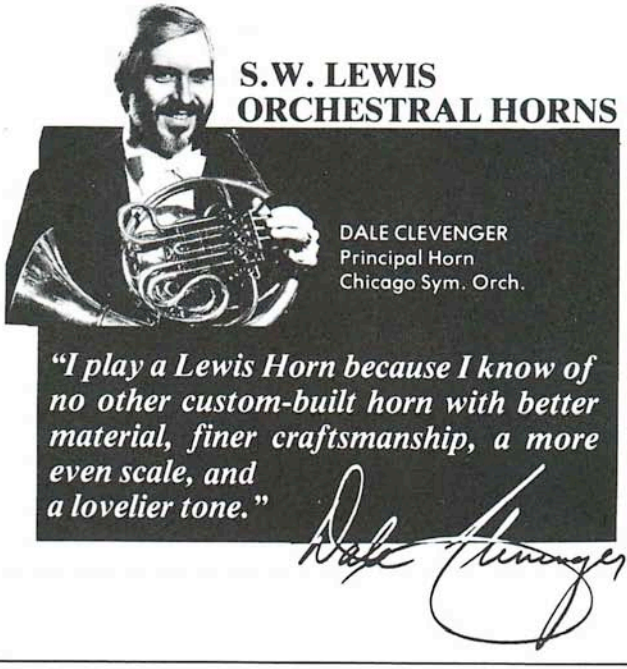

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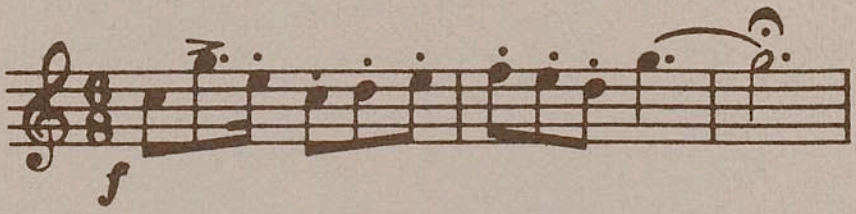

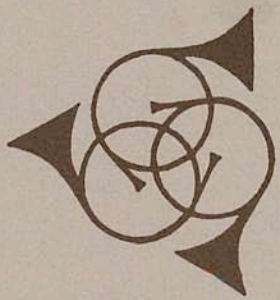

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