

# The Horn Call



*journal of the*

International Horn Society

Internationale Hornengesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

October, 1986

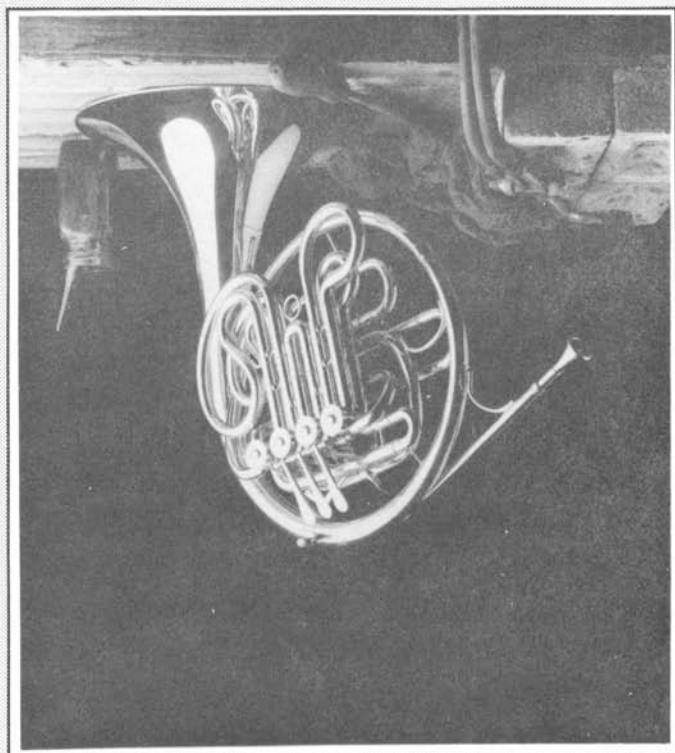
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# The Horn Call

October, 1986

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The Society recommends that *Horn* be recognized as the correct name for our instrument in the English Language. [From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.]

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# The Horn Call

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The **STREITWIESER TRUMPET MUSEUM** IN Pottstown, Pennsylvania was established and opened to the public in May of 1980. The Museum is housed in a renovated barn dated 1860 and is the first museum in the world entirely dedicated to the trumpet and all other brass instruments. Currently, the Museum houses over 500 different brass instruments, drums, pictures, figurines, sheet music, historic documents, and a growing research library. It also sponsors a fine concert series with the emphasis on chamber music.

This unique Museum is located in a beautiful natural setting in rural Chester County, located on the outskirts of Philadelphia. The bar overlooks a pond and old rare trees give shade to a picturesque Gazebo for historic "Sunday concerts in the park."

The purpose of the Streitwieser Foundation is to preserve the ancient, fascinating, and unique history of enjoyment, serious study, and first class performances. There are plans for future Brass Quintet workshops in the summer using the Gazebo and outdoor facilities.

The Museum is open by appointment by writing to the **Streitwieser Foundation**, Fairway Farm, Vaughan Road, Pottstown, PA 19464, or by calling 1-215-327-1351.

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

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

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

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

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

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

#### LETTRES AU REDACTEUR

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

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

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

Les Photographies des sujets appropriés sont également susceptibles d'être publiées. Le nom

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

#### LETTERE AL REDATTORE

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

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

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

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

#### LETTERS TO THE EDITOR

The winner of the 1986 IHS taped scholarship competition (for the Detmold Workshop) is:

Wendy Benn

4424 Judson Lane

Edina, Minnesota 55435

The judges were: David Bakkegard, Peter Landgren and Karen Bakkegard. For further information, please contact President James Winter.

Sincerely,

Karen Moats Bakkegard

Scholarship Coordinator

2414 W. Rogers Ave.

Baltimore, MD 21209

\*\*\*\*

As of September 1, I have been appointed to the faculty of the Indiana University School of Music in Bloomington to teach Natural horn and historical brass instrument construction. I have been teaching these courses as an associate instructor (graduate assistant) for the past three years, and this summer, after my graduation in May, the Music School decided to create a new position in the Early Music Institute so that I could remain and continue teaching.

The Natural Horn class usually consists of five or six students, mostly valve horn majors, who use Baroque and Classical horns owned by the Music

School. Students get an opportunity to use their natural horn skills in the I.U. Baroque Orchestra under the direction of Baroque Violinist Stanley Ritchie. The Orchestra plays about six concerts a year, all of which used horns last year.

Along with my teaching duties I will continue to play with the Boston Early Music Festival Orchestra and other Early Music ensembles around the country, as well as giving recitals and building natural horns.

Hope you can use this, and I'll try to keep you informed on the natural horn situation at I.U.

Sincerely,  
Richard Seraphinoff

\*\*\*\*\*

I had hoped to send to you by now information regarding the IHS Band Transcription project for inclusion in the **Horn Call**, but work on my dissertation has kept me more occupied than I ever again hope to be. I have quite a bit of information about existing arrangements of horn solo works for horn and band, but it is not yet well-organized. There are a lot of arrangements available, most of them unpublished, and I would encourage any hornist seeking an arrangement of a particular piece for use in the near future to contact me. Whenever someone calls to ask if I know of an arrangement of a work, I invariably learn of other arrangements as well.

My home telephone number is (616) 375-1881, or I can be reached at the School of Music, Western Michigan University, Kalamazoo, MI 49008. I hope to organize the information I have so that I can send you a listing of what transcriptions are available in time to be included in the spring **Horn Call**.

Sincerely yours,  
Johnny Pherigo

\*\*\*\*\*

Jan Koetsier, famed composer well-known to hornists, has written a concerto for four horns and orchestra (for our quartet). We recorded it in May, 1985, with our orchestra in Leipzig. The con-

ductor was Ude Nissen, chief conductor of Theater ERFURT in the DDR.

I think we have a good opus for the quartet literature. It is technically difficult but quite interesting, rhythmically, with nice (pretty) cadenzas for all four horns. It deserves a place in our concert program repertoire.

Enclosed find a photo of my grandson, three years old, who can now play the hunting horn. He gets only four tones, but soon I think one tone more.

Greetings and best wishes for good health and a good embouchure.

Gunther Opitz  
Liviastr. 7  
DDR-7010 LEIPZIG



\*\*\*\*\*

Reflecting on the past year, the event that had the most singular impact upon me was the passing of Dick Merewether. From the outset of my horn making career twelve years ago, Dick was encouraging and supportive — freely sharing his knowledge and experience with me. Each year at the horn workshop, I looked forward to the arrival of the Paxman exhibit (the Pax-People et al), and



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

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

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

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

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

And, for the Chicago Brass



**Chicago Brass Quintet**

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

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

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

Ross Beacraft plays a Yamaha

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

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

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

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

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



particularly, Dick. Only then was the workshop officially underway; only then was every question and comment put to him answered with grace and dignity; and only then did he bolster and support his many colleagues and admirers throughout the week, also giving inspiration and genuinely sincere wishes for the upcoming year. His background, as I know it, was that of professional performance on horn, lending his curiosity and engineering genius to the Paxman Company — helping to create one of the premier horn manufacturing companies in the world and participating in the lively art of human relations in a grand manner.

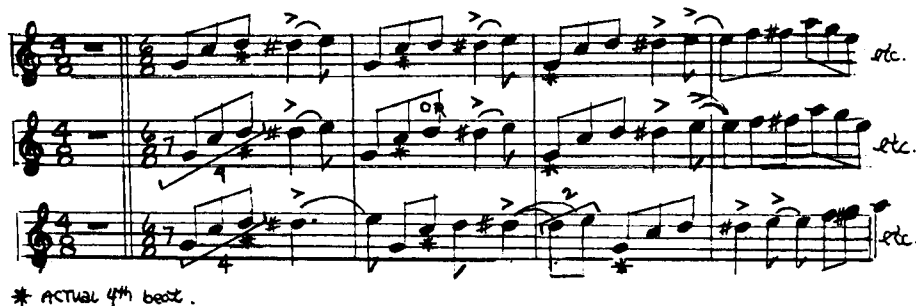
Please join with me in remembering Dick Merewether as he lived, and acknowledging his continued presence, as we live.

Steven W. Lewis  
Horn-maker  
Chicago

\*\*\*\*\*

Dear Horn Call,

I recently read Mr. Farkas' article on *Till Eulenspiegel* (Oct. 1984) and found it to be excellent; particularly the references to the very words of Strauss. Two of the most common mistakes, however, were not mentioned. Horn players often either don't hold the dotted quarters out their full length or make an unmarked *decrescendo*, on these same notes. This mistake is easily corrected when it is pointed out to the player. The second mistake, more difficult to correct, is the tendency to accent the D#s which tie across bars 1-2 and 2-3. As Mr. Farkas points out, the rhythm shifts from 2 pickups in bar 1 to 1 pickup in bar 2 to no pickups in bar 3. With the tempo change (meter change) at the 6/8, an accent on the D#s gives the aural impression that it is the fourth beat of each bar. The strong beats in 6/8 are 1 and 4. If the accent is put rather on beat 5 or 6 it amplifies the tendency to hear these beats as 4, which is already present because the listener cannot see the rest in bar 1 and therefore doesn't know it is there. This effect can be represented (roughly) in notation as follows:



This is what we often hear, but it is not what Strauss wrote. (This also explains why the D#s are, as Farkas says, often played too short.—#1 and 2.) Unfortunately, fortunately for some, most of today's conductors are so used to hearing the solo played in this manner that they sometimes even request it.

George Housenga  
Teatro del Estado  
Xalapa, Veracruz-Mexico



## MANSUR'S ANSWERS

### Notes from the Editor's desk

Paul Mansur

Gremlins are at work in mysterious ways. Somehow, they manage to put some typos in every issue of the **Horn Call**. In the last issue, the word *odious* was spelled incorrectly. It was spotted in the first proofing and corrected. It was still wrong in the second proof and was corrected again. The typesetter made the correction at least twice and somehow it still slipped through. One could almost hear Richard Merewether hoot at me about the mistake. The problem, perhaps, is that the task I described as being *odious* was simply the wrong choice of word. Richard would have let me know in no uncertain terms that the word I should have chosen is *onerous*. Trapped by another homonym! [And a bit of laziness in not checking the word meaning in my Random House unabridged dictionary! Well, we always begin with good intentions and the expectation to do better in the future.] AHA! It must have been the ghost of Mr. Merewether who insisted on that misspelled word! Hornists, beware. Be quite careful in your use of the Queen's English or rest assured you shall be haunted by the shade of Merewether! [I must note here that *odious* is not incorrect but that *onerous* is a better choice with a more accurate meaning applied to the task of writing about our deceased colleague.]

\*\*\*\*\*

This column is being written some three weeks before the beginning of the Detmold Workshop. The Lord willing, I hope to be in attendance and shall prepare a full report of proceedings, *et al*, for the next issue of the **Horn Call**. The flight ticket has been ordered, the passport renewed, and nearly all is in readiness. I am assured of at least one fellow IHS member to be a companion traveler on the flight to Frankfurt and the drive or train ride, as the case may be, to Detmold. The agenda of artists and programs appears to be challenging, informative, and profitable for all. Anticipation and suspense are beginning to build and I am eagerly awaiting a most enjoyable and delightful 18th annual Horn Workshop.

\*\*\*\*\*

A commendation of some sort should certainly be tendered to Newsletter Editor Richard Decker. The amount of work he has been turning out lately has been prodigious. The compilation of the **Concert Guide** alone has been a remarkable chore and a welcome addition to our publication services for the membership. So far we are limited to North America but it could well be extended to other nations if the necessary information can be supplied in a timely manner to Mr. Decker. The Special Newsletter was timely and the regular Newsletter for August was produced simultaneously. With the Special Archive **Horn Call**, the Special NL and the regular NL all being mailed within a one month period of time the membership must surely be aware of the activity and attention IHS staff and Advisory Council are providing in behalf of the membership. At the risk of sounding boastful, The International Horn Society is blessed with excellent and frequent publications to ensure an exceptionally fine level of communication among and between the members and the officers. I extend my personal thanks and appreciation to Mr. Decker for his productivity and energy. I am confident all of our membership would concur.

\*\*\*\*\*

Some time ago I received a letter from Franz X. Streitwieser. Readers may recall that he is a proponent of the Clarin Trumpet/Horn similar to that of Peter Damm. (Refer to The **Horn Call**, Vol. XII, No. 1, pp. 31-35.) Mr. Streitwieser maintains an



...Thomas Bacon has just finished recording a jazz album in Houston and hopes to see it in distribution by early 1987."

\*\*\*\*\*

Quotable quote from the Bravarian Brass "Almost" Works Horn Ensemble Newsletter (Turtlegram) source, Turtle Horner: "Did you know that the Bravarian Brass "Almost" Works Horn Ensemble has more people playing in Utah than...the other brass family societies combined?"

\*\*\*\*\*

Günther Optiz, Solohorn of the Leipzig Radio Orchestra and first horn of the famed Leipzig Hornquartett, sends a festival program of the *Magdeburger Dom-Musik 1986* series of concerts. No. 15 in the series was the Leipzig quartet assisted by Günther Hoff, Organist. The program is too lengthy to reproduce here but is impressive with fifteen different works by as many composers scheduled for performance. The program was presented at 21:00 hours on Saturday, 23 August 1986. [Also see Letters to the Editor.]

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"The late Dick Merewether dated the horn at 1858 based on the engraved bell rim and an oval stamp in the bell flare. That stamp was used only between 1856 and 1860. He suggested that two tubes be made to replace the valves so the horn could also be played as a hand horn as it was originally intended. He had an extension crook made, and with the extra crooks he was able to find, the horn could be crooked in all keys from low C to high B-flat.

"The horn has a lovely, velvety sound and is a pleasure to play. The low C version is a combination of the E-flat and the extension crooks. The tone is a bit wooly in that configuration and you have to start blowing on Friday to get notes out by Saturday. However, it's fun to play along with records to get the flavor of what the horn player's life was like before valves."

"Yes, the Raoux is an unusual and interesting horn. I came across it by luck. A friend was playing it, as his only horn, crooked in F with the three valves attached. It did not play well in that configuration and he was not happy with it. I had an old King single F that played well and he had taken a liking to it. Meanwhile, I had taken a liking to the Raoux. We were living in Saudi Arabia at the time, and at our last musical evening prior to his return to England, we both showed up with our horns polished like new pennies! It was obvious that we both had a trade in mind. Needless to say, we traded horns on the spot. He was happy that he now had a horn that could be played easily with good results, and I was happy to have a museum piece.

Raoux is quite interesting:

Old, Jr. of Rancho Palos Verdes, CA. Some of Jerry's letter with history of the The census turned up a Raoux well over 125 years of age. The owner is H. E. (Jerry) and local activities. One recent query was to find who had the oldest horn in the area. Susan Thompson, Area Representative in Southern California, has been quite diligent in preparing a regular Newsletter and generating lots of interest in surveys

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extensive Historical Instrument Museum with the misleading designation as a Trumpet Museum, Farway Farm, Vaughan Road, Potstowm, PA 19464 USA. It also includes a sizeable horn collection which he would like hornists to know more about. The news is that the place is now a "Bed and Breakfast" Inn. Students doing research for Theses have stayed there during short periods of study. He wants members of IHS to know about this new availability. Reservations may be made by calling (215) 327-1351 or writing to him at the address above.



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William C. Robinson

## WILLIAM C. ROBINSON, FOUNDER OF THE IHS, RETIRES

*by William Scharnberg*

If the creation of the International Horn Society, an off-spring of the International Horn Workshop, could be attributed to one person, it would have to be William C. Robinson, retiring horn professor at Baylor University, Waco, Texas. Of course no one person could ever be considered responsible for founding the IHS, but the idea can be traced to Bill Robinson. In his own modest account:

When I was teaching at Florida State University, I became aware of what was to me a disturbing situation: Young horn players with whom I became acquainted — some of whom I taught — were not familiar with the great names in the heritage of the horn world. They did not know the names of Anton Horner, Max Potttag, Wendell Hoss, Carl Geyer, and others — those who had established horn playing in this country. The thought occurred to me that while these men were still alive we must do something to acquaint the young generation of horn students with our heritage. Why not organize a workshop and bring as many as possible of these great men together so that horn players everywhere would have the opportunity of meeting them and knowing more of the heritage of the horn?

I went to Aspen in the summer of 1968 and visited with Phil Farkas. At the Red Onion in Aspen we discussed the idea of a Horn Workshop; Phil's reaction was positive and encouraging. He said "I think it's wonderful — count me in — I'll be there."

With that kind of support, I went home to lay plans for the workshop. We mimeographed a list of people whom we were trying to bring to the Workshop — Phil Farkas, Mason Jones, Jimmy Chambers, John Barrows, Arthur Berv, Mr. Horner, Mr. Potttag, Wendell Hoss, Carl Geyer. To everyone I called I would say "so and so is coming" — and of course everyone I talked to was most encouraging. I wrote Barry Tuckwell and told him about the project and mentioned that of course we could not afford to pay his way from England, but that I hoped that he might be in the states at that time and hoped that he would attend. He wrote that as a matter of fact he would be in the country and would be happy to attend.

One of the greatest thrills I ever had in my life occurred at the very first session of the first Workshop. All of those great people who were in attendance walked out on the stage to be introduced, and the 175 horn players in the audience started applauding and just wouldn't stop. The standing ovation must have lasted for ten minutes.

Describing the organization of that first Workshop and how it led to the founding of the International Horn Society, Mr. Robinson related:

I went to Joe White (former horn teacher at Florida State and then Assistant Dean of the School of Music), and he said, "It's a great idea, but we don't have any budget for it." Then I went to the Dean of the Music School and he said it was a fine idea, but that there were no funds available. He suggested that I see the Director of Continuing Education. So I wrote a proposal, thinking that I would have to defend it, then be turned down. I took it to the Director of Continuing Education and explained it to him. He looked it over, asked a couple of questions, then told me to go ahead with the project, that he would set up a budget of eight thousand dollars for the project. We even had a little money left over after the Workshop, so we printed a souvenir booklet and sent it to the participants.

So that's how it started. Then I had the idea that we should have some sort of organization of horn players — they're such special people. We presented the idea in sort of a nebulous form to the Second Workshop and out of that came the International Horn Society. I appointed a temporary organizing committee, consisting of John Barrows, David Berry, Philip Farkas, Wendell Hoss, Robert Marsh, Norman Schweikert, Lowell Shaw, Barry Tuckwell and myself. Norman Schweikert did yeoman's work as chairman of the committee. The IHS was then founded in June, 1970, during the course of the Second Annual Workshop (also at Florida State).

Bill Robinson hosted the first three International Horn Workshops and served as the Vice-President of the IHS from 1970 to 1976, becoming an honorary member of the IHS in 1978. He was also the first chairman of the Area Representative program

and has appeared as a guest clinician and conductor at several of the Horn Workshops.

In addition to these laurels, he has a list of well-known publications to his credit:

*Teaching the French Horn — Why All the "Mystery"?* (G. Leblanc Corp., 1967)

*An Illustrated Method for French Horn Playing* (Wind Music Inc., 1968) and its second edition (Southern Music Co., 1978)

*An Advanced Illustrated Method for French Horn Playing* (Wind Music Inc., 1971) Both of these books edited by Philip Farkas.

A filmstrip on playing the horn (Imperial Film Co., Lakeland, Florida, 1971)

*The Complete School Band Program* (Parker Publishing Co., 1974) and its second edition (Southern Music Co., 1980, co-authored with James Middleton, University of Missouri, and Richard Shanley, Gene Smith and Larry Vanlandingham, of Baylor University.

For horn players it is both historically important and personally interesting to trace the careers of persons who have helped shape horn playing and teaching in every era. Following is a brief account of the career of William C. Robinson.

Bill Robinson was born in Caddo, Oklahoma and grew up in near-by McAlester, where he performed in A.H. Siebes's band, won the title of State Champion baritone player and graduated from McAlester High School in 1937. He attended the University of Oklahoma (Norman) where he studied baritone with Leonard Haug (a superb cornetist), performed in William R. Wehrend's band and graduated with a BME degree in 1942. Following graduation and a brief stint as band director at Norman High School, he spent 38 months in the United States Army Band stationed at El Paso, Texas and the Philippine Islands. It was during these years that he took up the horn, studying with Leonard Hale, a student of Max Pottag and fellow band member. He continued to play baritone in the Army band, but performed on horn in the El Paso Symphony.

In 1946 Bill spent the year after his military service earning a MME degree from the University of Oklahoma. This time he entered as a horn player and received special permission to study with George Yaeger, first horn in the Oklahoma City Symphony, as the University had no horn teacher. Bill remained in Oklahoma until 1959 and during those years he was band director at Norman High School and also played assistant first horn to Mr. Yaeger in the Oklahoma City Symphony. In 1953, in addition to his high school duties, he accepted the position as part-time horn teacher at the University of Oklahoma. While teaching in the public schools of Norman, he and Dr. James Middleton developed the "Breath Impulse System" of strengthening breath support, tone quality and rhythmic precision in instrumental music teaching. Mr. Robinson is still active in presenting clinics that introduce this technique to instrumental music teachers.

In 1959 the opportunity to take a good symphony position coincided with the feeling that he had done all he could at Norman High School. It was this year that took him back to El Paso as principal horn in the Symphony and as a junior high band director. When a new high school opened (Coronado High School) he became its first band director. He also taught part-time as the horn teacher at The University of Texas-El Paso.

Bill was appointed Assistant Professor of Music at The Florida State University in 1966, succeeding Joseph White, who had moved (down?) to his present position as Assistant Dean. The years at Florida State (1966-71) were filled with excellent students and terrific performing opportunities with the faculty Brass Trio (Ralph Montgomery, trumpet and William Cramer, trombone). This trio toured extensively throughout the Southeast United States, performing contemporary works of area composers and sometimes enduring as many as four performances a day. The group eventually produced a recording on the Golden Crest label.

In 1971 Richard Shanley, a clarinetist with whom Bill had taught in El Paso, and Gene Smith, then band director at Baylor University, convinced him to return to Texas and accept a position as Associate Professor in the infant Instrumental Music Division of the Baylor University School of Music. In addition he was able to perform as principal horn in the Waco and San Angelo Symphonies. During the past 15



years at Baylor, Bill Robinson and his colleagues assembled a fine Instrumental Music Division in the School of Music from scratch, using some of the most efficient recruiting techniques known to man, plus a healthy dose of Southern Baptist financial assistance. Bill is leaving a legacy of horn playing and teaching at Baylor that his successor, John (Jack) Dressler, has the unenviable position of assuming.

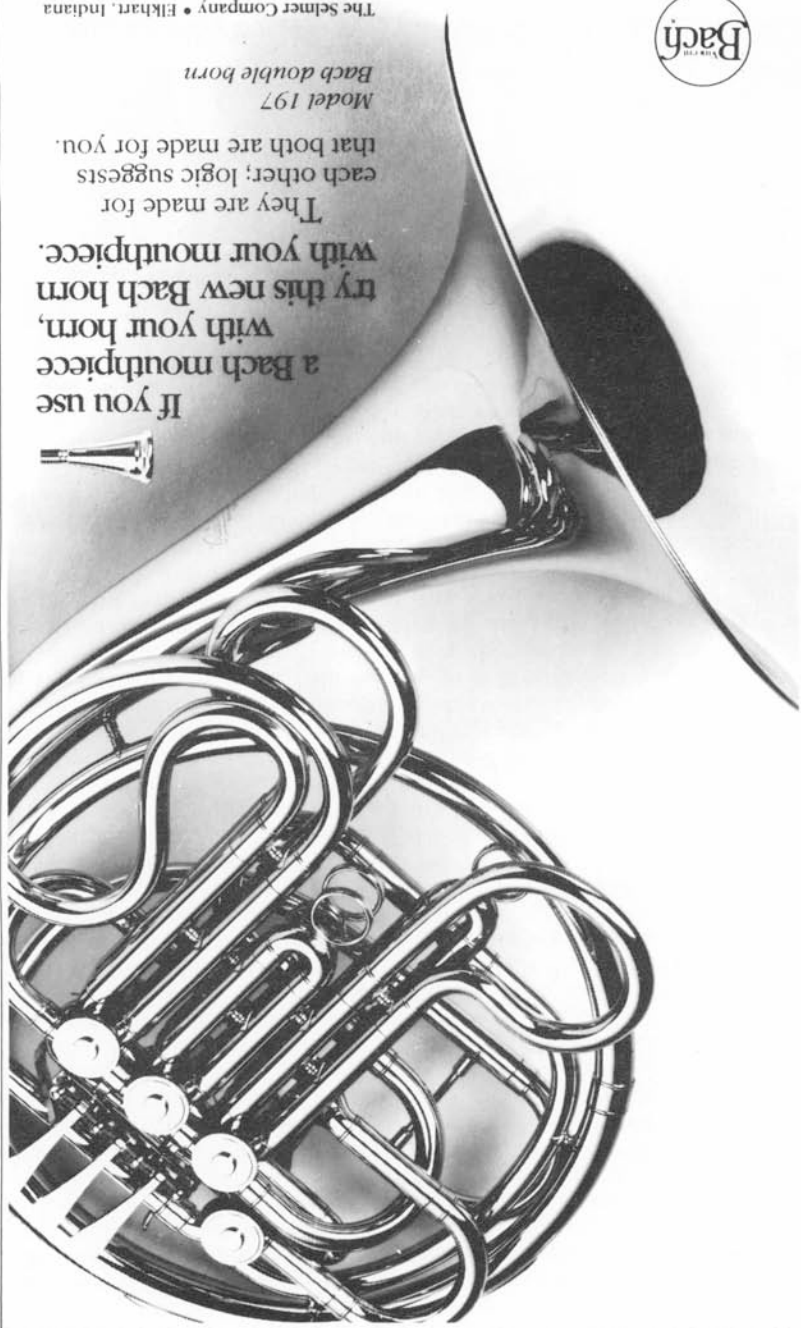
Aside from his role in the early years of the IHS, perhaps the most remarkable aspect of William Robinson's career has been his desire and effort to continue studying with some of the best teachers of today, many of whom were younger than he. This seems to be a trademark of a wise man in search of further wisdom, who is comfortable with himself as both a person and horn player. Further, he seems to have the ability to capture the essence of what he has learned from other teachers and translate those concepts into practical terms and exercises for the young hornists. His first studies with Philip Farkas were in the summers from 1957; he firmly believes that had not Mr. Farkas corrected some bad embouchure habits he would have very probably terminated his horn career. During the summer of 1976 Mr. Robinson spent six weeks in Europe studying horn and teaching methods with Friedrich Gabler, Hermann Baumann, Adriaan van Woudenberg, Ib Lanzky-Otto, Froydis Wekre and Vitali Bujanovsky. In 1977 he began his association with Dale Clevenger and Arnold Jacobs, which provided another milestone in his progress in playing and teaching. This eventually resulted in a new publication incorporating the ideas of these gentlemen in practical exercises.

Bill Robinson says that he is retiring at a good time. After 40 years of teaching, his own playing is in excellent condition and he feels that he has reached a pinnacle of success in his own teaching methods. At Baylor his musical experiences reached the truly outstanding faculty. Woodwind Quintet and during the last few years with an equally fine Brass Quintet. Most memorable were the coaching sessions enjoyed by the Woodwind Quintet with Marcel Moyse at Marlboro. Vermont during two recent summers. Also most gratifying has been the opportunity of working with the many outstanding students he has had over the years. To him, the sharing of knowledge and inspiration with his students and the sharing in their growth and development will always be a lasting reward.

His plans are to reside in Winter Springs, Florida, where he purchased a home two years ago. Here he will be near his son and his family and only two hours away from his daughter and her husband, who live in Gainesville, Florida, where she teaches English and debate. Bill's wife, Nimrie, is also retiring after 25 years of teaching. Both are in excellent health and feel young enough to enjoy many years of fun. We all wish them and their family the very best!



This photo, taken at the First Workshop, but never published, is a historic horn hall of fame. Pictured, left to right, are: Joe White, Wendell Hoss, Arthur Berv, James Chambers, Anton Horner, Carl Geyer, Max Pottag, Barry Tuckwell, Philip Farkas, and Bill Robinson.



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# GUNTHER SCHULLER'S CONCERTO FOR HORN AND ORCHESTRA: AN UNPUBLISHED, YOUTHFUL MASTERPIECE

by Stephen H. Farnsley

The appearance of a new concerto for horn is cause for celebration among horn players, especially a concerto written by a major twentieth-century composer and professional horn player. Yet for over forty years a composition having these strong credentials has remained unpublished and virtually unknown. Gunther Schuller's *Concerto for Horn and Orchestra*, completed in 1945, apparently performed only once (with the composer as soloist), and presently preserved only in the composer's autograph score, is a major, significant work for the horn. It is a concerto which illustrates the composer's unique insights into the instrument's idiomatic capabilities and one which should be in the standard repertoire.

Gunther Schuller fell in love with the horn at age fourteen. Within three years he was not only solo horn in the Cincinnati Symphony Orchestra but had also composed several youthful, yet substantial pieces for the instrument. While he readily admits that these works do not exemplify his mature style and are largely imitative, the concerto shows, even at this early age, Schuller's uncanny grasp of the orchestral medium as well as soloistic horn writing.

Schuller's *Concerto for Horn and Orchestra* was conceived in the summer of 1943 and completed February 17, 1945. Though he began the composition before joining the Cincinnati Symphony, his motivation for completing the large, aggressive work was undoubtedly stimulated by his conductor/mentor Eugene Goossens and the possibility of performing it with the symphony.

The original manuscript, a copy of which was made available by Schuller, exhibits his own scoring as well as the conducting marks of Goossens. It is a virtuosic work, conceived for full orchestra, including extensive pitched and unpitched percussion. The three movements are an Andante moderato (Goossens calls this a "Rhapsody" in his program notes), a "Nocturne" (Lento), and a "Scherzo" (Allegro moderato). The piece is actually an orchestral concerto; along with the featured solo horn Schuller writes extensive soloistic material for many instruments. Further, his detailed markings in the string, harp, and percussion parts indicate that he already knows these instruments from the inside — as a student of the orchestra.

Tonally the composition illustrates a concept similar to his other pre-dodecaphonic works. The harmonic structure is tertian, but the chords are colored by chromatic alteration and placed in polychordal combination. While dissonances abound, there is always a tonal scheme that is primarily articulated in the bass line. For example, in the "Rhapsody" long pedal points in the bass act as tethers to the tonality of E through the first half of the movement. Having firmly established this tonal reference, the bass then becomes less static, settling on E flat for a time before a series of fortissimo, chromatic figures brings back the initial tonality of E.

The Concerto reveals a more polyphonic and polyrhythmic approach than his other early works: the wealth of instrumental sonories available in the orchestra may have encouraged the novice composer to expand his concepts of rhythm and texture. Rhythmic complexity is particularly apparent in the "Scherzo," where there are frequent changes of meter and pulsation as well as changes in the beat subdivision; yet these merely foreshadow the highly complex features of Schuller's later approach.

Schuller acknowledges the influence of several earlier twentieth-century composers in the Concerto, among them Ravel, Delius, Milhaud, and Stravinsky.<sup>2</sup> (An overview of the solo horn part also reveals the ominous influence of Richard Strauss.) In these early, formative years Schuller was also encouraged and influenced by his conductor Eugene Goossens, whose own compositions exhibited two features in common with those of Schuller: (1) technical difficulty and (2) eclecticism. That Schuller went on to establish his own unique style is a likely reason for his stature as a major contemporary orchestral composer while Goossens' works, though highly regarded in the mid-twentieth century, are now virtually unknown.

Evidence of Schuller's mastery of the horn and his confidence as a musician can be found in reviews of his premiere (and only) performance of the Concerto. The piece, with Goossens conducting the Cincinnati Symphony Orchestra in a concert pair on April 6 and 7, 1945, is favorably reviewed in both the *Cincinnati Enquirer* and the *Cincinnati Post*. That Goossens encouraged the young musician to complete and then perform the Concerto reveals his faith in Schuller's abilities as both composer and performer.

In its premiere apparently only two movements of the Concerto were performed — the *Rhapsody* and the *Scherzo*. (The middle movement, though completed first, has never been performed as a part of the concerto; therefore, in reality the entire Concerto has never been performed publicly.) In her review of the initial performance, *Cincinnati Post* music critic Eleanor Bell described Schuller's Concerto as "...brilliant at times and arresting in its climaxes." She laments the absence of more traditional "flowing passages for the solo horn," but compliments the young composer on his "abundance of invention" and his performing ability.<sup>3</sup>

A more detailed critique of Schuller's ability as composer and performer is found in Mary Leighton's review of the performance in the *Cincinnati Enquirer*. She undoubtedly foresees Schuller's capabilities as clearly as his conductor/mentor, Goossens. A lengthy excerpt from her review is included because of its remarkable prophetic accuracy.

He isn't just an initiate playing around with notes. He has a fertile creative gift that even in his early efforts shows direction, logic, and resourcefulness. His music has rhythmic vitality and originality and the same comment goes for his harmonic language. His orchestration is rich and imaginative as evidenced in the warmth and descriptive coloring. Mr. Schuller knows when he gets hold of a meaningful dissonance and, too, he is keeping pace with contemporary trends of musical composition. His language is positive, a good indication he has potentialities that should develop rapidly if he continues to work earnestly. It was to be expected that Mr. Schuller, as a first-class horn player holding an important post, would not write solo lines that he couldn't play well. But his concerto does not tax the solo instrument beyond its capabilities and endurance. I should think horn players desirous of getting a spot other than an occasional solo passage in



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an orchestral work or in chamber music would welcome Mr. Schuller's piece as their big chance to display their talents.'

Unfortunately no one has ever had the chance to "display their talents" on Schuller's first concerto. However, Mary Leighton's favorable comments have been verified repeatedly by knowledgeable musicians over the past forty years.

The Concerto's first movement, *Andante moderato* ( $\text{♩} = 80-88$ ), opens with a brief orchestral introduction in which bassoon and contrabassoon present the main theme accompanied by tremolo strings and percussion accentuation. Through the addition of instruments, increasing dynamics, and flashing technical passages in the woodwinds, Schuller builds to a tremendous peak the expectation of the solo horn's first entrance. That entrance features a majestic arpeggiated horn call based on a pentatonic scale as shown in Example 1 below.

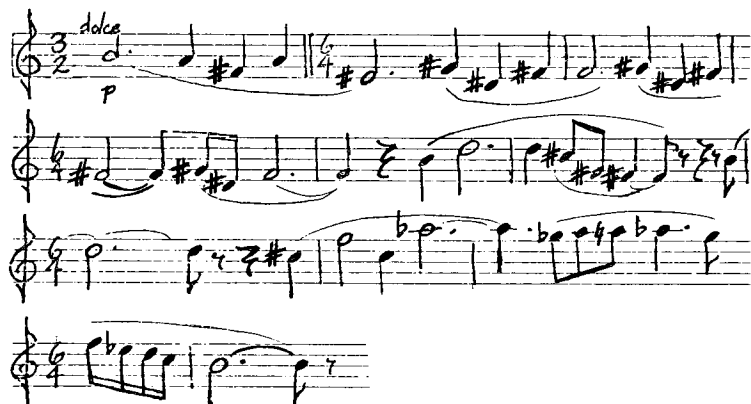
Example 1. Schuller, *Concerto for Horn and Orchestra*, 1st movement (*Andante moderato*), measures 27-31 of the solo horn part.



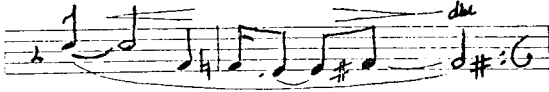
After a brief orchestral interlude, bringing back the original tempo, the horn reenters with the main theme (as shown in Example 2) accompanied by shimmering tremolos in the strings.

The development features the horn and other solo instruments in canonic treatment of motives from the theme. Eventually all the winds and strings join, leading into a "Piu mosso" with fortissimo scales in the strings, harp, and celesta. When this outburst is exhausted, the horn leads the way into a relaxed "Piu andante" in which the solo's improvisatory-like material is counterpointed with fragments of the theme presented by clarinet, harp, oboe, and cello.

Example 2. Schuller, *Concerto for Horn and Orchestra*, 1st movement, measures 38-47 of the solo horn part.



The improvisatory nature of the passage, with its occasional fermatas in the solo horn, is described by Goossens as a "Quasi-Cadenza;" a similar passage appears in the following movements. The cadenza continues with triplet arpeggiated material in the horn and brief punctuations in the upper woodwinds and strings over a



Example 3. Gunther Schuller, "Nocturne," from *Concerto for Horn and Orchestra*, measures 2-5 of the cello part.

Structurally, the "Nocturne" is based on a lyric, two-measure motive which appears prominently throughout the movement. The transposition and extension of this motive make up the first section of the movement. The motive is first heard in the cellos and violas (Example 3) under a smoothly-synopposed chordal accompaniment in divisi first and second violins. The horn enters in the sixth measure, expanding the motive into an eight-measure lyric theme as shown in Example 4. The violins continue their synopposed accompaniment, now joined by the upper strings and woodwinds which reinforce the sonority with sustained chords while the lower strings and woodwinds at first respond to the theme with brief answering motives and then join the chordal accompaniment.

Together with its expansive lyric melodies, make it an effective slow movement. These, more homophonic, the tempo more relaxed, and the structure simpler. It is generally an appropriate contrast to the Concerto's outer movements. Its texture is generally regardless of the origin or the original intent of the "Nocturne," it does provide the entire Concerto for horn and piano, allowing its performance in recital situations. work before its publication," and perhaps that effort will include an arrangement of its completion and first performance. Schuller plans some minor revisions in the the publication of the entire three-movement Concerto — now some forty years after Mills Music relinquished the rights to the "Nocturne" in 1980, thus making legal performing it as a part of his Concerto.

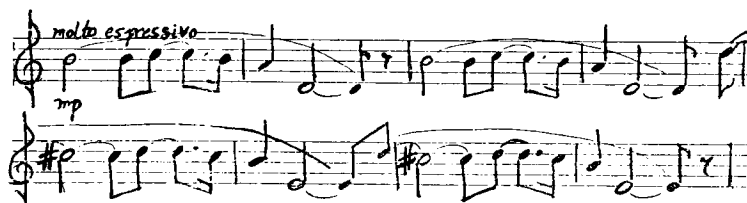
independent piece for horn and piano; this would have legally prevented him from performing it as a part of his Concerto. to surmise that Schuller had already sold the rights to the "Nocturne" to Mills as an in an arrangement for horn and piano in 1946.<sup>7</sup> Given this information, it is possible to the "Nocturne" were obtained by Mills Music. Incorporated, and it was published ing the only movement of the three to be published (to date) in any form. The rights If the "Nocturne" was short-changed in the premiere, it had its vindication in be- weeks before the concert dates of April 6 and 7, 1945.<sup>8</sup>

(according to the score August 2, 1943), though a revision was finished only six first and only performance, it was the first of the three movements to be completed first and only performance. Whether or not the "Nocturne" was omitted in that *Horn and Orchestra*, indicates that this movement may have originally been con- performed. Even the title that appears on the first page of the score, *Nocturne for zo,* and reviews of the concert seem to verify that only the outer movements were program notes, written by Coossens, mention only the "Rhapsody" and the "Scher- to. Though Schuller recalls having performed the entire Concerto, the program and There is an enigma surrounding the second movement ("Nocturne") of the Concer-

bass. tains pitches from a series of five ascending perfect fifths over the obstinate E in the pitches; these converge to create a final, disappearing polychordal sonority that con- away as the soloistic, thematic fragments gradually give way to other sustained as well as the horn. These thematic fragments are supported by a pedal-point E in fragments of the theme in various solo instruments (flute, oboe, bassoon, first violin) The movement ends inconclusively with a coda, "Andante," initially featuring original tonal area of E.

"dramatically rising line in the lower strings and brass," which leads back into the

Example 4. "Nocturne," measures 6-13 of the solo horn part.



Following the presentation of the theme, the music gradually grows more intense; the horn rises higher and higher as it sequentially repeats fragments of the theme; the orchestra grows louder (through both crescendo and addition of instruments), and there is a gradual accelerando. A climax is achieved when the horn reaches a high C (written) and then descends, preparing for an orchestral interlude.

The interlude features forceful harp glissandos and intricate woodwind passages, punctuated by brass and celesta. This section also grows in intensity and, at its peak, the horn reenters, signaling another "quasi-cadenza." Again the solo is featured in improvisational style, playing arpeggios and thematic fragments while the harp echoes the horn over sustained harmonies in the strings and winds.

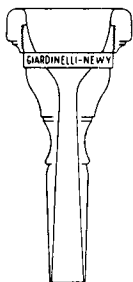
This interplay between horn and harp reflects the young composer's command of the orchestra. In order to write the virtuoso harp part that appears throughout the Concerto, Schuller both studied the instrument and received coaching from orchestral harpists.<sup>9</sup> His almost casual familiarity with the instrument is evident in both the actual part and the directions and notations in the part.

The final statement of the horn in the cadenza provides a transition to a restatement of the opening material of the movement in a new tonal field — a major third

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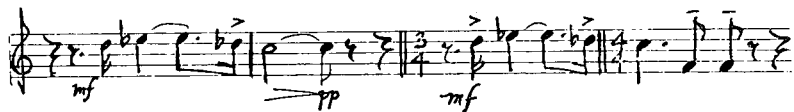


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lower. This material, in turn, gives way to a truncated recapitulation of the orchestral interlude, also at the lower tonal level. However, when the horn enters a few bars later, a coda is signaled by the sounding of a rhythmically transformed version of the opening motive. (See Example 5)

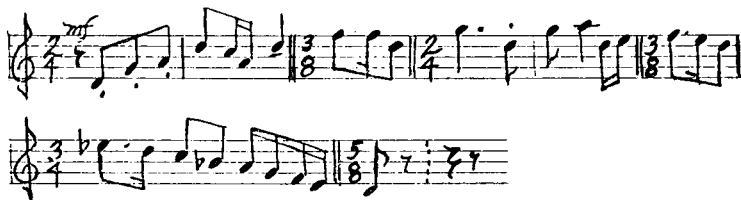
Example 5. "Nocturne," measures 69-72 of the solo horn part.



This fragment gains increased conclusive significance as it is repeated at higher pitch levels and expanded into a broad "espressivo" closing statement, finally coming to rest on a concert A over a disappearing E-flat major-minor seventh chord in the strings and celesta.

The finale of the Concerto, a "Scherzo," marked *Allegro moderato* ( $\text{♩} = 104$ ), opens with detached, strongly-accented sixteenthths in the strings. The woodwinds and brass join presently in a hocket-like rhythmic interplay leading into the opening horn statement shown in Example 6 below. The rhythmic interest of both accompaniment and solo is accentuated by occasional  $\frac{3}{8}$  and  $\frac{5}{8}$  bars alternating with the predominant quarter-note pulsation.

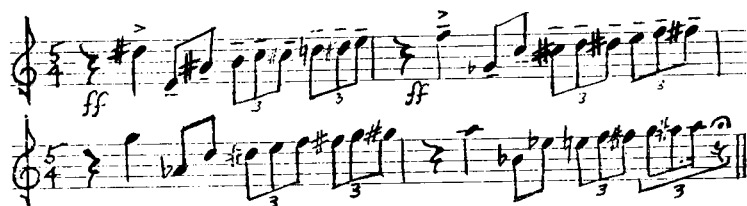
Example 6. Schuller, 3rd movement ("Scherzo"), *Concerto for Horn and Orchestra*, measures 14-21 of the solo horn part.



An orchestral interlude based on the crisp, rhythmic theme follows the horn's opening statement. The oboe and bassoon are joined by flute and clarinet and lead into a variation and expansion of the "Scherzo" theme in the solo horn, this time a perfect fifth higher in pitch and predominantly  $\frac{3}{4}$  meter.

The building of tension in the development section reaches a peak in a  $\frac{5}{4}$  "Maestoso" passage in which the orchestra sustains a series of four dissonant sonorities which move chromatically downward in each measure. Meanwhile the solo horn, reinforced in unison by the orchestral horns, plays a dramatic figure which sequentially rises by whole steps in each measure. (See Example 7) The final measure of these diverging sequences (in the horns and the orchestra) ends with an abrupt, silent fermata leaving the listener in suspense.

Example 7. Schuller, "Scherzo," measures 105-108 of the horn parts.



A shattering (triple forte) polychord (actually four distinct triads) follows, intensified by percussive outbursts and heavily-accented rhythms in the winds and strings. The passage is initially marked *Allegro* (♩ = 104), but in the second measure the marking *Tempo Rubato: Quasi Cadenza* foreshadows yet another recitative-like passage for horn and orchestra. In this cadenza varied forms of the main theme appear in the strings, and, as the dissonant chords die away and the tempo slows, the solo horn enters, leading the entire orchestra through the passage. Following a grand pause the solo horn plays, for the first time unaccompanied, a written cadenza.

Following the cadenza an eerie *Meno mosso* faintly recalls the bombastic, polychordal opening of the cadenza and leads to a moving *Andante Molto* (♩ = 54) played *sul ponticello, non vibrato* by the strings. While the horn remains silent, solo passages based on the thematic material are included for harp, tuba, and clarinet. A gradual crescendo and accelerando inevitably lead to a *da capo* reiteration of the opening material of the movement. An extensive coda follows, featuring rhythmic and metrical distortions of the theme in the horn, punctuated by brisk, crisp orchestral accompaniment, also based on thematic fragments. The theme, though having undergone rhythmic and chromatic variation, gives strong indication of a conclusion in C major, and the last few bars of the orchestral accompaniment confirm this with a vivacious, upward chromatic rush into a brief, conclusive C-major chord.

Schuller's *Concerto for Horn and Orchestra* is an exciting, gratifying work for the solo horn. While it requires considerable technical skill and musical maturity, it is certainly playable by outstanding college students. The greatest barrier to its performance for the past forty years has not been its difficulty, but its lack of availability. Though originally conceived as a concerto for horn and orchestra, a piano reduction of the entire work (like that of the "Nocturne") is possible. This would add another concerto, by a formidable twentieth-century composer with special insights into the horn, to the available repertoire of the horn player.

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## NOTES

<sup>1</sup>Eugene Goossens, program notes for *Concerto for Horn and Orchestra* from the *Program of the Cincinnati Symphony Orchestra*. Eighteenth Concert Pair, April 6 & 7, 1945, 663.

<sup>2</sup>Telephone interview with Gunther Schuller, 16 August, 1984.

<sup>3</sup>Eleanor Bell, "Music: Pinza Soloist at Symphony Concert," *Cincinnati Post*, 7 April, 1945, 7.

<sup>4</sup>Mary Leighton, review of Cincinnati Symphony Orchestra concert, *Cincinnati Enquirer*, 7 April, 1945, 10.

<sup>5</sup>Goossens, 663.

<sup>6</sup>Gunther Schuller, "Nocturne for Horn and Piano," (from *Concerto for Horn and Orchestra?*), an unpublished manuscript, 21.

<sup>7</sup>Gunther Schuller, *Nocturne* (Solo for Horn in F with Piano Accompaniment), (New York: Mills Music, Inc., 1946).

<sup>8</sup>Schuller interview.

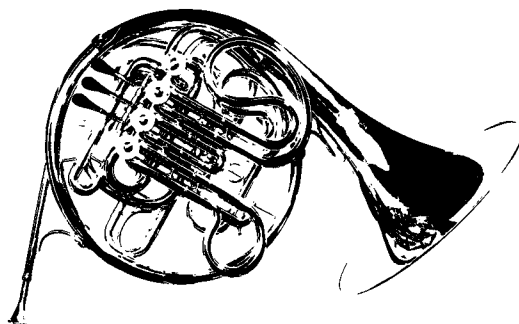
<sup>9</sup>Telephone interview with Sam Green, retired member of the Cincinnati Symphony Orchestra, 20 July, 1984.



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The change from the valveless hand horn, which used hand technique to fill in the gaps of the horn's overtone series, to the valve horn was a gradual process. After the invention of the valve horn in the second decade of the nineteenth century, the old and the new existed side by side for at least a half century. This coexistence (which was not limited to works of German composers) can be seen in compositions such as Wagner such as *Rienzi* (first performed in 1842), *Der fliegende Holländer* (premiered in 1843), and *Tannhäuser* (first played in 1845). Both valveless and valve horn parts appear in these scores. Even after mid-century the two types of horns were both in use; a letter from Clara Schumann to Johannes Brahms in 1866 notes that a certain hornist could not be persuaded to play the horn part of the Brahms *Trio*, opus 40, on the valveless waldhorn, but played it instead on a valve horn.<sup>1</sup> Although the waldhorn was a specific type of horn prominent in the first half of the eighteenth century, the term "waldhorn" in a score was a generic label and implied the hand horn.

Six of the first seven known performances of Brahms's *Opus 40* did use the waldhorn;<sup>2</sup> however, this fact does not necessarily indicate that a large number of hand hornists were available. Because of his preference for the natural, or valveless, instrument, Brahms probably searched for such players to perform his work. On one occasion, he even avoided choosing a first-chair player (who played only valve horn) and selected the second-chair player, a hand hornist.<sup>3</sup> Also, Clara Schumann's letter (of 1866) hints at problems in finding good performers on the hand horn at this time. Despite its technical advantages, the early valve horn, whose valve mechanism was still very crude, was not accepted readily by either composers or players. Although there were a few important valve-horn works written before 1830, such as Franz Schubert's *Auf dem Strom* of 1828,<sup>4</sup> the first generation of nineteenth-century German composers did not generally write much for this new invention. However, the following generation of composers were more accepting of this new horn. For example, Robert Schumann (1810-1855), an early valve horn champion, specified valve horns in the first editions of his *Symphony no. 3* in E-flat, opus 97 (1841, revised 1851) and *Symphony no. 4* in D minor, opus 120 (1851).<sup>5</sup> He also wrote *Adagio und Allegro* (1849) for the ventilhorn.<sup>6</sup> One author mentions "the already widespread use of the valve horn in Germany"<sup>7</sup> in connection with the composition of Wagner's *Lohegrün* (1845-1848). Wagner, in his preface to *Tristan und Isolde*, first performed in 1865, indicates his general acceptance of the valve horn and mentions that he expects the hornists to use valves (and therefore valve horns) in the production of some stopped notes in his horn parts.<sup>8</sup>

A valve horn is pictured in the hands of Franz Strauss (1822-1905), a virtuoso hornist and the father of Richard Strauss, in an 1845 watercolor by Joseph Reisch.<sup>9</sup> It seems reasonable that the elder Strauss, when posing for a portrait, would choose to hold the instrument he played most often.

Later, Strauss played first horn in premier performances of several operas by Wagner including *Das Rheingold* (first performed in 1869), and *Die Walküre* (premiered in 1870.<sup>10</sup> Both of these works use only valve horns<sup>11</sup> and contain difficult horn parts which call for numerous accidentals. Franz Strauss would certainly have needed to use a valve horn in order to play such parts well.

The elder Strauss used a horn crooked in B-flat (high B-flat) for private performances of his sons's *Concert für das Waldhorn*, opus 11 (1883) to aid in obtaining the repeated high written B-flats.<sup>12</sup> A hand horn crooked in high B-flat (with its harmonic series pitched a perfect fourth higher than the score-specified F waldhorn), if used, would have changed the location of open and stopped notes on the instrument from those produced on an F instrument and would have altered the overall tonal pattern for the solo part. The B-flat crook would have also made the low-register por-

tion of some passages, such as the third-movement solo passage, "aus freiem Vortrage," more difficult due to a lesser number of available low harmonics and a resultant higher number of fully-stopped notes than on an F hand horn. Therefore, in spite of the title designation of "waldhorn," Franz Strauss probably played the concerto on a valve horn with a B-flat crook; an approximate modern equivalent would be a single B-flat horn, rather than a waldhorn. A similar procedure is still used by a few modern players with "Vienna" horns who change from the standard F crook on their valve horns to a crook in high B-flat for compositions with a high tessitura. Franz Strauss seems to have used the valve horn quite often and, as the Resch portrait suggests, it probably was his regular instrument.

Around 1880 Oscar Franz wrote a horn method,<sup>13</sup> *Complete Method for the French Horn*,<sup>14</sup> which contains a section on hand technique. Franz would later be named in the dedication of Richard Strauss's *Concert für Das Waldhorn*. He would also be the soloist in the Dresden premier of this work in January of 1886. It is noteworthy that Franz's method does not mention the waldhorn as a regular instrument, but, instead, stresses knowing hand horn technique for use on the valve horn. He indicated that if a valve were to malfunction during performance then hand technique could be used to obtain notes outside the harmonic series. This treatment of the natural horn here as an auxiliary, rather than primary instrument, indicates the valve horn's dominance around this time (1880). This is confirmed by Franz's statement "...in many modern compositions, it would be impossible to play the horn parts on an instrument without valves."<sup>15</sup>

Thus, around 1880 the technically superior valve horn, which had been in existence some sixty years, had been used by Schubert, championed by Schumann, endorsed by Wagner, and selected frequently by a great hornist such as Franz Strauss, had become the clearly dominant type of horn in Germany. Conversely, the old hand horn, despite Richard Strauss's curious call for "waldhorn" in *Opus 11* and an influence which would linger into the next century, was generally considered obsolete and unsuitable for the "modern" music of the day.

## NOTES

<sup>1</sup>Berthold Litzmann, *Clara Schumann: An Artist's Life*, 2 vols. (London: MacMillan, 1913), vol. 2, p. 248.

<sup>2</sup>David G. Elliot, "The Brahms Horn Trio and the Hand Horn Idiom," *The Horn Call* 10/1 (October, 1979): p. 65.

<sup>3</sup>*Ibid.*

<sup>4</sup>Reginald Morley-Pegge, *The French Horn*, 2nd ed. (London: Ernst Benn, 1973), p. 106.

<sup>5</sup>Adam Carse, *The History of Orchestration* (Trench: Kegan Paul, 1925; reprint ed., New York: Dover, 1964), p. 265.

<sup>6</sup>Birchard Coar, *The French Horn*, (DeKalb, Illinois: The Author, 1951), p. 59.

<sup>7</sup>Morley-Pegge, *The French Horn*, p. 107.

<sup>8</sup>Cited in Morley-Pegge, *The French Horn*, translated by W. F. H. Blandford, pp. 107-108.

<sup>9</sup>Bernhard Bruchle and Kurt Janetzky, *Kulturgeschichte des Horns* (Tutzing: Hans Schneider, 1976), plate XV.

<sup>10</sup>Kurt Janetzky and Bernhard Bruchle, *Das Horn* (Bern: Hallwag, 1977), p. 86.

<sup>11</sup>Carse, *The History of Orchestration*, p. 276.

<sup>12</sup>Norman Del Mar, *Richard Strauss: A Critical Commentary on His Life and Works*, 3 vols. (London: Barrie & Rockliff, 1962-72), vol. 1, p. 20.

<sup>13</sup>Morley-Pegge, *The French Horn*, p. 145.

<sup>14</sup>Oscar Franz, *The Complete Method for the French Horn*, translator not identified, revised and augmented by William Gebhardt (New York: Cundy-Bettoney, 1942), p. 24.

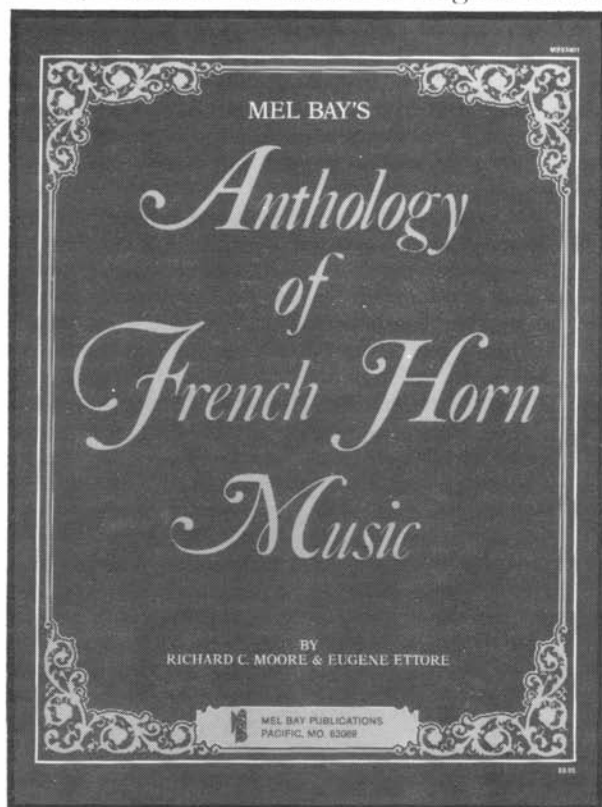
<sup>15</sup>*Ibid.*, p. 24.



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The horn world lost one of the premier teachers of this century when Forrest Standley died of heart failure on September 2. Among the forty-plus students of Standley now playing professionally are Brice Andrus of the Atlanta Symphony, Dale Clevenger of the Chicago Symphony, Gene Standley and Howard Wall, both of the Philadelphia Orchestra, Susan Standley of the New Jersey Symphony, and Philip Myers of the New York Philharmonic.

Mr. Standley attended the Julliard School of Music and began his career as a soloist with the NBC Symphony under Arturo Toscanini. He also played for the Russian and New York City Ballets, the Dallas Symphony under Antal Dorati, and soloed with the Pittsburgh Symphony under Fritz Reiner and William Steinberg. Mr. Standley also recently completed his 37th year as horn instructor and senior lecturer at Carnegie-Mellon University. He also taught at West Virginia University, Morgantown; Catholic University, Washington, D.C.; Duquesne University, Chatham College, and Indiana University of Pennsylvania, all of the Pittsburgh area.

He is survived by his wife, Carol; four sons, Forrest Jr., Ronald, Robert, and Gene; and three daughters, Susan, Patricia, and Melissa.

Memorial contributions may be sent to the Forrest Standley Memorial Scholarship Fund, Carnegie-Mellon University, College of Fine Arts, CFA 105 Schenley Park, Pittsburgh, PA 15213.

Forrest W. Standley  
1916-1986





## IN MEMORIAM: WILLEM ADRIAAN VALKENIER

by Robert O. Pierce

Willem Adriaan Valkenier passed away on April 23, 1986, at the age of 99 years. A memorial service was held on Cape Cod on June 8, 1986. Music at the service included works performed by a horn ensemble of former students and friends, including Charles Kavalovski, Richard Mackey, and Jay Wadenpohl from the Boston Symphony Orchestra. Remarks were delivered by one of his sons, Robert Valkenier, and by two of his former pupils, Tom Yeomans and Robert Pierce. Mr. Pierce's remarks appear here.

Mr. Valkenier, former solo horn of the Vienna Symphony, Berlin Royal Opera, Pablo Casals' Barcelona Chamber Orchestra, and the Boston Symphony Orchestra, succeeded as few musicians are privileged to do during his 45 years as a professional horn player. His accomplishments as a professional player are certainly worthy of further elaboration, but I shall confine my brief remarks to my knowledge of Willem Valkenier as a teacher of horn. These recollections of four aspects of our relationship are admittedly personal in nature, but I hope they will help to recall those valued experiences all of us hold and cherish from our student days, and especially those unique to fellow Valkenier pupils.

Joseph Campbell, in his series of books entitled *The Masks of God*, described Western Man's need to relate to a higher being, his God or gods, as taking two basic forms. One form, the religious, emanating in all of its permutations from the Levant, can be described as Man renouncing his human judgment in the face of what he takes to be the majesty of God. The other, in the broadest sense humanistic and emanating from Greece, found Man standing by his human values and judging according to these values the character of his gods.

A student's approach to his/her teacher can be similarly described, and Mr. Valkenier achieved in his teaching a remarkable balance between the two approaches, depending on the level of attainment and personal nature of each student. He knew that there are times when a pupil must and should place him or herself unquestioningly in the hands of the teacher in an act of total faith, and he responded accordingly. However, his approach as a teacher was ultimately "humanistic" in that he expected his students to use their minds to examine their approach to the horn and inquire of and challenge those whom they recognized as their "gods" among horn players. Those who resisted this critical self-examination, hoping instead continually to receive the answers as pronouncements from on high, were soon disappointed and eventually left his studio.

However, those who did succeed with Mr. Valkenier became not only "thinking" horn players but musicians capable of continued growth and development. Most assuredly, there was an underlying school to his method, a great tradition in fact, traceable back through his teacher Prof. Preus to the glorious tradition of Bohemian brass-instrument playing. But this "method," in his hands, never stifled the individuality of his pupils. While always identifiable through traits common to all Valkenier students, his pupils were thus free to develop eventually their own individual characteristics and strengths as mature professionals. This was, I believe, his ultimate aim and goal as a teacher.

Willem Valkenier recognized that a teacher, especially one in the master/apprentice role common to music instruction, inevitably must play the role of advisor and confidant to his or her pupils, addressing issues unrelated to the intricacies of music making but of major importance in the lives of young people. Whether these issues involved school problems, relations with one's parents or girl or boy friend, financial matters, or issues of great philosophical importance, he was equal to the challenge and was ably assisted in this realm by the most remarkable of women, his wife "Trudchen."

I can recall that as young students in Boston, after lessons and an evening of horn ensemble, we used to sit up late into the night and, in the manner of earnest college students, discuss every conceivable moral, social, political, and human issue. Because of his inquiring mind and great breadth of knowledge and experience, Mr. Valkenier was more than equal to the demands of the occasion, and was in fact an enthusiastic participant. Typically by the end of the evening, we, in our youth, were certain that we had discovered most of the answers to these issues. Mr. Valkenier would often say to me at the close of discussion, "Well, Bop (pronouncing my name in his usual Dutch way), I hope you sleep well tonight, now that we have solved all the problems of the world." We always laughed at that remark, but I didn't understand it really, and wondered if he were just indulging us in these conversations and not taking us seriously. Only later did I come to realize that while he supported and enjoyed participating in our quest for truth and understanding, he knew that resolution of the great moral issues and eternal questions rarely occurs as the result of one evening's discussion. While he applauded and enthusiastically supported our serious quest for truth, his lighthearted remark at the end served to caution us not to take our conclusions of the moment as final. Through these encounters, we began to learn that the search for truth is on-going, and that growth ceases when question-

ing stops. Mr. Valkenier also taught me, and all of us I think, a great deal about love, in the parental sense, and its infinite capacity to expand to embrace the needs and desire for affection of all those who seek it, without diminishing any individual's share. I always felt that I was very special in his eyes, and I think I have a right to say that. But I would be wrong to conclude that I alone was special, for all his students, both current and past, were special to him, and each had their unique qualities which he admired and praised. This experience, more than any other learned in his studio, enabled me both to give praise and rejoice in the praise accorded others without feeling diminished or experiencing jealousy.

Finally, by his word and deed, Mr. Valkenier taught us all something about the full cycle of life, for during his long life we were reminded time and again of the fact that his significant achievements were in large part the result of a broad base of cultural activity—pedagogical, amateur, and semi-professional—steeped in tradition, and more often than not, centered in the home. He rose to the pinnacle, but he understood very well that the pinnacle was supported on this broad base. As a teacher, he contributed to that base so that future generations could achieve and build on what he had known. This practice continued into his retirement years, including teaching new and returning students and working with the Cape Cod Conservatory, the Cape Cod Symphony, and the many amateur and semi-professional chamber music groups on the Cape. Willem Valkenier succeeded as a teacher not only because of his skill at imparting a marvelous horn playing tradition, which when mastered would help secure for his students a living as horn players, but also because he helped us discover ourselves and develop a philosophy of life which would make that professional livelihood very much worth living. We came to learn the horn; we left having learned a great deal more. This, in my opinion, is the mark of a great teacher.

by Robert Valkenier

We are gathered as friends, intimates, pupils, sons, grandchildren, relatives, colleagues to commemorate Willem Adriaan Valkenier. I shall not recount his life and achievements. We all know that in bits and pieces—not least, because age brings with it the tendency to repeat ourselves. But I shall refer to several pertinent points, salienties, for they bear on what we are assembled here to celebrate: a tradition—that indeed I would call *the tradition*. So, first, to recall for you a few necessary facts before turning to *the tradition*. Willem, Wim, Father William, Opa, Mr. Valkenier, being the son of a longshoreman,

was bred to the ethos of hard work, of self-improvement, of the laboring man's dignity and rights, of socialism, of open-mindedness and agnosticism. Quite obviously then, his lifelong social and political commitment was well to the left of center. When he finished his schooling at age 14 or 15, he wanted desperately to become a musician. His father approved. Friends and neighbors, however, clucked at this lazy lout who didn't get a job on the docks as a longshoreman's son should, and at his crazy disreputable ambition. A musician! Imagine that.

There wasn't enough money to enroll him in the Rotterdam Conservatory of Music. But Prof. Preus, his harsh and sainted teacher, instantly recognized Wim's talent and took him on as a private pupil. This is where the *tradition* enters the story.

It was a grueling two or three years. Never a single word of praise or encouragement from Prof. Preus. Each week Willem thought he had prepared the perfect lesson. Each week Prof. Preus found something to criticize, something to work on and improve. Wim was in despair. Only Mrs. Preus, who ushered him in to and out of his weekly lesson, sustained him. "Wim, je mak 'het goed!" or "Billy, you're doing well."

Yet at the same time, behind Wim's back, Prof. Preus was bragging to his colleagues and exulting that at last he had found the perfect horn-player: one with limber lips of steel, prodigious breath control, the strength and endurance of an ox, innate musicality, a singing cantilena, and the readiness to absorb without question Prof. Preus's demanding method and the *tradition*. That is to say, the glorious tradition of Bohemian brass-instrument playing. (Prof. Preus was a displaced Czech in Rotterdam.) It is the tradition of dulcet, lyric style, purity of tone, force when needed, but always *cantabile* (in the word's etymological meaning). Let me add a footnote here. It is the tradition that Herman Scherchen as guest conductor, shortly before his death, praised the Baltimore Symphony for preserving in today's different world through Bob Pierce (father's pupil) and its horn section.

Meanwhile, Wim doggedly plugged on; he earned a guilder here and a guilder there, playing vaudeville, Gilbert and Sullivan, a wedding, a Socialist march, maybe even a whore-house rag. At 18 he joined the Haarlem Symphony; at 19 he was first horn at Groningen, the university city that was a formative extension of his horizons. (Even more than being the best horn-player of his era, he wanted to be "ein Herr-Doktor der Philosophie," of modern languages and literatures. His "yuppie" dream then was early retirement at age 40 on his hard-earned rentier's income, and back to the university. World War I and the ensuing German inflation wiped out that dream.)

From Groningen on to Wintertur, to the Breslau Opera, to Vienna, to the Royal Opera in Berlin, to Barcelona with Pablo Casals, to Boston.

Whenever Willem, now the permanent expatriate and unquestionably the foremost hornist in Europe, returned to Holland to visit his family, he dutifully went to play for Prof. Preus. He was still trying to play "the perfect lesson" for his venerated teacher. Whether or not he ever achieved this, he never confessed. Decades later when I talked with him about this over brandy and cigars, he reminisced that it had been a brutal course; that, God forbid, he should ever subject his own pupils to Prof. Preus' demands; that nevertheless he himself never regretted having tried to fulfill them, impossible though they were of achievement. (Once, once, he said, he had experienced it, vicariously, when his pupil, Dick Mackie, played for him a transcription of a Bach cello suite. Willem wept; and sent Dick to audition for George Szell, regardless of whether Szell had an opening at Cleveland or not.)

The tradition is partly definable through Willem's passion for opera—Wagner, Figaro, Othello and Falstaff, Ariadne, Smetana, etc., etc.—preferably under the baton of Richard Strauss. Had he not been so sorely disillusioned, upon landing in New York in 1923, with the Metropolitan Opera and its lamentable failure to measure up to his or European standards, his years in Boston would have been unhappy. His heart was always in the opera pit.

If opera was his passion, his never-failing delight was chamber music or Hausmusik. It mattered not whether it was a professional engagement or a pick-up, after-hours, jam session with his peers—Arthur Schnabel, Walter Gieseking, Adolph Busch and Rudolf Serkin, Sziget and George Szell, Pablo Casals, Arnold Schoenberg and Paul Hindemith, or his colleagues with the BSO.

And not just the literature that included horn. In string quartets William was a commendable player of the viola and the cello—on his Kruspe horn. I say this seriously, not as a joke: William could transform the brassy horn into a limpid string. Other horn players could double- or triple-tongue faster than he could or play more loudly; none as yet has ever matched his pianissimo and still have it ring nobly in the last row of the concert hall. Father William raised goose-pimples on your spine. He once said to me: "If I could make a living playing chamber music, I'd be completely happy."

Hausmusik was equally vibrant, just as engrossing, just as satisfying for him with his students, with gifted amateurs, with fellow-retirees here on Cape Cod, even with (imagine this) me at the keyboard—and especially with his dearest friend, sage mentor and counterpart teacher from his Vienna days, the great composer Hugo Kander. What mattered for William (and his kindred souls) was music-making, not music-reproduction.

So here, in sketchiest outline, you have what I call *the tradition*. It produced a consummate artist.

Tradition, by dictionary definition, is something that's handed on. William, too, had to come to terms with this definition of tradition. First, his equally gifted son, Bernard. Father William proved to be as harsh as Prof. Preus; and Bernard well knows what it is to attempt to measure up to perfection. (I'm telling tales out of school, but the two once came to fistbumps about playing a tango rhythm.) Then William's unmusical sons—Paul, the painter on the cello and myself on the piano—we were simply hopeless. We were one big pain in his ear.

Father confessed to me in the early 1940s, again over brandy, that he hated teaching—especially dum-dumbs like his two younger sons.

The tradition, however vibrant in performance, asserted itself in its etymological sense as well. In those 1940s (if not earlier) William realized that he had something precious to hand on. He gradually reined in his impatience. He came to accept with relish the challenge of correcting a skewed embouchure, of disciplining a musle-bound or never-used diaphragm in breathing, of tutoring an as yet undiscriminating sense of intervals or even a tin-ear for musical line and phrasing. Spurred by his beloved wife Trudchen's intense motherly interest in each and every pupil, whether talented or pedestrian, he had found a second career, well before his rigid standards dictated for him, at age 63, his early retirement from the BSO.

To be precise, this moment of truth occurred when he discovered he couldn't deliver his customary one hundred and ten percent in a private chamber music concert. His fabled endurance had deserted him that hot, humid August afternoon. His pride, his reverence for the tradition he bore, said, "Call it quits, after 45 years of day-in, day-out public performance. I don't want anyone, ever, to say 'But you should have heard him when...'"

A further digression. Some weeks later Father William was preparing for the first rehearsal of his final season with the BSO. Son Bernard was home on a vacation visit. The two were out, under the pine trees, deep in shop talk and reciprocal demonstration; I happened to overhear them. Father tossed off some tricky passage from the repertoire. "Nothing wrong with that," says Bernard. "Yes," William agrees. "I can still deliver. But can I give my iron-clad guarantee?" At season's end Charles Munch was desole—desolate. The next season Igor Stravinsky screamed, "Ou est mon cor?"

For another 30 years William taught, demonstrated, coached—for the professional as for the amateur. And he did as much more for the musical life of the community of his retirement in private music-making, in helping to found a community symphony and establishing a conservatory.

More immediate, however, is the tradition's manifestation for us who have come together here today. Although our individual recollection of Willem will die with each of us separately, the tradition lives on. Two years ago, on his 98th birthday, his pupil Dick Mackie came with his own two pupils, Chao Ming and Catherine Parks, to play for Willem. What better birthday present than live music! Willem was in seventh heaven! After the first piece, blind Willem—but his hearing as acute as ever — interrupted to say, "Let's tune a little more precisely." With Prof Preus' photo hanging on the wall, here were assembled four generations, spanning some 150 years.

I conclude with some theological heterodoxy within these hospitable walls. Our man, like ourselves, like our remembrance, is sharply mortal. The tradition we celebrate today is equally transient. Yet I should like to think we can detect a mirage-eternity. It is the pursuit of excellence and perfection. A vain endeavor, but a correct direction. May we always respect and honor the vision and the efforts. Amen.



Willem Adriaan Valkenier  
February 27, 1887-April 23, 1986



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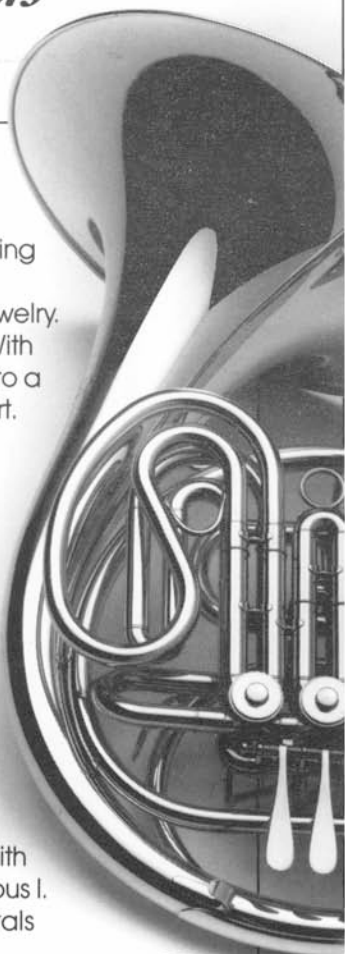
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What more appropriate place could there be to hold a British Horn Society event than Ripon in a year when it is celebrating 1100 years of horn blowing? The College of Ripon and York St. John was a delightful setting with plenty of space, lecture rooms and a concert hall of just the right size. The weather was gloriously sunny, as also was the smile on the face of Alan Oliver, the present holder of the historic post of Ripon Hornblower. The evening concert gave everyone a happy smile with Barry Tuckwell as soloist. Do I need to say more to make you kick yourself if you live within 500 miles of Ripon and you missed it?! I was one of the fortunate participants.

The day started with a blast on the Ripon horn to stop people chatting over the coffee. Perhaps that is one purpose of these events though — just to have a chat with a friend you haven't seen for months, and who is that person — I know him and I can't place him, and of course he was at the Manchester event — "How are you? Have you been..." BRRRRRR - we are called to order by this genial bearded figure in tricorn hat, and a buff coloured coat with red trimmings and this gorgeous horn. Not a Paxman or Alexander but one that Robin Hood would have been proud of. On display, the original Charter Horn of the year 886 — modern science has proved it is that old, but nobody today could invent that ornate silver work and the baldric (You don't know what a baldric is! — well, it's a sort of banner about three feet high) on which each mayor can place a small silver badge of his own design. This is all very symbolic of course, the horn being the sign of authority and land ownership. Today it is more a sign of looking for a job and having a second mortgage! Excuse the flippancy, but Alan Oliver had that truly English quality often lacking today of combining great good humour with a sincerity for the history of his job handed down continuously over 1100 years. He sounds the curfew in the market square every night — and if he can't do it his dad will — he was there at the back of the room.

Then followed a Midday Recital with our friends from Opera North starting with apologies that they could not perform the Rupert Scott work for 4 horns, harp and ladies chorus, due to the last minute withdrawal of one of the artists. What a lovely performance of *Four Songs* op. 17 by Brahms for two horns, harp and ladies chorus of six past and present members of Opera North — they were super! When the harpist, Honor Wright, returned later for another piece she got a spontaneous round of applause which was more than the two new members of the horn section got — even though they deserved it — just to show the horn playing audience was not prejudiced. The new 3rd horn, Margaret Ayers, showed a real beauty of tone and control and the 2nd horn, Andrew Langley on trial for the position in Opera North, seemed well on top of his job in the Reicha trios — Paul Kampen pumping out the bottom part with usual aplomb. They gave Bob Ashworth a rest for him to shine in *Choral with variations* by Castelnuovo-Tedesco and music by Bach and Lowell Shaw, and shining also with his horn. Now Bob is an Alexander man but had he cleaned it for the day? No! He admits to a Yamaha which he prefers to his old Alex but when the Mainz shop has more than one horn for sale he'll see if a new Alex has the edge on the Yamaha. If he bought his Yammy before the prices went up, he'll make a profit when he sells it, too!

Talking of Yamahas, that name came up in one of the afternoon groups. A discussion group of teachers and others interested in teaching problems was an alternative to two playing ensembles, and a surprisingly large number came to the discussion. "Should a student entering college have his embouchure changed by a well-meaning teacher?" — answer, "No!" "Should you oil the insides of valves?" — answer, "Yes if you don't want your horn to rot away." That's where Yamaha valves were mentioned as having such a close fit they need fine oil where others often benefit with thicker oil, like sewing machine oil. "What is the best background in music for the



youngster intending to play a horn?" — answers, "Piano — violin (as Barry Tuckwell) — a horn with a prop to take the weight — no horn until he's older — a brass band instrument — certainly not a brass band instrument — an F horn for starters — better straight on to Bb — the Bb side is out of tune on a double, it isn't on a good single — can only afford Italian compensators for children, they are lousy on the F side..." We were still friends at the end of the discussion, which only goes to show the "fraternity in adversity" of horn players — is that the new motto for the British Horn Society?

The adversity we all experience in making music on heaven knows how many feet (or metres if you have French horn) of brass tubing was demonstrated by soloists in the participants recital. To play Albert Hall Galop in front of a load of other horn players took courage from one of the youngest girls there, Yolande Dunn. An older student, Paul Singh, played the Arnold Fantasy and was brave enough to allow himself to be the pupil in a masterclass from Paul Kampen for the afternoon teachers discussion group — an interesting feature. The pre-arranged quartet really was something. We had heard them practicing a delightful version of *Linden Lea* and a hotter number definitely not by Vaughan Williams. They were led by Robert Parker from Newark and please will he sort out how to get those quartets published! (Are you there, Geoff Emerson!).

Talking of music publishers and suppliers, our thanks to Music Book Services from their shop on the main road just round the corner from Banks' shop in York for coming with a big display of music. Two good music shops in one city seems a little unfair to me!

In proper order, the best was left till last. The evening concert featured Barry Tuckwell, but it started and ended with Alan Oliver playing the Ripon horn, in the presence of the Mayor of Ripon, both of whom received a copy of Mr. Tuckwell's book **Horn** suitably inscribed by the master himself. Before he was allowed to start, however, the roof of the concert hall was tested by the massed horns of the day in Rossini's *Fanfare du Chasse* for two horn choirs and started by Margaret Ayers playing a confident off-stage call (Will she get the job of playing Siegfried's horn call in Leeds? "You can't play that here, there's a concert going on in there!") The conductor for this was John Cundall who had earlier given the participants a thorough drilling in the piece.

Now what does one say about Barry Tuckwell? He's not English born but he certainly has that English quality of combining humour with sincerity. His introductory anecdotes were both amusing and informative and his playing..... I'm one of the privileged ranks of horn players who heard Dennis Brain in the flesh and Mr. Tuckwell just has to be listed with him in the all-time great players — and like all the greats is not big-headed even when he has the right to be. It was a sheer delight.

He started with a hunting horn concerto by Michel Corrette and if I'd been blind-folded I would have said he played it on a hunting horn, such was the brash tone of the instrument. In more refined manner he played the second and third movements of Rossetti's *E Major Concerto* (a sample from his new record). Refinement was the word for the Mozart *K 371 Rondo*, followed by an exciting performance of the Beethoven *Sonata in F*. Fortunately the piano was in tune so that David Harper, the accompanist, did not have to imitate Beethoven in one performance with Punto when presented with a piano a semitone flat. Punto offered to use his E crook but Beethoven insisted on playing it in F# major — So Mr. Tuckwell told us and I believe everything he says!

After an interval to allow the Ripon hornblower to do his job in the market square, Mr. Tuckwell continued with Franz Strauss's *Introduction Theme and Variations* in which he played the "con anima" bit as though it was 'animato' — I only say that because I can't play it as fast as he can! That warmed him up for Dukas' *Villanelle*, a performance that would have pleased Dennis Brain. The two Romances of Richard Rodney Bennett brought us right up to the year 1986 to complete our journey of 1100 years.



To round off, he played the *Nocturne* by Glier and to the audible delight of the audience the *K495 Rondo* "without the boring bits" which proved to be the 'Tutts and last episode.

Barry, his accompanist David Harper and our hard working organizer, Paul Kampen, were each presented with a commemorative medal for Ripon 1100. We shall always remember the day. Thank you sincerely to all involved!!

Coming away from these events one overhears remarks like "Wish there had been more of...." or "There was too much ...." but this time I heard no serious adverse comment and remarks like "Great!" abounded. I think Paul Kampen is to be congratulated on getting a good balance in this programme. To please everyone is an impossible task. There was never a dull moment for me, though I admit I went into Ripon for lunch and took a short trip to nearby Fountains Abbey before the evening concert — anyway, that is the advantage of holding these events in interesting localities.

The city of Ripon stands on the River Skell in North Yorkshire, eleven miles north of Harrogate and twenty-nine miles north of Leeds. The area is one of great natural beauty with the Yorkshire Dales to the west and the North Yorkshire moors to the northeast. There is much also of man-made interest in the region — Bronze and Iron Age people, the Romans and then the Vikings left their relics. To the southwest of Ripon, the Cistercian monks built Fountains Abbey (begun 1134, dissolved 1539) now a magnificent ruin set in the equally magnificent Studley Royal Park. In Sax-on times (about 672) a crypt was built in Ripon for St. Wilfred and this now forms a strongroom under Ripon Cathedral. The Cathedral was built over several centuries and retains now a 13th century western front and a 16th century Gothic nave.

An old city, then, its narrow streets full of tradition and of special interest to Horn Call readers, the mighty ritual of blowing the Ripon horn is maintained. Ripon was granted its City Charter in 886 by King Alfred the Great (reigned 871-899). This Charter was given in the form of a horn, so the ancient legend has it, and this horn is still on display in Ripon, hanging on a baldric bearing silver emblems of the City's Mayors up to 1886.

During the Middle Ages, the City's first citizen was the Wakeman. He was responsible for crime prevention from 9 p.m. to sunrise and had to pay compensation to burglary victims. He employed constables to patrol the streets, financed by a rate levied on houses according to the number of outside doors — 2 pence a year for one and four pence for two. The Wakeman had to blow the Ripon horn from each of the four corners of an obelisk in Ripon market place at nine o'clock each night to set the watch — he was provided with a house (now the Tourist Office) in the market place.

In 1604 the office of Wakeman was replaced by that of Mayor and a separate horn blower was appointed. From then to this day, the successive appointees have had to keep up the horn blowing tradition in the market place and outside the home of the Mayor by a street lamp (if none is handy, a portable lamp is used!) In addition, the Hornblower walks in front of the Mayor to display the horn in procession to church on five 'Horn Days' in the year — Candlemas, Easter Monday, Rogation Wednesday, the Sunday after Lammas and St. Stephen's Day. The horn is also carried before the Mayor on Civic or Royal occasions at the Cathedral.

Besides the original horn, a horn from the Chillingham herd of wild cattle in Northumberland is on display in the Town Hall. This was given to the city in 1886. The horn usually used today was purchased by the Mayor in 1865 and another, dated 1690, is used as reserve. Law and Order in Ripon is now maintained by the North Yorkshire Police and has been since the 19th century, but the connection between the Ripon Horn and the Watchman's Horn of Nuremberg, which plays several 'F# concerts' at the end of Act 2 of Wagner's *The Mastersingers*, is plain to see.

The office of Ripon Hornblower is held today by Alan Oliver, by day a Post Office worker who plays the Eb bass Tuba in the Ripon Brass Band. With his father as 'relief blower' he is the latest custodian of a tradition spanning 1100 years. To celebrate the millennium in 1886, the Victorian citizens of Ripon held a Festival and, a hundred years later, their successors are doing likewise. A year long event is seeing such diverse occasions as Symphony Concerts in the Cathedral, chamber music and dramatic productions: Royal visits, sporting contests, ox-roasts and the 1986 Northern Seminar of the British Horn Society. This was held on 29th June and is chronicled in this issue of the Call by Keith Burdett. So, as we step once more on to the concert platform, or into the orchestra pit, we do well to reflect that our trade is much older than the 300 or so years we often ascribe to it!!!

## THE RIPON HORN

by Paul Kampen

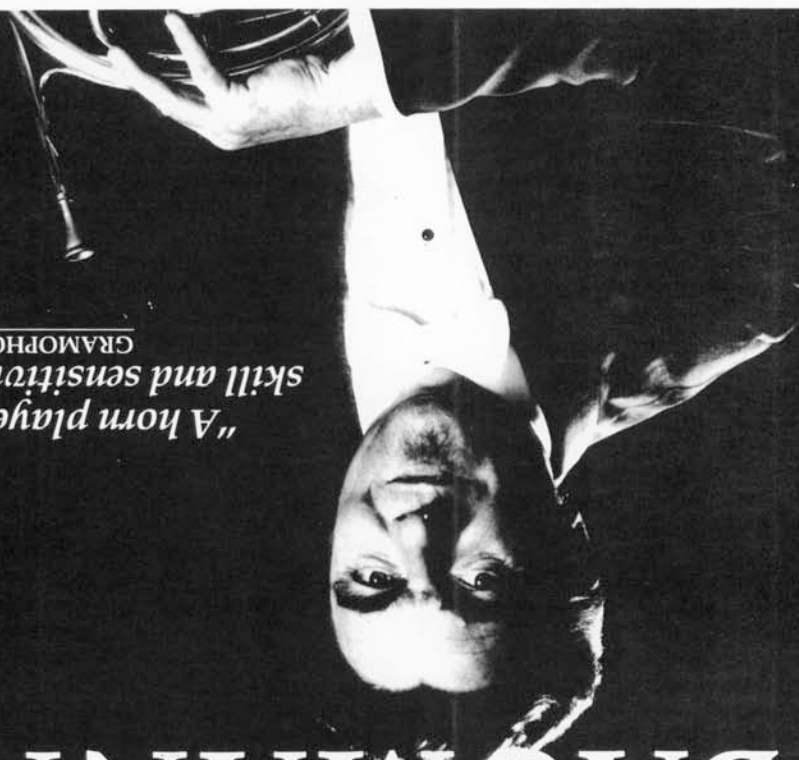


Alan Oliver, the Ripon Hornblower.



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by Catherine Watson

Harold Meek was alternate first and third horn in the Boston Symphony Orchestra until his retirement at the height of his career in 1963. He made numerous recordings, mostly with the orchestra, and has arranged and edited music, lectured at universities (including Harvard) and at music camps, written articles, and served as the first editor of the *Horn Call*, a job he performed virtually single-handedly. Though he no longer plays professionally, Mr. Meek keeps up with the music business, and with horns in particular, by serving as a consultant and by maintaining an active correspondence with musicians worldwide. Because of his contributions to both the horn world and the International Horn Society, Mr. Meek was named an Honorary Member of the society.

I had heard of Mr. Meek for years, and was surprised to discover that he lived in central Ohio, only about two hours from my home. Our paths didn't cross, however, until March of this year, when I heard that he was to attend the Tenth Anniversary Celebration of the IHS Archive.

I was introduced to Mr. Meek at the archive event, and we had several interesting conversations over the course of the two-day celebration. After the final concert I approached him about doing an interview at his home, to which he agreed.

In late April our busy schedules allowed us a few hours one afternoon. Following Mr. Meek's instructions, I found the town of Newark, then phoned him. He met me in town, and after a quick lunch, drove me through several miles of winding roads to the home that has been in his family since 1866. It's a neat white farmhouse nestled in the hills of central Ohio on 173 acres, in a lovely, isolated spot, surrounded by trees and fields. Even in the grey drizzle the place was picturesque.

Inside the house, Mr. Meek had arranged his horn collection around the room in preparation for my visit. There were also notebooks of correspondence, photographs, and recordings. It was like being in a museum. I could have spent the afternoon with the horns and the record collection, but unfortunately my time was too short, so, a little reluctantly, we got down to the business of the interview.



Harold Meek with his Geyer 5-valve Bb Horn.



Meek is pictured here with Wendell Hoss's modified 5-valve Bb Conn horn.

Mr. Meek has spent thirty-two years of his life in Newark, the last nineteen in that same house. He studied violin from age seven to eleven, when he was forced to give up the instrument due to an accident in school — he severed the index finger of his left hand. The damage was repaired with fifty-five stitches, but he was left with reduced dexterity. He wanted to continue in music, however, and decided on the oboe, but again, the finger would not allow it. His next choice was the horn, for which his digital dexterity proved adequate.

His family moved to Pittsburgh in 1928, where he learned to play a school instrument, a single F horn from Vienna. During the five years his family lived in Pittsburgh he studied with August Fischer, a pupil of Anton Horner, and second horn in the Pittsburgh Symphony and a member of the KDKA Woodwind Ensemble.

At the age of fourteen, Mr. Meek and a violinist were chosen to represent their school at the Music Educators' National Conference in Chicago, where they were to play in the National High School Orchestra. The 300-piece orchestra had sixteen horns, four to a part, and was conducted by John Philip Sousa, Joseph Maddy ("...the guiding spirit in Interlochen in those days."), Howard Hanson, Walter Damrosch, and Eric De Lamarter, who was then the conductor of the Chicago Civic Orchestra.

At about this time, Mr. Meek decided that he wanted to go into music as a career. His mother did everything she could to see that this was possible, though at times it was very hard.

Five years after moving to Pittsburgh, the family moved back to Ohio when the father's health broke. Mr. Meek then attended the Denison University conservatory, where he received a scholarship. He then spent one year at the Curtis Institute, where he also had a scholarship. At the time, Curtis didn't offer degrees, but Mr. Meek gained valuable knowledge as a student of Anton Horner.

He returned to Ohio at age 18 in the depths of the Depression, and had to put his career plans aside for a time. He had to take any job he could find in order to keep his family together, because his father was hospitalized with tuberculosis.

When his father passed away, Mr. Meek, at age 23, returned to school. He attended the Eastman School of Music, where he studied with Arcady Yegudkin (or "Arkata," as he preferred), a demanding taskmaster, but at the same time a very caring person. Mr. Meek graduated from Eastman with a double major in horn and public school music. The latter served as "...an insurance policy in case I never made it professionally, so I'd have something to fall back on." He was fortunate, though, and never taught in the public schools. He did, however, teach college for a year, and lectured at several universities and music schools.

Serge Koussevitzky had just started the Berkshire Music Center at Tanglewood, the Boston Symphony's summer home, in 1940. Mr. Meek went to Tanglewood in both 1941 and 1942 on scholarship. In 1941 Koussevitzky told him that he would like him to play in the orchestra, but that the orchestra's trustees wouldn't allow him to hire anyone else that year. (The BSO had seven horns at the time, and Koussevitzky wanted eight.)

In 1942 the conductor was still not able to hire another horn player, but he had taken a special interest in Mr. Meek. He told him of a position in Pittsburgh, and said that he would phone Fritz Reiner himself to set up the audition. Some time later, Mr. Meek arrived at the conductor's home to discuss the young player's future and to make the promised telephone call. As he was walking up the driveway, Mr. Meek was joined by another of Koussevitzky's proteges, a promising young tenor named Mario Lanza. The two walked in together. When it came time to make the phone call, Koussevitzky didn't have Fritz Reiner's number. He called the operator, who said it was an unlisted number and she could not divulge it. She was adamant in her refusal, even when the great conductor said, "I am Serge Koussevitzky." That effort was unsuccessful, so the conductor wrote a letter.

Finally the audition was arranged, and Mr. Meek traveled to Fritz Reiner's summer home in Westport, Connecticut. Mr. Meek had two horns, a silver custom-made Sansone and a brass Kruspe. Reiner liked the idea of using two horns to accom-



modate the various styles of playing. Reiner offered Mr. Meek the job, they agreed on the salary, and Reiner said that the orchestra manager would send the contract along in a few days. Reiner then gave Mr. Meek train fare, out of his own pocket, for the trip home to Ohio.

On the way home, however, Mr. Meek stopped in Rochester to visit friends, and was told that the first horn player (Fred Klein) of the Rochester Philharmonic Orchestra had just resigned. The position was open, so he auditioned, was offered the position, and took it, since it paid more than the job in Pittsburgh.

Partway through the season at Rochester, he received a phone call during rehearsal. It was the manager of the New York Philharmonic, Bruno Zitrato, who said that Bruno Jaenicke, the first horn, had just had a heart attack, and that Koussevitzky had suggested Mr. Meek to finish the season. Many people would have accepted without a second thought, but Mr. Meek felt that his first responsibility was to Rochester, since he was under contract, and he told the manager so. The manager hadn't realized that he was under contract. He thought for a moment, then asked whether Mr. Meek would be interested in coming to New York as first horn on a full-time basis the next year. Of course he was interested.

He auditioned for Arthur Rodzinski, who was at that time the conductor of the Cleveland Orchestra, but was going to be conductor of the New York Philharmonic the following year. He was offered the job, but the terms had not yet been worked out when he received a telegram offering him the position of first horn of the second quartet and third horn of the first quartet in the Boston Symphony Orchestra. He accepted the post in Boston, preferring Boston to New York.

Mr. Meek remained in Boston until his retirement, while still a young man, in 1963. He felt that he was at the top of his profession, and that that was the time to stop. He was offered several jobs, including teaching positions at Indiana University and the University of Michigan, and playing jobs, such as principal horn in Madrid. But he was firm in his decision to retire from teaching and performing.

He has, however, done a lot of editing since he retired. For the first two years of his existence, he edited *The Horn Call*. He and Kurt Janetzky edited Michael Haydn's *Double Concerto for Horn, Trombone, and Small Orchestra*, and he edited Dauprat's *Horn Trios, Op. 4*. He was also the editor of a volume of Anton Horner's etudes — the only etudes Horner is known to have written. This last work is published by Southern Music Company, the others are published by Billaudot (Paris) and Carl Fischer. *Les Adieux* by Franz Strauss is published by Robert King.

Mr. Meek also collects instruments of the horn family. At one time he had many more, but now he has eight horns. One reason for the collection was so that he could demonstrate to his students the evolution of the horn. He began his collection in the early 1950's. He had been looking for a hand-horn, and finally in 1956, through friends, he was able to acquire a beautiful Courtois instrument. Another time, Charles Munch's chauffeur brought him a hunting horn that he had found through friends. At one time he also had a brass coach horn, several signalling instruments, and a Viennese horn.

The most beautiful horn in his collection today, from both an aesthetic and a tonal standpoint, is a hand-horn by Courtois, which was made about 1830 in Paris. It was used until about 1850 in



Note the intricate bell ornamentation on this Courtois handhorn dating from circa 1830.

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Free classified ads up to 30 words are available to members in good standing of the International Horn Society. Additional words will be charged at the rate of 15¢ per word. Deadlines for ads are September 1 for the fall issue and March 1 for the spring issue. Submit ads to the advertising agent: Margaret Robinson, 4111 No. 62nd. St., Omaha, NE 68104, USA.

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the Paris Opera Orchestra. The instrument has a full set of crooks, a beautifully painted bell, and is in very close to perfect condition. The horn is pictured on the cover of Kurt Janetzky's book *Das Horn*, published by Hallwag (Bern) in 1977 and now available in German and French editions. After playing this horn, I had to agree with Mr. Meek that modern horn makers could learn a lot by studying the old designs. The purity of tone and the ease of playing were truly astounding.

His second-oldest horn is a hunting horn by Petteux-Muffat, which was made in Paris in 1865 by the successor to Perinet — the inventor of the piston valve. This horn, made for the master of the hunt, has a richly-engraved bell with scenes of the hunt in bas relief around the outer edge of the rim.

Other instruments in his collection include a parforce horn — a hunting horn that goes over the shoulder, and a number of modern instruments. There is a Schmidt single B horn that was owned by Reginald Morely-Pegge, author of *The French Horn*; a French Besson F horn with third valve ascending; a five-valve Conn B horn that was bequeathed to Mr. Meek by Wendell Hoss, who had altered it considerably and considered it his favorite instrument; and a five-valve Geyer B horn that Mr. Meek played for many years.



In this photo Meek holds up his Petteux-Muffat hunting horn (1865) in the traditional playing pose.

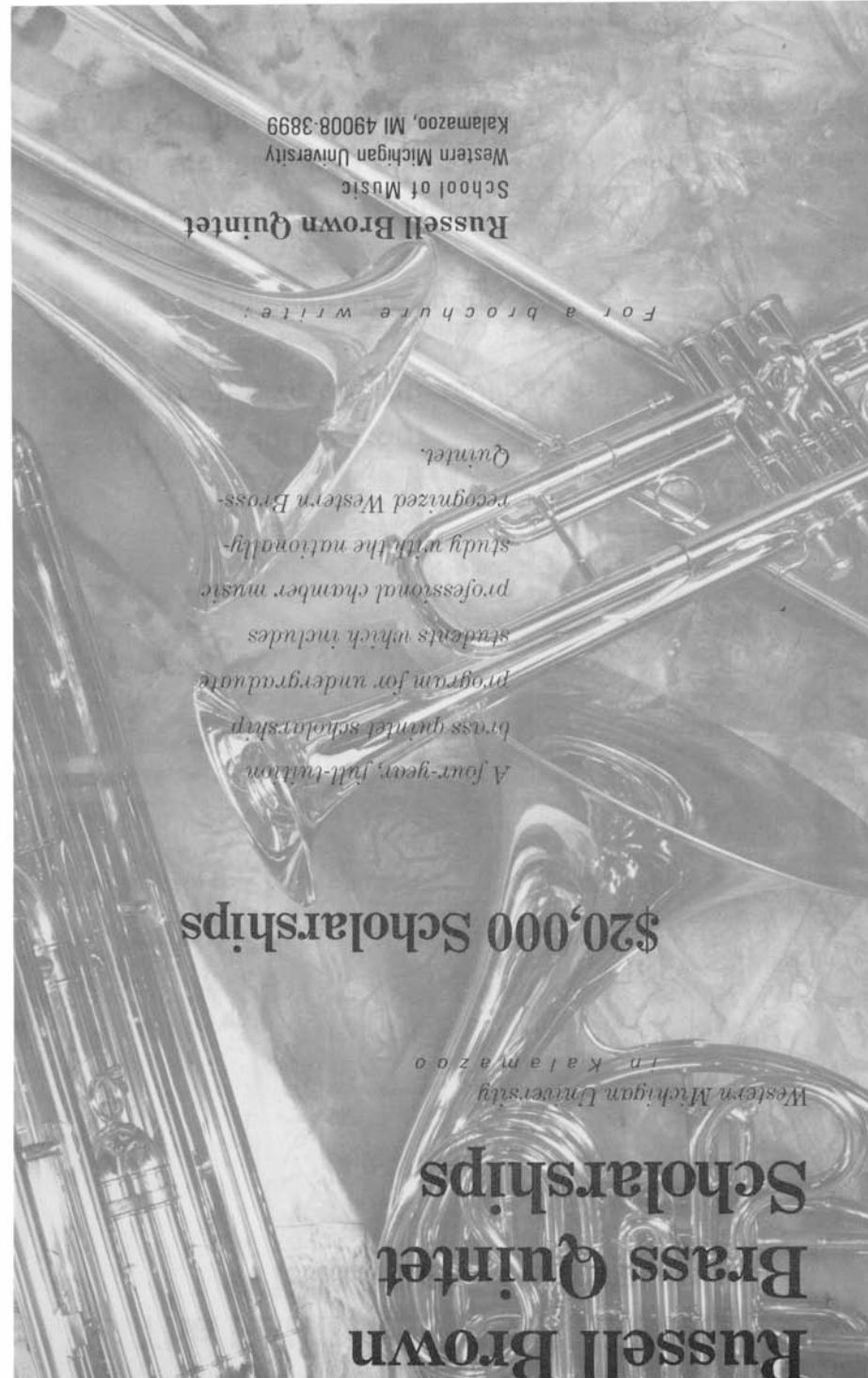


Here, Meek displays Reginald Morely-Pegge's single Bb Schmidt horn.

As for conductors, he particularly liked Ernest Ansermet, with whom he worked for three months in Boston during Charles Munch's illness. During that time, Mr. Ansermet said that there are several, but that Anton Horner stood out head and shoulders over the rest of his generation in this country. It was Horner who was responsible for much of the school of American horn playing as we know it today. He also named Eric Hauser, who played in New York with the Damrosch Orchestra and wrote *Foundation for French Horn Playing*. Bruno Jaenike, all his colleagues in the Boston Symphony Orchestra, Dennis Brain, Barry Tuckwell, Kurt Janetzky in West Germany, Peter Damm in East Germany, Alex Grieve in Australia....."there are many. I really couldn't name them all."

I asked him which modern players, in his opinion, stand out above the rest. He thought the Nocturne from *Midsommer Night's Dream* on the Courtois hand horn. I was also able to hear part of an album on which he demonstrated several of the older horns, and one of the biggest thrills of my life came when he coached me through the Nocturne from *Midsommer Night's Dream* on the Courtois hand horn.





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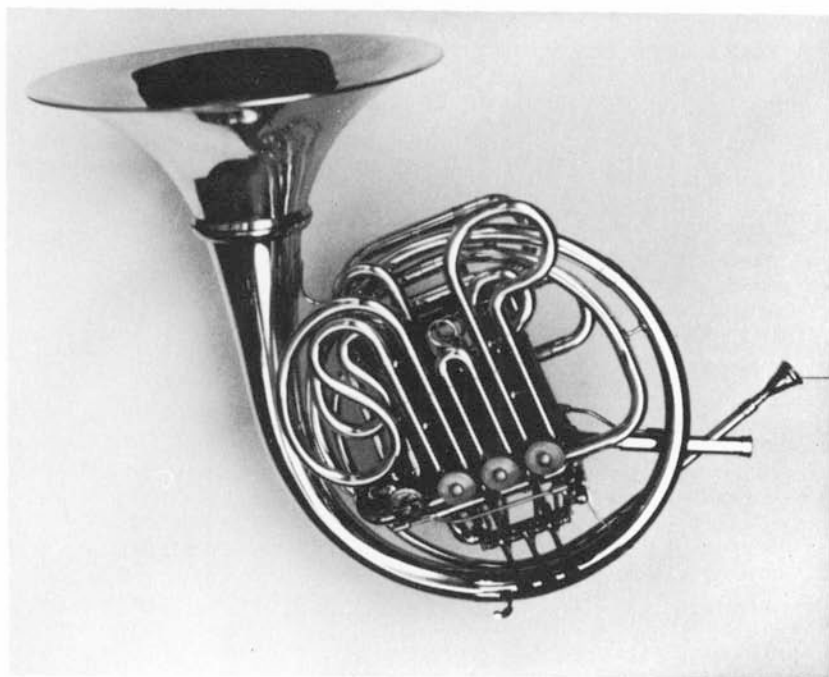
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## MAINTENANCE OF ROTARY VALVES

by Robert Osmun

Rotary valves are mechanical devices and need to be treated as such. Many people seem to think that their valves require no attention at all. Others have been given information that is just plain wrong, such as the notion that the water normally present in the horn is adequate lubrication. Surely no manufacturer of cars would honor a warranty on a car that had never had any oil put into it. Why then should a player complain about the valve action of a horn that hasn't been oiled for a year or so? Proper valve maintenance is essential to preserve the playing quality and valve action of the horn. The following procedures will help prolong the life of your valves and ensure the fastest and smoothest action.

The two enemies of rotary valves are friction and corrosion. The mechanical wear on the rotor bearings increases tolerances, causes noise (clicks), and in time allows the face of the rotor to come into contact with the casings, increasing wear greatly and causing a poor air seal.

Corrosion is perhaps the greater problem. The breath contains elements which chemically attack the interior of the instrument in a process called de-zincification. The results of this are a greatly increased wear, particularly in the windways, and the formation of deposits of copper carbonate (green crud) which interfere with the valve action, causing a rough feel and, ultimately, sticking valves. The breath also contains ammonia, which causes the stress cracks so often evident in the tubing of older horns. The solution to these problems is oil, and lots of it!

To oil string action valves two kinds of oil are needed. A light valve oil like Rotor or a good grade of piston valve is used to lubricate the inside of the valve. For the bearings a heavier oil is needed. We recommend Paxman Spindle Bearing Oil, Sears Household Oil or Singer Sewing Machine Oil. Don't use 3-in-1. It contains paraffin, which will gum up. Oil your valves using the following procedure:

1. Take off the valve caps. Put a drop of Paxman Spindle Bearing Oil (or equiv.) on the end of each rotor shaft where it shows through the bearing-plate. *Without* depressing the valves, pull the F slides about halfway out. This creates suction which pulls the oil into the bearing surfaces. Then work the valves to distribute the oil, return the slides to their original positions, and replace the valve caps.
2. Turn the horn over. Put a drop of Paxman Spindle Bearing Oil into the space between the stop arms and the valve casings. This time pull the Bb slides without depressing the valves. Work the valves to distribute the oil and return the slides to their original positions.
3. Pull out the 1st F and Bb slides and put an eye dropper *full* of Rotor oil or piston valve oil into each. Holding the slides vertically, insert them all the way back into the horn (so as not to get oil onto the slide tubes). Turn the horn over and rock it back and forth while working the valves. Also pour a dropper full into the mouthpipe and blow it through the horn. Finally, drain the oil just as you would water. The main purpose of the Rotor oil is to shield the rotors from the corrosive effects of the breath.

The procedure outlined here should be done on a regular, weekly basis. In addition, the lever hinge rods and the springs should be oiled with Paxman Spindle Bearing Oil once a month. If your horn has mechanical linkages, these should be oiled twice a month with Paxman Lever Linkage Oil or SAE 90 gear oil (available from auto parts stores).

If these steps are followed on a regular basis you can count on a long and trouble free life for your valves.



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## PAUL HINDEMITH AND THE SOUND OF THE HORN

by Willie Ruff

Paul Hindemith had a life-long love affair with the sound of the horn. The quality of the instrument's ancient and majestic clarion spoke directly to his inner man.

An inspired horn performance could disrupt his otherwise ultra-orderly work routine, to nag at him as an itch demands a scratch. More than once, a well turned horn line has caused Hindemith to push all else aside, and throw himself into feverish fits of sketching and revising new ideas for the instrument.

One happy disruption fell on him while he toured Europe conducting orchestras in 1951. During the tour, four Salzburg hornists heard that the great Hindemith would soon pass through their village on a late-night sleeper. The night and the train carrying the sleeping Hindemith arrived. The four hornists waited trackside and gently blew a mellow four-part serenade, appropriate to the hour, just beneath the composer's sleeper window. Hindemith came awake at the sound and slid gleefully from his berth, bolting, still pajama clad, to the car's platform for a closer hearing. The quartet played on even as the train rolled away with the waving Hindemith beaming grateful cheers and encouragement while the musicians and their notes faded into the soft midnight.

For weeks the sound of the four-horn combination haunted him. He began putting pen to paper. His sketches filled his spare moments as he went about his duties as professor of music at Yale. He found time to write for the horns in between the long and tedious hours of labor at the difficult libretto and score for his opera, *Harmony of the World*, based on the life of the astronomer Johannes Kepler.

A few months after the trackside horn serenade, Hindemith was back in New Haven busily putting the finishing touches on the new *Sonata for Four Horns*, which he would hand deliver on his next tour of Europe, to the hornists who had inspired it.

A few days before Hindemith was to leave New Haven with the score, he assembled four student hornists in a Yale practice room. He wanted a readthrough. My horn and I were privileged to play one of the parts.

His Horn Concerto had a similar birth. In 1949 Hindemith was in Europe enjoying a leave from Yale. While there, he was invited to conduct a special orchestral concert. His anticipation was immense, for he was to have as his soloist the great horn virtuoso, Dennis Brain. For weeks, it is said, he spoke of nothing else.

He would be hearing Dennis Brain in person for the first time; but the Mozart horn concerto they were to perform together was an old friend. Predictably, even as they rehearsed with the orchestra, Brain's artistry and elegant tone fanned Hindemith's old flame.

Just as predictably, all else went to the back burner, even a handsome commission from Columbia University for an orchestra piece. Hindemith began sketching and orchestrating fragments for the horn. Luther Noss, Dean Emeritus of the Yale Music School and curator of the Hindemith Collection at Yale told me, "His wife, Gertrude, assuming that he was laboring at the Columbia University commission, wrote friends that 'Paul is extremely busy writing a horn concerto for Columbia University.' " All thanks to the power of Dennis Brain.

The horn's call has also inspired Hindemith to poetize. He wrote poetry about the horn's place in Old World values; for him, values and sentiments from the faint and distant past. Just how distant and faint that past was to Hindemith is reflected in the style of language he chose for his poetry. In both his horn concerto and the alto horn sonata his poems recall old and half forgotten German words and usages long out of service, absent even from dictionaries since the Middle Ages.

The Concerto's poem is placed in the recitative section of the last movement and serves as a rhythmic and syntactical guide for the horn player's recitative. (Concerto poem)

*Mein Rufen wandelt  
In herbstgetonten Hain den Saal,  
Das Eben in Verschollnes,*

*Dich in Gewand und Brauch der Ahnen.  
In ihr Verlangengen und Empfahn dein Glück.  
Gonn teuren Schemen Urstand,  
Dir Halbvergessener Gemeinschaft,  
Und mir mein tongestaltnes Sehen.*

*My call transforms  
The auditorium into an autumn-colored grove,  
The now into the forgotten past,  
You into the dress and customs of your ancestors,  
Your happiness into their longing and resignation.  
Grudge not the beloved ghosts their resurrection,  
Nor Yourself communion with them, the half forgotten,  
And me, my tone-inspired yearnings.*

The poem for the Sonata for Alto Horn and Piano is entitled *Posthorn*, and is sometimes spoken by the players in performance.

**Das Posthorn (Zwiegesprach)**

**Hornist:**

*Tritt uns, den Eiligen, des Hornes Klang  
nicht (gleich dem Dufte langst verwelkter Blüten,  
gleich bruchigen Brokats entfärbten Falten,  
gleich murben Blättern früh vergilbter Bänder)  
als tonender Besuch aus jenen Zeiten nah,  
da Eile war, wo Pferde im Galopp sich muhten,  
nicht wo der unterworfen Blitz in Drahten sprang;  
da man zu leben und zu lernen das Gelände  
durchjagte, nicht allein die engebedruckten Spalten  
Ein mattes Sehnen, wehgelaunt Verlangen  
entspringt für uns dem Cornucopia.*

*Is not the sounding of a horn to our busy souls  
(even as the scent of blossoms wilted long ago,  
or the discolored folds of musty tapestry,  
or crumbling leaves of ancient yellowed tomes)  
like a sonorous visit from those ages  
which counted speed by straining horses' gallop,  
and not by lightning prisoned up in cables  
and when to live and learn they ranged the countryside,  
not just the closely printed pages?  
The cornucopia's gift calls forth in us  
a pallid yearning, melancholy longing.*

**Pianist:**

*Nicht deshalb ist das Alte gut, weil es vergangen,  
das Neue nicht vortrefflich, weil wir mit ihm gehen;  
und mehr hat keiner je an Glück erfahren,  
als er befähigt war zu tragen, zu verstehen.  
An dir ist's, hinter Eile, Lärm und Mannigfalt  
das Standige, die Stille, Sinn, Gestalt  
zurückzufinden und neu zu bewahren.*

*The old is good not just because it's past,  
nor is the new supreme because we live with it,  
and never yet a man felt greater joy  
than he could bear or truly comprehend.  
Your task it is, amid confusion, rush, and noise  
to grasp the lasting, calm, and meaningful,  
and finding it anew, to hold and treasure it.*

I have recorded here the *Horn Concerto*, *Alto Horn Sonata*, both written during Hindemith's Yale years, making use of the great Newberry Memorial Organ in Woolsey Hall at Yale University. I asked arranger-orchestrator Sidney Fine, whose work I admire above all others', to make a four-hand piano reduction of the Concerto's orchestra score, for a performance in the recent past.

But then I was introduced to a new Yale organ professor, Thomas Murray, who is credited by **High Fidelity** magazine with "...consummate skill and artistry in treating the organ as a great orchestra." That was a sound I knew I wanted to hear.

I went to a Murray concert last year, played on the mighty Newberry Memorial instrument in Yale's Woolsey Hall. He gave the impression of a towering conductor in command of a great orchestra. **High Fidelity** had not said enough.

I knew that Hindemith had come to know and appreciate that organ, its awesome versatility, its more than twelve thousand pipes, and a vast range of textural possibilities. It is one of America's most important instruments.

As I listened to Murray play on into his program, I began to imagine what the horn would sound like with this organ, playing Sidney Fine's reduction of Hindemith's horn concerto.

I thought of Dennis Brain and his great recorded performance of the concerto with Hindemith as his conductor. Then, for the first time in years, I remembered that Dennis Brain had also been an accomplished organist!

I went to Murray the next day and suggested that we should use the organ with my horn in a recording of the concerto as a celebration of the art of both Hindemith and Brain. He enthusiastically set about registering Sidney Fine's orchestra reduction for this recording. Murray is joined at the console in this performance by a second performer, his pupil, Durward Entrkin, a prize-winning organist and graduate student at the Yale School of Music.

Thomas Murray also plays the Newberry Memorial organ replacing the piano in Hindemith's 1943 *Sonata for Alto Horn and Piano*. I play the work on the French horn, since Hindemith sanctioned its performance on the player's choice of alto horn, alto sax, or waldhorn.

The distinguished Russian pianist, Boris Berman of the Yale piano faculty joins me in the largest of the three works offered here, the 1939 *Sonata for Horn and Piano*. We play it in its original dress.

*An abridged version of this article was originally published in Music at Yale, Vol. 15, April, 1986. Permission to print the complete text is gratefully acknowledged to Ian Mininberg, Editor of Music at Yale, and to Willie Ruff, the author.*



## KEYSTONE BRASS INSTITUTE: A HORNIST'S IMPRESSIONS

by John Groves, Lecturer  
University of Texas at El Paso

On Sunday, June 9, 1986, two hundred pre-auditioned brass players, literally from all over the world, came together for an extraordinary two-week seminar. The event was the first annual Keystone Brass Institute, held in Keystone, Colorado, and hosted by the Summit Brass.

"America's Own Large Brass Ensemble," the Summit Brass is a stunning array of top brass musicians from the United States and Canada. Its membership is as follows: trumpeters Allan Dean, David Hickman, Raymond Mase, and Anthony Plog; trombonists Joseph Alessi, Melvyn Jernigan, Ralph Sauer, and Gordon Sweeny; and tubists Daniel Perantoni and Eugene Pokorny. The hornists are Thomas Bacon, Principal Horn, Houston Symphony Orchestra; Fred Rizner, Principal Horn, Toronto Symphony Orchestra; Lawrence Strieby, Assistant Principal Horn, St. Louis Symphony Orchestra; and Gail Williams, Associate Principal Horn, Chicago Symphony Orchestra. This ensemble performed three times during the course of the institute and to say that it was inspirational is an understatement!

They have signed a three-record contract with Pro Arte and their first record is due for release at Christmastime. I can only hope that they will include Tony Plog's wonderful piece for four trumpets and four trombones as this was a highlight of one of the performances. Also of special note was *O Vos Omnes* by Pablo Casals. This displayed the wonderful lyric abilities of the four horn artists.

Keystone is certainly a striking setting. High in the Colorado Rockies about seventy-five miles west of Denver, Keystone is a popular ski resort during the winter and a most congenial convention center during the warmer months. If the 9200 feet of elevation doesn't take your breath away, the scenery will! All around us were the snow-capped peaks of the continental divide and Gore Range, many of which rise to 14,000 feet.

The daily agenda of the institute included coached ensemble rehearsals, career clinics, audition seminars, and masterclasses on the individual instruments. The ensembles were formed by the institute organizers based on ability level. They consisted primarily of brass quintets and brass choirs with some trumpet and trombone ensembles. The coaching was excellent — a Summit Brass member was assigned to each ensemble and each ensemble performed on the various participant concerts. Ensemble assignments changed the second week so that the participants got a chance to play with new players and coaches. I found the experience of trying to form a cohesive musical ensemble in five days challenging, and with the help of such excellent coaches, stimulating.

Other musicians I worked with included college professors, freelance musicians, doctoral candidates and symphony musicians. The membership of one of my quintets consisted of a midwestern college trumpet professor, the co-principal trumpet of the Taiwan Symphony Orchestra, myself on horn, the trombonist of the Air Force Academy Brass Quintet, and a professional tubist from Halifax, Nova Scotia. Overall, the participants at the institute were quite a cosmopolitan cross-section of players and the performance level was quite high.

The daily career clinics were very informative and to-the-point. The panels for these clinics varied depending on the topic presented. For example, the "Orchestra Audition Tips" clinic panel consisted of Ralph Sauer, Joseph Alessi, Gail Williams, and Fred Rizner. Some other topics presented included "Studio Playing and Freelancing," "Tour Booking and Promotion," and "Developing a Solo Career." Of special interest was the program, "Developing a Young Audience Program," presented by the St. Louis Quintet, a sub-unit of the Summit Brass. They even brought in their own young audience from a local day-care facility! This was non-stop entertainment as well as a tremendously informative clinic.

The masterclasses were, of course, excellent. Each afternoon there was a

masterclass for each instrument. These were led by a different artist each day so that in the case of the horn we had three sessions with Gail Williams and two sessions each with Tom Bacon, Larry Strieby, and Fred Rizner. A number of topics were discussed and participants played a variety of excerpt and solo material. Tom Bacon, incidentally, did a wonderful session on building a cadenza. Private lessons were also available if you could chase down one of the artists and find a time and place which worked.

Finally, there was the nightlife. After-hours entertainment including drinking and dancing at the local saloons, hot tubbing at the lodge, grabbing a bite at the restaurants, or if mobile, a drive into nearby Breckenridge through some incredible moonlit scenery. After the Summit Brass performances many of the artists and participants would gather at "The Gulch" to hoist a mug and do some dancing. You haven't lived until you've seen Gene Pokorny dance!

The first Keystone Brass Institute was a huge success. The final concert at Red Rocks Amphitheater near Denver drew 8000 people. Guest soloists Doc Severinson and Harvey Phillips brought the house down. It appears the institute truly got off on the right foot. I found the total experience at the Institute quite refreshing and very much like a working vacation. The opportunity to work with members of the Summit Brass combined with the unforgettable scenery and new-found friends made this a very special two weeks.



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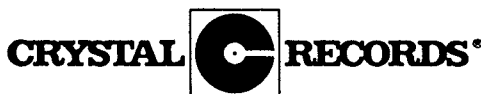
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## SOLOS FOR THE YOUNG HORNIST

by Johnny Pherigo

The purpose of this article is to provide a brief and practical annotated list of solos for horn and piano appropriate for junior high or middle school hornists. While band directors and private teachers are usually familiar with intermediate and high difficulty works, elementary (grades 1-2) pieces are not often as well known. It is hoped that greater familiarity with appropriate elementary works will encourage hornists to begin playing solos at an earlier stage in their development. The following list does not claim to be exhaustive, but it may serve as a resource for the educator who does not have the time or expertise to research the literature.

These works were selected from *Selective Music Lists 1979* published by MENC, grades 1-2 for horn with piano accompaniment. All available works from this list were examined. Criteria for selection in this annotated list included educational and musical value, stylistic variety, range of difficulty, and availability. The list includes arrangements as well as works originally composed for horn and piano. Not only were all technical and musical aspects of the horn parts evaluated, but also the piano parts were evaluated according to relative difficulty and interest.

The selected works are grouped alphabetically by title according to difficulty. Within the MENC grades 1-2 list, at least four difficulty levels are apparent. Each difficulty level is described below as an introduction to its respective group of solos. Concert pitch is used when the key is identified, but horn in F pitch is used to describe range. The range nomenclature used labels each octave from C to B with C4 corresponding to middle C, C5 corresponding to third-space treble clef C, etc.

The first three works below are what one might call beginner solos. Each presents few technical, range, or rhythmic problems, and the musical interest is rather low. They most likely would be played by a student who has been playing horn only a few weeks—as a summer band camp graduation perfor-

mance, for example. Their primary usefulness is in getting the young hornist to prepare and perform a solo.

*At the Fair.* Eric Hauser. Carl Fischer Inc. \$1.25

Range C4-C5. 1'45". The key is B-flat, ternary form. The middle section is for piano alone.  $\frac{3}{4}$  meter, quarter note=96 with quarter notes the smallest note value for the horn. The melody is diatonic with mostly stepwise motion, and no slurs, accents, or other articulation marks are used. Editing includes breath marks and a few dynamic notations. The piano part is very easy. Useful as a beginner piece but too simple and short for anything else.

*Nobility.* Leonard B. Smith. Ed. by Philip Farkas. Belwin Mills. \$2.50

Range Bb3-Bb4. 3'00". The keys are A-flat and E-flat, ternary form, common and  $\frac{3}{4}$  meters, tempo moderate. Quarter notes are the smallest note values. The melody is mostly diatonic with stepwise motion, and no slurs, accents, or other articulation marks are used. A paragraph at the bottom of the horn part gives some helpful suggestions from Philip Farkas. The piano part is unexacting, and the work uses a *D.S. al Coda*. Useful as a beginner piece.

*Twilight Thoughts.* Eric Hauser. Carl Fischer Inc. \$2.00

Range C4-C5. 2'00". The keys are F and C, ternary form, common time, quarter note=56. Quarter notes are the smallest note values, and the melody is mostly diatonic with stepwise motion. The lack of articulation variety in the previous two solos also is evident here. The horn has eight measures rest in the middle. The editing is good with dynamic and breath marks. A paragraph of "Instructive Comments" is at the top of the horn part. The piano part is somewhat more challenging and interesting than the horn part, but it is still undemanding for the pianist.

The next group of solos is representative of what one might term first-year solos. These works make greater technical, range, and rhythmic demands than the beginner works, but they are

still elementary works. Also, their musical content is superior to that of the beginner solos.

*Allerseelen*, Op. 10, No. 8. Richard Strauss. Arr. by H. Voxman. Rubank Inc. \$2.00.

Range A3-E5. 3'00". The key is E-flat, ternary form, common meter, slow tempo. The melody is mostly stepwise with some chromatic notes. Articulation includes slurs and tonguing, and the edition has good dynamic variety. Rhythm includes eighths, triplets, and dotted notes. The active piano part, while not difficult, is more demanding than it looks and is important to comprehension of the piece. Overall, a duo that should be interesting and challenging to a first-year player.

*Berceuse* from "Jocelyn." B. Goddard. Arr. by Eric Hauser. Carl Fischer Inc. \$2.00.

Range C4-E5. 2'30". The keys are A minor and F major, recitative/aria structure with an optional *da capo*. *Andante* tempo,  $\frac{3}{4}$  and common meters. The melody is primarily diatonic with stepwise motion, but several melodic leaps add to the work's interest and difficulty. The rhythm is mostly quarters and eighths, but several dotted notes give it more rhythmic complexity than most solos at this grade level. The editing includes quite a few expression markings done in a tasteful manner. The piano part is not difficult, and the opening 14 measures are for piano alone. A good choice in a lyrical style for the first-year student.

*Berceuse*. Franz Schubert. Arr. by Emile Baudrier. Henri Elkan Music Publisher.

Range C4-C5. 2'00". The key is B-flat, ternary form, and the solo melody is completely diatonic with mostly stepwise motion. The publisher provides solo parts in F and E-flat. Additional solo parts labelled as in bass clef for B-flat and C instruments appear to be incorrectly marked. Eighth notes are the smallest note values, and the rhythm includes a few dotted notes. Breath marks and a few expression marks are provided. The piano part is easy with in-

teresting interaction between horn and piano. The printing quality is not as good as most but is easily readable. A good choice for one looking for a solo in a lyrical style.

*Cavatina*. Op. 10, No. 3. Frederic Chopin. Arr. Forrest L. Buchtel. Kjos Music Co. \$1.50.

Range B3-E5. 3'00". The key is F; the horn melody is mostly stepwise and diatonic, although there are some leaps and chromatic tones. Slurs and legato tonguing are the only articulation styles. The fact that, after its entrance in the fifth measure, the horn plays almost continuously may cause endurance problems for the young hornist. However, the tessitura is generally in the lower half of the treble staff. The smallest note values are eighths, and the rhythm includes dotted notes and some syncopation. Not surprisingly, the piano part is more complex and interesting than others at this level.

*Serenade*. David Kaplan. Belwin Mills. \$2.50.

Range C4-Eb5. 2'00". The key is A-flat, ternary form, and the tessitura is generally in the lower half of the treble staff. The melody includes a few chromatic tones but is mostly diatonic. The horn line has more leaps than most solos of this level, but none are greater than a perfect fifth. Eighth notes are the smallest note values. The rhythm is interesting without being complex. Adequate dynamic markings but few other expression marks are given. The piano part is simply written with considerable interaction between horn and piano. Key and range are probably the only difficulties for the first-year player.

*Sonata Theme*. W. A. Mozart. Arr. by James Ployhar. Belwin Mills. \$2.50.

Range Eb4-Eb5. 2'30". The key is A-flat, ternary form with a *D.S. al Fine*. The arrangement is from Mozart's *Piano Sonata in A Major*. *Andante* tempo,  $\frac{3}{4}$  meter. The horn line is strictly diatonic with stepwise motion predominating. There are numerous expression marks and the usually lyrical style includes a few staccato indications. The rhythm is

not complex although there are a few dotted notes and eighth notes. The editing is generally good, although some of the phrase markings seem unstylistic. The piano part is undemanding and more gratifying than most. A good choice for the hornist not yet ready for the slow movements of the Mozart horn concertos.

The following group of solos might best be suited to the hornist who is in his/her second year of playing the horn. These pieces are more complex rhythmically than the previous works; range and technical demands are greater; more attention to expression marks is needed; and interaction between horn and piano is greater. These works are generally superior musically to the first-year solos.

*Ave Maria*. Charles Gounod. Arr. by Eric Hauser. Carl Fischer Inc. \$2.00.

Range A3-F#5. 2'30" (without repeat). This well known tune is based upon the First Prelude of J. S. Bach. The melody is mostly diatonic and includes many large leaps. Meter is common time; tempo is *Andante*. There are a few dotted rhythm complexities. The key is G and the work is well edited with numerous expression marks. The piano part has sixteenth-note arpeggios throughout, but it is not particularly difficult. A beautiful tune, but it may bore students, and range/endurance demands are considerable.

*Berceuse*. Armas Jarnefelt. Arr. by Howard Pardee. Kendor Music Inc. \$2.50.

Range A3-F5. 2'30". The key is G minor,  $\frac{2}{4}$  meter at *Andante* tempo. The melody includes a good mix of leaps and stepwise motion as well as numerous accidentals. The style is basically lyrical but with a few short notes. Eighth and quarters are the dominant note values, but there are some dotted rhythms and sixteenth notes. Phrase markings are good, but the player may wish to add more dynamic expression. The easy but interesting piano part requires the horn to function as an accompanist at times.

*Canzona*. Vladimir Bakaleinikoff.

Belwin Mills. \$1.50.

Range E4-F5. 3'00". The key is B-flat, ternary form with coda. The tessitura is fairly high in the treble staff, and the melody includes repeated notes, steps, and leaps. The horn melody is mostly diatonic, and the melodic style is lyrical. The rhythm is more complex than the first-year pieces, with eighths and dotted eighths/sixteenths. Editing and expression marks are good. The horn line is tonally conservative but the piano part is relatively difficult and contains numerous coloristic dissonances. A good choice for a second-year hornist.

*Caprice*. James Ployhar. Belwin Mills. \$2.50.

Range D4-E5. 3'00". The key is C, ternary form with *D.C. al coda*. The melodic style is quite different from most in this grade level with a faster, bouncy tempo, numerous leaps, dotted rhythms, and a generally staccato style of articulation. There are numerous accidentals; the meter is  $\frac{2}{4}$  and  $\frac{3}{4}$ ; the middle section is slightly slow and more lyrical in style. The piano part is probably less difficult than the horn part but is still interesting. Recommended as a refreshing change of pace.

*Cavatina*. Vladimir Bakaleinikoff. Belwin Mills. \$1.50.

Range D4-E5. 4'00". The key is C and the melody includes a number of large leaps and chromatic tones. The rhythm is fairly complex, with dotted rhythms and triplets. The meter is  $\frac{3}{4}$ ; tempo is *Andante*. The editing is good with numerous expression marks. The horn part has an E-natural six after letter E that obviously should be E-flat. The piano part is not demanding, but it has a difficult section near the end. This solo has good rhythmic and dynamic interest, is not demanding for range, and has some of the best music of all these pieces.

*L'Absent*. Robert Clerisse. Alphonse Leduc. \$4.85.

Range Bb3-D5. The score lists the duration as 5'30", but 3'30" or 4'00" seems more accurate. The key is E-flat with modulations to C and A-flat in the

middle section; ternary form. The melody is mostly stepwise with numerous accidentals. Eighth notes are the shortest note values, and there are only a few dotted rhythms. The tempo is moderate, and there are numerous expression marks. The piano part is interesting with considerable interaction between horn and piano. This solo will be harder to put together than most. A particularly good choice for a hornist with a weak high range or endurance problems.

*The Hunt.* James Ployhar. Belwin Mills. \$2.50.

Range C4-D5. 2'00". The key is B-flat, ternary form includes a *D.S. al coda*. The meter is a refreshing  $\frac{6}{8}$ , and the tempo moves at a quick pace. As the title implies, the melody and rhythm are typical of a "hunting" tune. The piece has no internal variety; the tessitura is fairly high; and more dynamic marks would be desirable, but the jaunty style and compound meter make it fun for the hornist. The piano part is quite simple and should present no problems.

The following selections clearly leave the elementary category and move to a difficulty level best described as "intermediate." Rhythmic and ensemble complexities, special effects such as hand-stopping, and range and/or endurance demands take these works beyond all but the finest second-year players. On the other hand, these works have good musical value and will be well suited to a young high school player.

*Chanson a Berceur.* Robert Clerisse. Alphonse Leduc. \$5.45.

Range Eb4-Ab5. 4'00". The keys are G-flat and A, ternary form.  $\frac{2}{4}$  meter, tempo is *Andante*. The tessitura is quite high, and the lyrical melody moves mostly by step. Rhythmic complexities in both parts include triplets, syncopation, and dotted rhythms. There are numerous expressive directions in French, and the entire return of A is directed to be hand-stopped. The key, range, tessitura, and hand-stopping make this piece seem more appropriate for high school students. The piano part

is comparable to the horn part. The key, continuous arpeggios, and chromaticisms will require a competent high school pianist.

*En Irlande.* Eugene Bozza. Alphonse Leduc. \$7.20.

Range A2-F#5. 5'30". The key is D, the structure a theme and variations that includes a cadenza. The tune is called an "old Irish melody," and the tessitura is mostly in the treble staff. There are numerous meter and tempo shifts, great rhythmic complexities for this grade level, much stylistic variety, muting, hand-stopping, etc. It will require much rehearsing to put it together. The piece is no doubt worth the trouble, but it is too difficult for junior high level and will challenge many high school students. The piano part is technically less difficult than the horn part, but the challenge of putting the ensemble together will require a mature pianist.

*Romance Celebre.* Martini. Arr. by Edouard Vuillermoz. Alphonse Leduc. \$1.50.

Range D4-G5. 3'30". The key is C major with the middle section in E-flat, ternary form. The tessitura is rather high and the melody moves mostly by step with a few chromatic tones. The style is romantic and lyrical. The meter is  $\frac{6}{8}$  with the eighth note being the basic and shortest note value. Hand-stopping and grace notes are included, and the expression marks are good. The piano part is interesting but not too difficult. The horn part makes no facility demands, but the range, tessitura, and hand-stopping will pose a real challenge to most second-year players.



# THE INHERENT DRIVE OF RHYTHM, A Continuation of the Discussion

by J.C. Leuba

Mr. Philip Myers' article (THC, April 1985) was, to me, an important statement of concepts which are at the core of the process of making intelligent musical choices in phrasing. His essay has stimulated many of us to reconsider these questions: James Collorafi (THC, April 1986) offers astute observations of Myers' essay, and if for no other reason, we should applaud Collorafi for his research on the principal theme and opening statement of Schubert's "Great C Major" Symphony. That this theme is in *two* beats to the bar, rather than four as most of us have learned it from the printed material available, is important in our interpretation.

This Schubert composition is indeed a suitable point of departure for advancing various ideas of phrasing: ideal, since it is so simple on the surface, yet asymmetric, with two three bar units (two + one bar, each) and an extension of the final one bar segment. What an interesting challenge!

However, many further questions come to my mind:

- 1) What is the nature of an "accent" (each bar in the Schubert begins with an "accent," until the final extension); is an "accent" merely a stress, as in ordinary speech?
- 2) Does the interpretation of an "accent" vary from composer to composer? Probably. But, how?

I doubt that many Hornists are aware of Schubert's original duple notation, as we have received our information incorrectly from printed scores and parts. It is ironic that it is a Cellist, Mr. Collorafi, who has brought this to our attention.

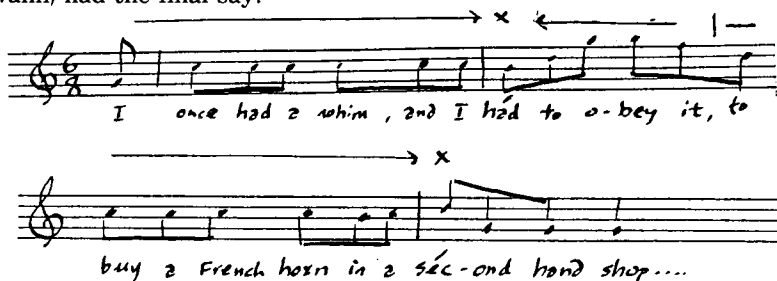
Now, it is important to *hear*, on tape or in live performance, Mr. Collorafi's performance of this opening theme, in comparison with Myers' performance of the same phrase.

- 3) How would Collorafi bow the fourth beat of each bar, preceding the following downbeat with the accent? Not just the direction of the bow, but also the change of speed, weight and position in relation to preceding and following notes?
- 4) Where would Myers' breathe, for either musical or mechanical reasons?

Often, I feel, string players tend to think in terms of "bowing" rather than in terms of "phrasing." Obviously, Collorafi is an exception. Nevertheless, bowing is the means to express the phrasing concept. The Soviet trumpet player and teacher, Timofey Dokhshitzer, refers to articulation on brass instruments as the "bow strokes of the Trumpeter," and has written an interesting article in the Swiss journal, *Brass Bulletin*, on this analogy. It would seem that, accordingly, our air speed and intensity would parallel that of bow speed and weight.

I think that at this time, we need to *hear* the interpretations rather than talk about them further.

Now to Collorafi's thoughts about the *Rondo* from Mozart's *Fourth Horn Concerto*: in my estimation, the English music hall artist, Michael Flanders (Flanders and Swann) had the final say:



It is my contention that the accents are *only* on "had" and "second;" i.e., "I once had a whim and I *had* to obey it, to buy a French horn in a second hand shop..." Additional emphases on "once" and "buy" make the phrase "lumpy" to my ears, and I agree wholeheartedly with Myers that the objective is to take the listener through to the end of the phrase, as much as is possible.

Mozart has a quirk of thematic construction, with ideas which often have an "upbeat," or anacrusis, which is *more than one bar in length*.

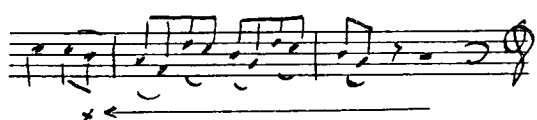
Consider these three examples:



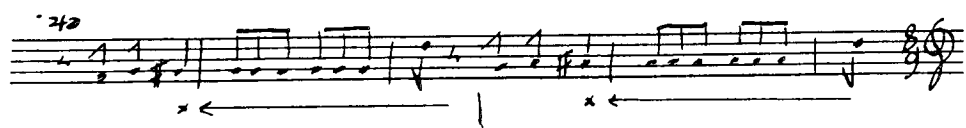
Mozart, *Symphony No. 40 in g minor* (1st movement)



*Symphony in g minor, No. 40* (4th movement)



*Concerto No. 3 for Horn* (1st movement)



*Concerto No. 3 for Horn* (3rd movement)

The opening phrase of the Fourth Concerto is demonstrably another example of this idea.



## ORCHESTRAL EXCERPT CLINIC

(Jeffrey Agrell, Series Editor)

### Franck *Symphony in D Minor*

by Charles Kavalovski

This excerpt from the Franck *Symphony in D Minor* is one of those solos (like that from the Ravel *Bolero*) that feels higher in performance than it actually is, and therefore requires diligent practice before taking it on the stage.

Breathing can also present a problem if the conductor hasn't had his oil changed recently: a tempo of ♩ = 84 is not uncommon, and at that speed, you will probably need to take the two optional breaths indicated in parentheses. It is important, however, that these be taken quickly, so as not to leave a gap that would interrupt the flow of the line.

Several remarks concerning dynamics are in order: since the excerpt is played in unison with the clarinet, the *fortes* must be taken with a grain of salt. I try to get "inside" the clarinet sound and color it, rather than dominate it. If you come on too strongly, you might be asked to pick on somebody your own size! Also, the subito *pp* one bar before C doesn't work, in my experience, and is better replaced by a *diminuendo* beginning with the previous quarter note. (Similarly, the *diminuendo* at letter B should be moved back one quarter.)

A nice touch is a slight "show of strength" *rubato* on the first two beats of the bar before C, before finishing in tempo.

When this theme returns later in the movement, the tempo has usually picked up, so that the optional breath will be unnecessary.



## JAZZ CLINIC

by Jeffrey Agrell

A good many horn players are accustomed to regular use of arpeggio warm-up exercises of the type described by Philip Farkas in his book, *The Art of French Horn Playing*. The arpeggios are major, and are played in a series from middle C in half steps down to Ab, using one fingering (on the F horn) per arpeggio. For a bit of fun, challenge, and getting a start on developing a technical familiarity with common jazz harmonic structures, one can try a few changes in the chords outlined by the arpeggios.

In staying first with three note chords, the first and most obvious change would be to make the arpeggio minor, i.e. simply lower the third of each triad, yielding something like this:





The next alteration to the basic major arpeggio we might try is raising the fifth. This gives us an augmented triad:



As with the first example, learn each arpeggio in the series without written music, building each in your mind from the concept, always aware of the scale step number, practicing until the arpeggios flow as smoothly and automatically as the original majors.

Another thing we can do is to alter the minor arpeggio: lower the fifth. Concept: 1 b3 b5. However, this leaves us with a fair stretch between the b5 and the octave 1, so we can smooth things out by adding the bb7 (=6). This gives us a full diminished chord and an arpeggio which is formed of successive tones each a minor third apart:

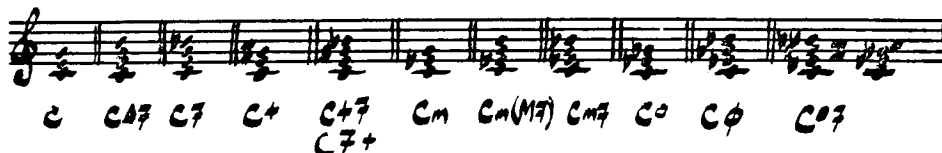


Articulation: for general practice, use a variety of articulations. For jazz practice, concentrate on legato playing.

For further practice using four note arpeggios, add the 7 or b7 scale step to the basic triads:

- 1 3 5 7 = major 7th. Symbol: M7 or  $\_7$ ; e.g. C $\_7$
- 1 3 5 b7 = dominant 7th, e.g. C7
- 1 3 #5 = augmented triad, e.g. C+
- 1 3 #5 b7 = augmented seventh, e.g. C+7 or C7#5
- 1 b3 5 = minor triad, e.g. Cm
- 1 b3 5 7 = minor-major 7th, e.g. Cm(M7)
- 1 b3 5 b7 = minor 7th, e.g. Cm7 or C-7
- 1 b3 b5 = diminished triad, e.g. C $^\circ$
- 1 b3 b5 b7 = minor 7 flat 5 or half diminished 7th, e.g. Cm7b5 or Cb
- 1 b3 b7 bb7 = diminished 7th, e.g. C $^\circ 7$

[adding the regular 7 to the augmented or diminished triad is not something we have to bother much with, in theory or practice]



It is of course possible and desirable to work on harmonic structures in all keys and in different ways, but then we're getting beyond warm-ups into etude work (next time we will look at some do-it-yourself jazz etudes). But whether or not you want to delve deeper into jazz work, sampling some of these different kinds of arpeggios (as supplements or alternates to your regular warm-ups) can bring some spice and variety to the warm-up session.



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## GUEST REVIEW

by Julian Christopher Leuba

*Anthology of French Horn Music*, Richard C. Moore and Eugene Ettore (Mel Bay Publications, Pacific, MO 63069)

Mel Bay's *Anthology of French Horn Music* is a well planned volume of excerpts, covering most of the standard orchestral repertoire, more than sixty often performed compositions not under copyright.

This 160 page, wire-bound volume is clearly printed on a good quality of paper, and lies flat on the music stand when opened.

Each extract is provided informative commentary by Moore and Ettore, who had the assistance of the eminent conductor, Max Rudolf. Metronome markings are suggested; in the case of Beethoven, the composer's metronome marks are given, with ones commonly used today shown in brackets. Editorial advice, such as changes from the original articulations, are as they should

be, clearly indicated in brackets. There is no ambiguity.

If there are any errors, they are few and far between: I detected none. In the Overture to Rossini's *Barber of Seville*, both alternative versions are given. In several instances, useful alternative fingering possibilities are suggested. In the Bach, Handel and Mozart excerpts, there is commentary regarding notation and performance of trills and "grace notes," all quite helpful to the uninitiated, as is the discussion of performance interpretation of the Bach *First Brandenburg Concerto*. Quote #3 from the second movement of the Beethoven *Symphony No. 9* is discussed quite thoroughly in Erich Leinsdorf's *The Composer's Advocate*: the metronome mark of ♩ = 116 is possibly incorrect in the printed parts and currently available scores; Leinsdorf suggests ♩ = 116.

At this time, I feel that this is the excerpt book of choice: it makes obsolete the Belwin *French Horn Passages, Volume 1*, with its multitude of egregious errors.



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## 1986 SOUTHEAST HORN WORKSHOP — AN ADMINISTRATIVE PERSPECTIVE

by Harold A. Kafer

The Southeast Horn Workshop saw over 150 participants, seven exhibitors, and two days of glorious sound descending upon the Music Department of Auburn University on April 4-6, 1986. As department head, I was able to assist Dr. Randall Faust, the workshop director and assistant professor of horn at Auburn, in a number of important ways as head "go-fer."

### Moral Support at Planning Sessions

After the initial offer to host the workshop had been made and accepted, Dr. Faust and I met so that he could inform me about the needs of the workshop in accomplishing its goals. I was able to put Dr. Faust in touch with a number of support areas on campus and to keep the ball rolling by attending planning sessions as a means of visibly demonstrating departmental support. In this way, an effective coalition among the Music Department, the Office of Continuing Education, and the Alumni Office was established. Continuing Education was able to take care of registration details and program booklet printing, which they are professionally trained to do. These costs were absorbed by Continuing Education. The Alumni Office contributed to artists' fees, since one performer was an alumna. Other sources of revenue were advertisers' fees, exhibitors' fees, ticket sales, and Music Department budget support.

### Accompanist Support

Our piano faculty agreed to accompany for the workshop since Dr. Faust was able to arrange competition and guest artist repertoire in advance. As the workshop approached and the piano faculty began to come to grips with the volume of work required, I was able to transfer money from the departmental annual giving fund in order to provide each pianist with an honorarium for the workshop. The honoraria were most welcome, and made a job well done more visibly appreciated.

### Publicity and Logistical Support

Since the departmental office works with local and state news media on a daily basis, I was able to lay out a strategic publicity plan so that the workshop would have maximum impact on local audiences and statewide image. With Dr. Faust coordinating the artistic details and the department office active as a logistical clearinghouse, the workshop was a success on all fronts.



Massed Horn Choir poses before final gala concert on Sunday afternoon, April 6, 1986.



Left to Right: Peter Landgren, Assoc. Principal Horn, Baltimore Symphony; Dr. Randall Faust, Asst. Professor of Horn, Auburn University, and Workshop Director; Phillip Farkas, Emeritus Professor of Horn, Indiana University.

### Worthwhile Commitment

Why should the department head become so involved in such events? Because the office can open doors that a faculty member may not be able to open. The reward is that music students of the host school have the opportunity to meet peers, hear music, and observe playing and teaching on a scale which they may not experience again in their careers. If the event is a success, both students and faculty of the host school develop a new pride in their department, and colleagues at sister institutions will know something positive about the host school when students from that institution move on to their next degrees.

All of these aspects are music to an administrator's ears. They make the mountain of paperwork worthwhile.

In conclusion, the 1986 Southeast Horn Workshop was people committed to a goal. That commitment made the workshop a success. I hope my active role in that event will be a catalyst for other administrators to take a similar role in supporting the Horn Society in the future.

*(Harold A. Kafer is Associate Professor of Piano and Head of the Department of Music at Auburn University.)*



## 1985 IHS COMPOSITION CONTEST REPORT

by Jeffrey Agrell

Various efforts to increase international awareness of the contest this year were so successful that our distinguished panel of judges very nearly became our ex-tinguished panel of judges from the unprecedented mountain of manuscripts that they had to wade through. Serving the IHS long and well were English composer Stephen Dodgson, Guy Woolfenden (horn player, composer, and Music Director for the Royal Shakespeare Company), and Michael Hölzel, host of this year's Horn Workshop in Detmold. Somehow, in addition to their already busy schedules, they managed to examine each of the 89 entries (we received over 100, but had the luxury of returning all those that did not strictly follow the rules.) The manuscripts came from 17 countries (USA: 30; West Germany: 21; England: 11; Hungary: 5; Italy: 4; Canada: 4; Switzerland: 2; Chile: 2; France: 2; Czechoslovakia, Poland, Australia, Austria, Cyprus, Japan, Bulgaria, and Denmark one each). Our judges met in London during the British Horn Workshop at the end of April to compare notes and finally come to a decision. The results are as follows:

Category I: Horn and Piano (Level 1-2)

\$1000 prize awarded to Michael Jacques (England) for  
*Four Bagatelles for Horn And Piano*

Category II: Horn in Chamber Ensemble

\$1000 prize awarded to Rózsa Pál (Hungary) for  
*Introduzione e Capriccio per 7 Strumenti*

Category III: Horn Ensemble

\$1000 prize awarded to Attila Reményi (Hungary) for  
*Fourth and Fifth for 12 Horns*

Honorable Mention Award to Erhard Seyfried (Austria) for  
*Capriccio malizioso pentatonico e pentaritmico*

Before going on to descriptions of the winning compositions and to the complete listing of entries, I would like to express my sincere thanks and gratitude on behalf of the International Horn Society to all of the participating composers and once again to our heroic judges (with an extra measure of thanks to Michael Hölzel, who will also be involved in arranging performances of the winning compositions at the September Workshop in Detmold.)

Each year's contest brings with it certain lessons on how to improve the next year's. One of the first changes for the future (beginning with the '86 contest) will be the requirement of a specific instrumentation for Category II: the old "Horn in Chamber Ensemble" is too broad, attracting too many pieces of wildly differing instrumentations, making life very difficult for the judges. We hope that narrowing the category description will bring down the number of participants to a more manageable number. Otherwise, we may have to impose some kind of limit on the number of entries. Daniel Lienhard of Basel has agreed to share duties as co-chairman of the contest next year, for which I am grateful. We have some ideas to improve the contest in various ways over the next couple years. We would however be very interested in hearing any suggestions or feedback on the contest from anyone in the society. If you have some ideas, drop us a line.

\*\*\*\*\*

*Four Bagatelles* by Michael Jacques

Michael Jacques was born in 1944. He studied at the Royal Academy of music in London, where his teachers included Sir Lennox Berkeley. He has worked in various educational establishments and is now an examiner and adjudicator, having worked

throughout the U.K. and Far East.

His compositions, both vocal and instrumental, are much in demand, and his list of publications is considerable. Recent commissions include "Play of Passion" for narrator and instrumental ensemble, and music for Audio-Visual Spectaculars in conjunction with Railway historian and photographer Colin Garratt. Among his larger pieces which have won acclaim are a Concerto for Guitar and Chamber Orchestra and recital pieces for organ. He is particularly interested in providing musically stimulating works for student players and is involved in a number of such projects for various instruments.

*Four Bagatelles* was written with the aim of providing intermediate players with a work of character which would give the opportunity to demonstrate a mature sense of artistry in performance. The movements are entitled "Fanfare," "Cantilena," "Burlesque," and "Hymn." The duration of the piece is about ten minutes. The composer has tried to emphasize the rhythmic, lyrical, mysterious and noble qualities of the instrument.

### *Introduzione e Capriccio per 7 Strumenti* by Rózsa Pál

Rózsa Pál was born in Szombathely, Hungary, in 1946. From 1949 onwards, he lived in Kaposvár, where he received his general and musical education. Though he graduated from Moscow State University in chemical engineering, he studied composition with Sándor Szokolay and Zsolt Durkó. He has occupied various posts in industry, foreign trade, and the National Planning Office. He works now as a music proof reader at Editio Musica in Budapest.

The award from the International Horn Society is the 7th such prize Rózsa Pál has received in international composition competitions. His major works include seven symphonies, an opera, oratorio, cantatas, concertinos, and various works for chamber ensembles.

His *Introduzione e Capriccio* is written for horn and ensemble of six players: flute, clarinet, percussion and string trio. It was composed specifically for the IHS contest in July 1985.

The first movement begins with a six bar slow introduction, which is continued by an allegretto based on a Bulgarian-like rhythm. After the presentation of the theme by the string trio, the horn is the most prominently featured instrument. The Bulgarian-like main theme is developed in the "quasi cadenza" horn solo of the "senza misura" middle section. In the recapitulation the theme is played by the strings, with the horn resuming its leading role in the ensemble at the end.

In the second movement, the basic atmosphere is established by the marimba and string trio. The horn then brings in the main theme in 3/4 and 5/16. The movement consists of three parts: first a dialogue of the horn with the other instruments, followed by a cadenza-like horn solo. At the end, the main theme is restated, and the tempo increases.

### *Fourth and Fifth for 12 Horns* by Attila Reményi

Attila Reményi was born in Győr, Hungary. At the academy of music in Győr, he pursued studies in piano and composition. His teachers were György Bácskai, Emil Petrovics, and Rezső Sugár. He continued his composition studies in Budapest, receiving his degree in 1982. At present he teaches music theory and composition in Győr. Since 1982, a number of his compositions have been awarded prizes, including choral, instrumental, and orchestral works.

The form of *Fourth and Fifth for 12 Horns* follows the principles of classical sonata form. The title comes from the first intervals of the piece, which form the basis for the first third of the composition. After the fanfare-like introduction the mood becomes more lyrical. In the middle section, the main motive is expressed through the use of three groups of four horns. Dynamics increase until the climax of the piece, approximately at the midpoint, where the previously rather controlled style

alternates with aleatoric elements. After the high point comes a unison crescendo, followed by a transition to a Gregorian chant-like imitation part with a quasi-cadenza by two horns. The main theme then returns, followed by a calmer, more peaceful and lyrical coda. The composition was constructed on purely musical values with no extra-musical associations or impressions playing a part.

*Capriccio malizioso pentatonico e pentaritmico* by Erhard Seyfried

Erhard Seyfried was born in 1924 in Vienna. His musical studies were in piano and cello, but loss of his right arm in 1943 during the war led him to switch to the horn. He completed studies at the Vienna Musical Academy under Josef Veleba. Until his retirement in 1984 he was a member of the Vienna (now the Austrian-) Radio Orchestra. A long term member of the Wiener Waldhornverein, he has been the leader of the ensemble since 1978, and is responsible for many compositions and arrangements for horn ensemble. He is an authority on the construction of the Vienna horn.

*Capriccio...* was written for the Wiener Waldhornverein on the occasion of its participation in the 4th British Horn Festival in London in April 1983. As the title (malizioso = malicious) suggests, those who perform this angular 5/4 work should see that new surprises are always in store for the listener. Though also in 5/4, the middle section contrasts with the outer sections by being more dreamy and lyrical in quality.

## 1985 COMPOSITION CONTEST OF THE INTERNATIONAL HORN SOCIETY

### Complete List of Participants

#### Category I: Horn and Piano (horn part — level 1 & 2)

1. *Sonata-Suite* by David Uber, PO Box 124, New Hope, PA 18938.
2. *Five Miniatures* by Gregory Danner, 2375 Ridgecrest Dr., Arnold, MO 63010.
3. *Etchings* by Thomas Schudel, 149 Shannon Road, Regina, Saskatchewan S4S 5H6, Canada.
4. *Suite* by William Alexander, 116 Terrace Drive, Edinboro, PA 16412.
5. *Four Holy Days* by Judyth Knight, 10 Nicoll Court, 48 Nicoll Road, London NW10 9AD, England.
6. *Marco Polo: A Set of Musical Travelogues* by David Machell, 10 Copse Close, Burton Joyce, Notts NG14 5DD, England.
7. *Suite* by Ewald Bihlmayer, Kattowitzstr. 4, D-8950 Kaufbeuren, West Germany.
8. *Four Bagatelles* by Michael Jacques, Quavers Rest, 22 Stephens Rd., Tunbridge Well, Kent, England. (WINNER)
9. *Suite* by Vladimir Cerny, Na lysine 5, CS-14700 Praha 4-Podol., Czechoslovakia.
10. *5 Easy Pieces* by Jeffrey Stone, Rathausenstr. 4, 6032 Emmen, Switzerland.
11. *Kleine Suite* by Hans-Gunther Allers, Bussardweg 36, D-2360 Bad Segeberg, West Germany.
12. *Dances* by Laura R. Hoffman, 4595 Monaco Rd., Memphis, TN 38117.
13. *Songs & Dances* by Geoffrey Winters, Brett Cottage, Ash Street, Semer, Ipswich, Suffolk IP7 6QZ, England.
14. *Thèmes Variés* by Piotr Moss, 169 rue de Rennes, F-75006 Paris, France.
15. *Alpine Suite* by Glenn Spring, 1057 Brickner Rd., College Place, WA 99324.
16. *Four Short Movements* by Alexander Rapoport, 597 St. Clair Ave. West, Apt. 4, Toronto, ONT M6C 1A3 Canada.
17. *Subterranea* by Peter Schmalz, 1303 Faust Ave., Oshkosh, WI 54901.
18. *Petite Suite* by Christopher Kies, 53 Spruce Lane, Dover, NH 03820.
19. *Three Poems* by David Denhard, Stone Hill Road, Williamstown, MA 01267.
20. *Kory-ong-San* by Dieter E. Rössler, Freilandstr. 21, D-8039 Puchheim, West Germany.



## Category II: Horn in Chamber Music

1. *Theme & Variations* (ob, cl, hn, bsn) by S.E. Thompson, 259 North Prospect, Orange, CA 92669.
2. *Sonata da Camera* (fl, hn, vc, harpsichord) by Clark McAlister, 7540 SW 59 Court Nr. 16, South Miami, FL 33143.
3. *Dedikation* (cl, hn, pno) by Alice Samter, Friedbergstr. 14, D-1000 Berlin 19, West Germany.
4. *Brass Quintet in 3 Movements* by Richard I. Taylor, 23 Quested Road, Cheriton, Folkstone, Kent CT19 4BY, England.
5. *Nohr* (2 hn, 2 tp, 2 tbn) by Hope Lee, 124 Pinegrove Ave., Scarborough, ONT M1N 269, Canada.
6. *Etude* (2 hn, tpt, bsn) by Voya Toncitch, B.P. 156, F-75963 Paris Cedex 20, France.
7. *Overtures* (ob, hn, pno) by Kile Smith, 281 Green Lane, Philadelphia, PA 19128.
8. *Rondeau* (hn & String Quartet) by Terence Drage, 35 Derby Road, Northampton, England.
9. *Recitative & Aria* (solo hn and woodwinds) by James Furman, Western Ct. State University, Music Dept., 181 White St., Danbury, CT 06810.
10. *Suite for 5 Brass* by William Alexander, 116 Terrace Dr., Edinboro, PA 16412.
11. *Quintet for Brass* by Dr. Hubert Bird, 229 Main St., Keene, NH 03431.
12. *Introduzione e Capriccio* (fl, cl, hn, pc, vl, vla, vc) by Rózsa Pál, Zsókavár u. 2. XI/50, H-1157 Budapest, XV, Hungary. (WINNER)
13. *Capriccio for Brass Quintet* by Dénes Legány, Breznó Köz. 2, H-1118 Budapest XI, Hungary.
14. *Grafika* (ww quintet) by Lidia Zielinska, ul. Poplinskich 7/9, PL-61-573 Poznan, Poland.
15. *Jazz Suite* (hn, pno, bass, drums) by David Machell, 10 Copse Close, Burton Joyce, Notts, NG14 5DD, England.
16. *Onward* (brass quintet) by Paul Stuart, 11 Oak Leaf Lane, Pittsford, NY 14534.
17. *Piano Quintet* by Michael W. Weinstein, c/o Kirsch, 19 Brentwood Ave., Newton, MA 02159.
18. *Concertino for Horn and 6 Players* by Paul Martin Zonn, 704 South Lincoln, Urbana, IL 61801.
19. *Quintet for Horn & Strings* by Andrew Frank, 968 Overlook Road, Berkeley, CA 94708.
20. *Phantom* (hn, tpt, euph) by Jennifer McLaughlin, 2625 Burdick Ave., Victoria, BC V8R 3L8, Canada.
21. *Brass Quintet* by William Stewart, 8 Bradbury Ave., Campbelltown 2560 NSW, Australia.
22. *Concerto for Horn and Percussion* by Susan M. Salminen, 79 Spruce St., Burlington, VT 05401.
23. *Waltz of the 13th Bee* by Joseph Summer, 760 West Oak Dr., Cookeville, TN 38501.
24. *Yana* (hn, 2 pno, vla, xyl, bells) by Cheng-Yong Wang, 4B Escondido Village, Stanford, CA 94305.
25. *Epigramma per sette strumenti* by Giuseppe Colardo, Corso Genova 16, 1-20123 Milano, Italy.
26. *Bläserquintett 1985* by Wolfgang Nicklaus, Berner Heerweg 510, D-2000 Hamburg 72, West Germany.
27. *Concerto for Horn, Tympani & Strings* by Gail L. Idle, 318 Edenfield Road, Rochdale, Lancs. OL11 5AG, England.
28. *Quintetto per Fiati* by Sonia Bo, Corso Genova 16, 1-20123 Milano, Italy.

29. *Septet (Jig)* (2 hns, str. quartet, & pno) by Edward Brown, Orquestra Filarmonica, Teatro Municipal, Santiago, Chile.
30. *Mephisto Klopft An* (ww quintet) by Dr. Ernst H. Flammer, Runzmattenweg 6, D-7800 Freiburg, West Germany.
31. *Just Time* (ww quintet) by Martin Bresnick, School of Music, Yale University, 96 Wall St., New Haven, CT 06520.
32. *Fantasy in Brass* (2 tpt, hn, tbn) by Diran Paul Heller, 54 The Fenway, Boston, MA 02215.
33. *Parathesis* (br. quintet) by Faidros Kavallaris, Platonos 64, Mesa Yitonia, Lemesos 249, Cyprus.
34. *Night* (Mezzo-sopr., tpt, hn, bs cl) by Carl Bowman, 140 West 69th St (94-B), New York, NY 10023.
35. *Night-Polka* by W.A.M. (tpt, hn, tba, pno) by Hanns-Christoph Schuster, Am Junstück 49, D-6500 Mainz 43, West Germany.
36. *Quartett* (hn, vc, perc, pno) by Ernst Pfiffner, St. Johannisring 125, CH-4056 Basel, Switzerland.
37. *Divertimento* (hrp, hn, fl, glock.) by Walter Knappe, Strandstr. 16, D-2190 Cuxhaven, West Germany.
38. *Konversation* (hn, pno, perc) by Hans-Walter Slembeck, Gahlingspfad 30, D-4150 Krefeld 1, West Germany.
39. *Poco Cedendo* (solo hn, pno, perc., b. cont.) by Paolo Castaldi, Viale Mugello 7, I-20137 , Italy.
40. *Potlatch* (hn, mar, hrp, va, vc) by Corrado Vitale, Via S. Lorenzo 11/D, I-16038 S. Magherita, Ligure GE, Italy.
41. *Sintflutbestanden* (hn, tenor, pno) by Tilo Medek, Rheinhohe, Westerwaldweg 6, D-5480 Remagen-Oberwinter, West Germany.
42. *Invece Se Dice* (ww quintet) by Dietmar Hippler, Osterfeldstr. 145, D-4250 Bottrop, West Germany.
43. *Die Eiszeit* (hn + str. quartet) by Shigeru-Kanno, 2-15-4-302, Meguro Meguroku, Tokyo 153, Japan.
44. *...And the Earth did Quake* (b. quintet) by Stephen Land Swartz, PO Box 12406, North Texas State University, Denton, TX 76203.
45. *Quintett 1985* (hn & str. quartet) by Reinhard Rave, Spargelstr. 20, Geldern, West Germany.
46. *Quartet* (hn, 2 vln, pno) by Jeremy Beck, 1315 Third Ave. Suite 5A, New York, NY 10021
47. *Blechbläser Septett* by Moritz Eggert, Steinlestr. 23, D-6000 Frankfurt a. M. 70, West Germany.
48. *Latin Chorus* (fl, cl, hn, 2 vln, vc, pno) by Altfried Beele, Hohe Haar 40, D-4300 Essen 14, West Germany.
49. *With My Violin in a Cage* (vln, 5 hn) by Dieter E. Rössler, Freilandstr. 21, D-8039 Puchheim, West Germany.
50. *Kontrapunkt* (hn, fl, cl, vln, vc) by Michael Goleminov, Busludja 45, 1463 Sofia, Bulgaria.
51. *Brass Quintet* by Rick Pethoud, 131 E. Merry Ave., Bowling Green, OH 43402.

### Category III: Horn Ensemble

1. *Partita* (6 hn) by Hans-Günther Allers, Bussardweg 36, D-2360 Bad Segeberg, West Germany.
2. *First Horn Quintette* by David Uber, PO Box 124, New Hope, PA 18938.
3. *Suite* (8 hn) by C.D. Wiggins, 167 North St., Luton, Bedfordshire LU2 7QH, England.
4. *Stonewashed* (12 hn) by Carl Bergström-Nielsen, Kochsvej 21, DK-1812 Copenhagen, Denmark.

5. *Bitornello da Caccia* by Manfred Fensterer, Moltkestr. 18, D-2390 Flensburg, West Germany.
6. *Sessions* (5 hn) by Terence Drage, 35 Derby Road, Northhampton, England.
7. *Septet* by Rózsa Pál, Zsókavár u. 2. XI/50, H-1157 Budapest XV, Hungary.
8. *Arthurian Sketches* (6 hn) by David Machell, 10 Copse Close, Burton Joyce, Notts NG14 5DD, England.
9. *Bacchanale* (16 hn) by John Blood, 15 Munden House, Bromley High St., Bow, London E3 3BE, England.
10. *Fourth and Fifth* (12 hn) by Attila Reményi, Ifjuság Krt. 77, H-9023 Győr, Hungary. (WINNER)
11. *Capriccio Pentatonico e Pentaritmico* (5 hn) by Erhard Seyfried, Wallrisstr. 123, A-1180 Wien, Austria. (HONORABLE MENTION)
12. *Canons and Improvisations* (8 hn) by Edward Brown, Orquesta Filarmonica, Teatro Municipal, Santiago, Chile.
13. *Motetus* (6 hn) by László Tihanyi, Városküti út 8., H-1125 Budapest, Hungary.
14. *Variations* (6 hn) by Dennis LeClaire, 134 B Fuller St., Brookline, MA 02146.
15. *Suite* (6 hn) by Ray Injerd, 6644 Sapphire St., Alta Loma, California.
16. *Pilze* (11 hn) by Stefan Blunier, Dorfmatweg 13a, D-3110 Münsingen, West Germany.
17. *Skulptur* (6 hn) by Tobias Weltzien, Sprengelstr. 13, D-1000 Berlin 65, West Germany.
18. *Quintett* by Dieter Collani, Heiligengrabfeldweg 4, D-8670 Hof, West Germany.



## CLAMBAKE: THE DILEMMA OF THE HORN

by *Barbara Jepson*

"What conductors really want in a horn player," claims retired principal hornist Mason Jones, who played under Stokowski and Ormandy during his 40 years with the Philadelphia Orchestra, "is someone who won't play too loud and won't 'crack' a note."

Just about everyone agrees that the French horn is the most difficult orchestral instrument to play. The Australian virtuoso Barry Tuckwell, who makes it look easy, has likened it to "driving a Daimler at top speed on a slick road." Mr. Jones says that you have to "virtually pick notes out of the blue."

The reason the horn is so ornery lies in its construction. On the clarinet, for example, you press certain keys to get certain notes. But on the 20-foot, coiled brass horn, the pitches are so close together that one fingering may yield five notes. It's all too easy to hit the "crack" between the notes.

Indeed, horn players are so touchy about mistakes that they've developed a whole lexicon of euphemisms to describe varying degrees of offense: a nick, a slip, a grace note, a split, a crack or a clam. If the entire horn section has an off-night, some musicians call it a clambake.

When they aren't worrying about "cracking" a note, hornists worry about damaging their teeth. "Singers have their throat specialists," observes Mr. Tuckwell, an elegant man with thinning, silvery hair. "Horn players have their dentists. The wrong treatment can have disastrous effects on your career."

That's because any change in the angle or surface of the front teeth can affect a brass player's embouchure—the proper positioning of the lips on the mouthpiece. Dr. Milton McKnight, a Florida practitioner and amateur hornist who keeps Mr. Tuckwell's mouth in good shape, says that making a front-tooth cap 1,000th of an inch too thick can cause problems.

To avoid guesswork in the event of an accident, Dr. McKnight advises all brass players to have casts of their teeth made and stored in a safety-deposit box.

Those who fail to do so may regret it. New York Philharmonic principal hornist Philip Myers, who has his casts redone every three years, tells of a colleague who lost four upper incisors roughhousing with his toddler. "He took four months off trying to get the replacements fitted properly," Mr. Myers relates.

Horn playing may also be physically stressful in ways that researchers are just beginning to understand. In 1974, Dr. Steven M. Horvath conducted a study of 75 professional hornists at the University of California at Santa Barbara's Institute of Environmental Stress. Electrocardiograms showed that 71% experienced various cardiac arrhythmias while playing. Although professional musicians have seemingly suffered no ill effects from this occurrence, further studies are needed to determine the risks to beginners.

What is known is that brass players generally have shorter careers than their colleagues in the string and percussion sections because of the physical endurance required. "Some people lose it in their late 40s," notes the 37-year-old Mr. Myers. "Others make it to their mid-60s. It's a matter of time for all of us."

Uncertainty of another sort surrounds the evolution of the orchestral horn. There is nothing specifically French about it, although the instrument descended from the hooplike hunting horn used in 17th-century France. "The horn as a musical instrument, as opposed to a signaling instrument, developed in Bohemia," explains Mr. Tuckwell, who wrote a book on the subject. "But in England, where the hunting horn was very short, they referred to the longer continental horn as the French horn. This usage continues only in English-speaking countries."

The virtuoso also claims that the famous British school of horn playing — exemplified by the late, extraordinarily gifted Dennis Brain and by Mr. Tuckwell himself — was started by Germans.

Most musicians today play the double horn, developed in the late 19th century, which ensures greater accuracy in hit-

ting high notes. New instruments cost from \$1,000 for a quality factory-made horn to \$6,000 for one like Mr. Tuckwell's current favorite, which was handcrafted by Walter Lawson of Boonesboro, Md. "The quality of the metal used is as important as the quality of wood used for a violin," says Mr. Tuckwell. "The better horns are made of virgin, rather than recycled, metal."

In 1969, when Mr. Tuckwell left the safety of his London Symphony slot, the odds of making a living as a full-time horn virtuoso were remote. Yet his skills were such that, for many years, he played nearly 200 concerts a season, and he continues to record prolifically.

His latest release is an album of Cole Porter favorites for Concord Records made in collaboration with mainstream jazz pianist George Shearing. Two-thirds of the selections are backed by string orchestra or a bass and percussion combo.

For Mr. Tuckwell, who has played the Mozart and Strauss concertos a few thousand times, these mostly moody Porter classics were a refreshing change of pace. His low-key, mellifluous horn nicely complements Mr. Shearing's nimble, lilting piano in engaging arrangements of "In the Still of the Night" and "So in Love." Banal orchestration mars "I Concentrate on You;" better to have had more duos such as "I've Got You Under My Skin," which takes on the flavor of a lyrical, 19th-century horn sonata. And with two such gifted and harmoniously matched musicians on hand, who needs the rapid run-through of "Easy to Love" for piano and strings?

The 55-year-old Mr. Tuckwell has diversified his career in other ways. With an eye to the future, he began guest conducting some years ago, and has since led such orchestras as the Pittsburgh, Denver and Vancouver symphonies. He is also founding director of the Maryland Symphony Orchestra. These days, he gives about 70 performances a year.

How will he know when it's time to put away his beloved horn? "I don't know," he says with sudden feeling, "but I do hope I know before you do....I

don't approach the instrument thinking how difficult it is. I think about the wonderful sound it makes. You can play so expressively on the horn."

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*Barry Tuckwell*

## BOOK REVIEW

David Wakefield

### Mel Bay's *Anthology of French Horn Music*

Richard C. Moore and Eugene Ettore  
Mel Bay Publications  
Pacific, MO 63069

Since the publication during the 1880's of Friedrich Gumbert's *Orchesterstudien*, orchestral excerpt books have had a prominent place in the horn student's library. The Gumbert series of ten books was replaced by Max P. Pot-tag's *French Horn Passages* (1940). This was followed by James Chambers' 7-volume set of *Orchestral Excerpts from Symphonic Repertoire*, published in the 1960's.<sup>1</sup> These comprehensive books have been supplemented by specialized volumes such as Chambers' Strauss and Wagner volumes, Mason Jones's *Twentieth Century Orchestral Studies* (1971), Philip Farkas' *Orchestral Passages for the French Horn from the Modern French Repertoire* (1958), Richard Moore's *Operatic French Horn Passages* (1971), and Thomas Haunton and Gunther Schuller's *Horn Passages in Symphonies of Franz Joseph Haydn* (1980). However, as complete orchestral parts have become available for sale in recent years<sup>2</sup>, excerpt books have perhaps seemed superfluous. That is, until the publication of *Mel Bay's Anthology of French Horn Music* by Richard C. Moore and Eugene Ettore.

Here, in a 160 page spiral-bound volume, are 65 excerpts with abundant commentary and markings. The works are "drawn from a study of professional symphonic and operatic auditions and school examination lists, issued by professional orchestras and music conservatories in the United States, Canada, Mexico and abroad for the last 10 years...edited for preparation of entrance, placement and final student examination, as well as for professional Horn players' auditions." (from the Preface)

Each excerpt is preceded by commentary pointing out stylistic considerations and hidden pitfalls such as balancing problems, awkward transposition,

rhythm, and fingerings. The excerpts include many extra markings (enclosed in square brackets) such as breath marks, traditional variations in dynamics, tempo and articulations. Moore's and Ettore's meticulous attention to detail is extraordinary; illustrating, for example, the execution of the mordents in the 4th horn solo in Bizet's *Symphony in C*. He also indicates tempos traditionally taken and the instrument(s) with which the excerpt is played. The table of contents includes an unusual detail: one is able to see at a glance which high and low horn quotes are customarily asked at orchestral auditions.

One serious drawback to the book is that because of space and/or copyright considerations, works by Strauss, Wagner, Mahler, Bruckner, and Stravinsky have been omitted. A most surprising omission is Shostakovich *Symphony No. 5*, which, according to Brian Thomas and Seth Orgel<sup>3</sup>, is the most frequently asked for excerpt on audition lists. There are remarkably few misprints; Richard Moore is planning to publish an errata sheet in the spring '87 issue of *The Horn Call*.

Although complete parts provide the context for the solos and assist in a player's preparation for performances, they do not provide the information

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about the solos that this book includes. The supplementary information given with each excerpt approaches the experience of taking a first lesson on it. The print and paper quality are excellent, and although I would occasionally disagree with a few details here and there (such as phrasing suggestions), I find the book unusually valuable. Except for Farkas' French repertoire excerpt book and Moore's opera excerpt book, no others provide so much useful help. It should be on every horn player's shelf and will, in practice, probably replace the Pottag set.

<sup>1</sup>Intended by Chambers to be comprehensive, this set is flawed with many inaccuracies, corrected by Chambers in the proofs, but subsequently ignored by the publisher (International Music Company) in an apparent attempt to speed publication.

<sup>2</sup>Collected in albums from Kalmus, individually from Luck Music, and in bound volumes such as those published by Wind Music, Inc., Rochester, NY.

<sup>3</sup>"Auditioning for a Horn Position in the United States," by Brian Thomas and Seth Orgel, *The Horn Call*, Vol. XIII (1983), No. 2, p. 56. In the same issue of *The Horn Call* (p. 51), John Dressler compiles a different list of the excerpts most frequently asked and the Shostakovich comes in third behind Strauss—*Till*, and Tchaikovsky's *Symphony No. 5*.



David Wakefield, a member of the American Brass Quintet, freelances in New York City and teaches at the Aspen Music Festival and Hunter College. His doctoral dissertation was entitled: "A Comprehensive Survey of Orchestral Excerpt Books for Horn."



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<b>Assets</b>	<b>1986</b>	<b>1985</b>
<b>Cash &amp; Short-term Investments</b>		
Cash Checking	\$ 5,389	\$ 6,330
Operating Fund	2,786	5,047
Inventory (at cost)	1,176	1,523
Investments	<u>72,172</u>	<u>81,455</u>
<b>Total Assets:</b>	<b><u>\$ 81,523</u></b>	<b><u>\$ 94,355</u></b>
 <b>Liabilities &amp; Fund Balances</b>		
<b>Liabilities</b>		
Accounts Payable	\$ -0-	\$ -0-
<b>Fund Balances</b>		
Restricted	23,978	22,966
Unrestricted	<u>57,545</u>	<u>71,389</u>
	<b><u>\$ 81,523</u></b>	<b><u>\$ 94,355</u></b>
 <b>Restricted Funds:</b>		
Composition Commission Fund	\$ -0-	\$ 1,152
Performance Scholarship Fund	7,178	11,014
Life Memberships	<u>16,800</u>	<u>10,800</u>
<b>Total Restricted Funds</b>	<b>\$ 23,978</b>	<b>\$ 22,966</b>

Restricted Funds are reflected in amounts invested in Certificates of Deposit.

See accompanying notes.

**FINANCIAL STATEMENT OF OPERATIONS FOR THE PERIOD**  
**1 JULY 1985 — 30 JUNE 1986**

<b>Support &amp; Revenue</b>		
Dues	\$ 34,061	
Fund Raising	578	
<i>Horn Call</i>	7,874	
Interest	7,153	
Labels	550	
Transfer	34	
"WE" Project	<u>570</u>	
<b>Total Support &amp; Revenue</b>		<b>\$ 50,820</b>
 <b>Disbursements</b>		
<b>Program Services</b>		
Composition Commission Fund	2,000	
Composition Contest	7,466	
Publications	25,336	
Workshop	<u>9,931</u>	
<b>Total Program Services</b>		<b>44,733</b>
 <b>Supporting Services</b>		
Fund Raising & Promotion	2,214	



Professional	<u>2,750</u>	
Total Supporting Services		4,964
<b>Management &amp; Support</b>		<u>13,955</u>
Total Disbursements		\$ 63,652
Excess of Support & Revenue		
Over Disbursements (minus)		(12,832)
Fund Balances 1 July 1985		<u>94,355</u>
Fund Balances 30 June 1986		<u>\$ 81,523</u>

*See Accompanying Notes*

**Accompanying Notes to Financial Statement**

## ASSETS

Total Assets as of 30 June 1985 will differ from my statement of that period as they now reflect accrued interest as of that date from previous interest date.

## Support & Revenue

### *Horn Call*

Ads	\$3,450	
Back Issues	530	
Library Dues	2,108	
Interest	360	
Fund Raising	578	
Transfers	<u>1,786</u>	\$ 8,812

## Disbursements

### **Program Services**

Publications		
German Horn Call	1,000	
<i>Horn Call</i>	15,527	
Membership Directory	1,993	
Newsletter	<u>1,631</u>	15,527

### *Horn Call Expenses*

Fund Raising	72	
Labor	938	
Postage	7,463	
Supplies	73	
Miscellaneous:		
Ad Agent Exp.	\$ 91	
Archives	240	
Nwsl. Editor Exp.	181	
Copyright	20	
Labels	80	
*Comp. Contest	940	
*Workshop	744	2,341
		<u>10,887</u>

**\*(Horn Call reimbursed)**

**Workshop**

1985 Workshop		644	
Workshop Manual		95	
Regional Workshops		2,350	
1986 Workshop:			
Labels	64		
Canadian Mailing	35		
Poster Mailing	743		
Hoeltzel Advance	<u>6,000</u>	<u>6,842</u>	9,931

**Supporting Services**

**Management & Support**

Administration		6,960	
Communications Network		1,029	
Computer Processing		2,109	
Miscellaneous:			
Typewriter & Calculator			
Maintenance	\$ 107		
Archives	708		
IRS re Soc. Security	615		
<b>Horn Call</b> transfer	45		
IL Sec. of State	5		
Zip Code Directory	25		
Check Order	56		
Officers' Exp.	<u>22</u>	1,583	
Postage		910	
Printing		1,190	
Supplies		36	
Telephone		<u>137</u>	
		\$13,955	

**Professional Services:**

CPA	750	
Editor's Honorarium	<u>2,000</u>	2,750

12 August 1986  
Ruth Hokanson



Summer is upon us here in England, and with a marvelous Wimbledon come and gone, the cricket season in full swing, it is also time once again for the Promenade Concerts at the Royal Albert Hall. The Proms, generally rated as the world's greatest festival of music, run from July 18 to September 13 with a concert, sometimes two, every evening and all of them broadcast live on BBC Radio, with BBC Television also transmitting a selection. The BBC Symphony Orchestra performs the bulk of the Proms, with all the London and regional orchestras also taking part. Events of horn-playing interest, not to mention employment, include the First Night of the Proms (Mahler's *Symphony of a Thousand* with Masek). The BBC Symphony also had Strauss' *Alpine Symphony* on their schedule, the London Philharmonic Orchestra with *Ein Heldenleben*, the BBC Philharmonic with Bruckner's 9th Symphony, to name just a few.

This year we had welcome visits from the Toronto Symphony Orchestra (Mahler's 9th) and the Bavarian Radio Symphony Orchestra (Bruckner's 7th). Thinking of visiting musicians, I gather that September will bring us the Israel Philharmonic Orchestra, which will be a great chance to get together again with Meir Rimon and Company who were most hospitable to me when I visited Israel in February this year with the Nash Ensemble of London. In June, I also enjoyed meeting the players from the Budapest Wind Ensemble, with their horn players Janos Karmannoki and Josef Bosca. They were on a short visit to England and we look forward to their return to London next year.

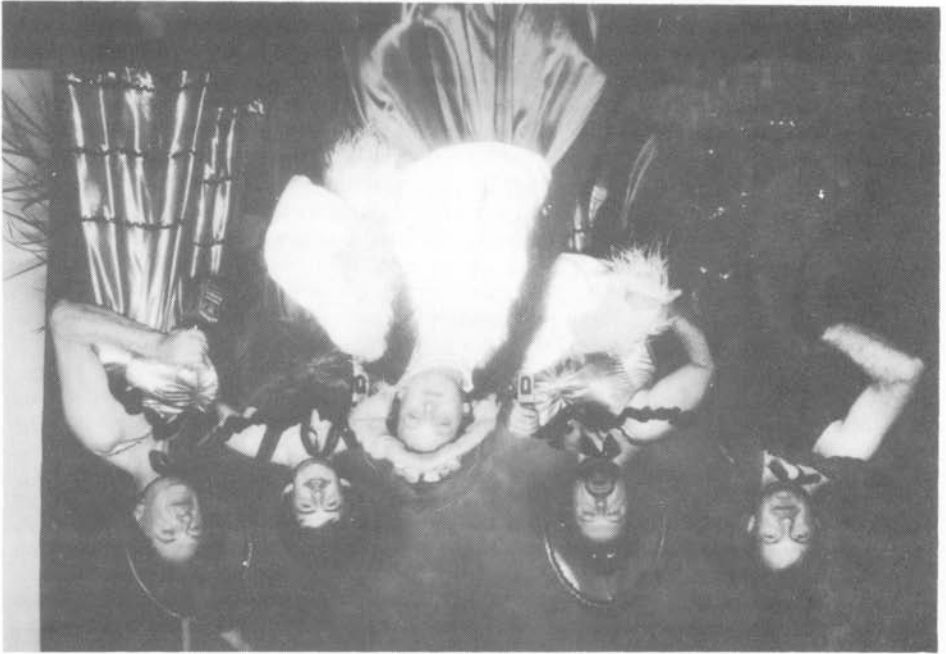
One of the major musical events in London in June was the final concert of the Philip Jones Brass Ensemble to a packed audience at the Queen Elizabeth Hall on June 8, and also broadcast live on BBC Radio. It was a memorable and emotional evening to mark the retirement from trumpet playing of someone who, single-handedly, totally transformed the concept of brass ensemble playing and who has shown how to attain and maintain such a consistently high standard in all aspects of brass playing. The first half of the concert consisted of the ten-piece group performing Chris Mowat's arrangement of Bach's *Brandenburg Concerto No. 3*, followed by a fascinating piece written specially for PJB by the Finnish composer Rautavaara, entitled *Playground for Angels*, concluding the first half with the PJB Lullipops, one of which was Frank Lloyd playing a piece of stunning virtuosity from the Arban Cornet Tutor, which was called, if I remember rightly, *Tyrolean Air and Variations*. For the second half, the Ensemble expanded to 20 players to perform Elgar Howarth's transcription of *Pictures at an Exhibition*, a grand and fitting farewell to Philip. Happily, the group is carrying on under the name of London Brass and is now run by the principal trombonist, Roger Harvey. Their engagement schedule is rapidly filling up, they have already made at least one record and they will continue, and expand, the fine tradition of brass ensemble playing as epitomized by Philip Jones.

I am pleased to report that our noble instrument, albeit the valve-less variety, made an appearance at the Wedding of the Year between Prince Andrew and Sarah Ferguson, now to be known, of course, as the Duke and Duchess of York. Anyone watching the world-wide television coverage will probably have spotted Michael Thompson and Richard Watkins (1st horn Philharmonia Orchestra) looking like a couple of cherubs (if only the public knew!) playing in the small baroque orchestra while the happy couple was signing the register in Westminster Abbey. The celebrations of this splendid occasion even extended that day to the EMI Studios at Abbey Road where they presented on the menu "Fergie Burgers," to be followed by "Randy Andy Pandy Pudding!"

By the way, I think we can claim the first rock-and-roll Wagner tuba player! Barry Castle is currently playing the horn and tuba in the hit rock-show "Time," starting Cliff Richard. Just thought you'd like to know.



[See *Afterbeats*, page 98, for identities of these fancy folk.]



To end with a puzzle — Can anyone identify the bevy of beauties in the accompanying photo? A clue — it's the horn section of one of the major London orchestras, taken in Boston in November 1984 at the end of a tour of the States. The occasion was a party to celebrate the birthdays of two of the players. They don't look half as fetching as this in their concert wear!

## RECORDINGS SECTION

Christopher Leuba  
Contributing Editor

My thanks for help in presenting the present material is given to Ruth Fay of the Portland (Oregon) State University Library and to Peter Hirsch of New York City.

Mr. Hirsch informs me that the "unidentified" Hornist on the Arnold Rosner Horn Sonata (THC October 1985) is **Heidi Garson** accompanied by Yolanda Liepa. The listing as a CRI recording was incorrect: Mr. Hirsch informs me that it is on OPUS ONE RECORDS, Stereo 91. Hornist **Heidi Garson** is joined by Yolanda Liepa and violinist Gregor Kityis in a performance of Max Schubel's Horn-trio, *Ylk-Dyrth*, composed in 1982, on OPUS ONE RECORDS, Stereo 93. The Rosner Sonata, op. 71 is published by Quadrivium Press, 25 Sickles Street, New York, NY 10040.

I appreciate Mr. Hirsch's corrections, and wish to add that if Hornists would submit to me their recorded presentations for listing in *The Horn Call*, I would not set forth any hearsay information, as I did in this instance: *non mea culpa*!

\*\*\*\*\*

Those Hornists who enjoy Meir Rimon's performances of Israeli *Nigunim*, or respond to He Zhong's settings of Chinese folk materials for Horn, will be enamoured of the latest presentation by **Hans Pizka** of compositions by the Catalan composer, Didac Monjo, on an album titled *Populars per a Trompa/Horn Populars*. The two suites of movements are ideal for the development of a true cantilena style, and join a long tradition of vocalises used by singers for this purpose. Pizka's performances with pianist Julia Supin are exemplary, and the studio sound, taped in Barcelona, is excellent. I have listed the recording as "IHS Espanya" as there is no further information on the album jacket regarding the publisher, other than the Spanish IHS address. Both the recording and the printed music are available directly from Mr. Pizka.

Meir Rimon is heard on a recent release (CRYSTAL S 673) playing works recorded while he was Visiting Professor of Music at Indiana University, as well as a composition taped with his colleagues of the Israel Philharmonic. The two works performed with the Indiana Percussion Ensemble, George Gaber, Director, composed by David Deason and Tibor Pusztai are well thought-out, structurally sound works, which strike this listener as exercises in dramatic gesture.....nevertheless, important for our literature in that we should ever endeavour to perform with our percussion colleagues to extend our abilities at interaction. Ruth Schonthal's composition, evocative of several idioms congenial to our instrument is played with expressive feeling by Rimon. Gunther Schuller's *Trois Hommages for Horn* is the clear winner, compositionally, and given soulful performances which left me with more feeling for the emotional content of the music than did Rick Todd's performances, previously reviewed (THC, April 1986). Compare the approaches, both valid. CRYSTAL records now come in vinyl sleeves, which will greatly prolong the quality of already good surfaces.

\*\*\*\*\*

A reference which some of our readers may find useful is *Composers on Record. An Index to Biographical Information on 14,000 Composers Whose Music Has Been Recorded*. (Compiled by Frank Greene, 604 pp. Scarecrow Press: Metuchen, NJ. \$42.50). This volume is reviewed in *Fanfare*, vol. 9:3.

\*\*\*\*\*

- \* reviewed, *Fanfare*, Vol. 9, No. 3 (Jan./Feb. 1986)
- \*\* reviewed, *Fanfare*, Vol. 9, No. 4 (Mar./Apr. 1986)
- \*\*\* reviewed, *Compact Disc and Digital Stereo Review* (June 1986)

\*\*\*\*\*

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David Deason,  
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Ruth Schonthal, *Music for Horn and*  
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 Andre Previn

Beethoven, *Quintet for Winds and Piano*, op. 16

W.A. Mozart, *Quintet for Winds and Piano*, K. 452



## AN ANALYTICAL REVIEW

by Milton L. Stewart

Varner, Tom. *Motion/Stillness*. New York: Soulnote SN 1067, 1982.

*Compositions:* "Subway Awakening," "Study No. 1," "Neutron Bomb Shuffle," "New Moonshiner," "Freddy Did It."

*Personnel:* Tom Varner, French Horn; Ed Jackson, alto saxophone; Ed Schuller, bass; Billy Hart, drums.

*Motion/Stillness* is an album featuring jazz French hornist Tom Varner and his quartet. The quartet plays five compositions, all Varner originals. Varner also produced the album.

Most of the music represents the mainstream of the New Thing Era (1959-Present). The music seems to owe a great deal to the free jazz approaches of alto saxophonists Ornette Coleman and Eric Dolphy and tenor saxophonist John Coltrane.

The opening piece "Subway Awakening" is based on the 32-bar popular song structure and the G (D on the F horn) aeolian mode. The piece contains four 8-bar sections. The first, second, and fourth sections have the same melody and bass pattern. The melody and bass pattern is varied enough in the third section to create contrast with the other sections.

The piece can be diagrammed as follows:

A	A	B	A
8	8	8	8

Bassist Schuller plays an ostinato, derived from the G aeolian mode, during the A sections. He descends the mode during the B section. Both Schuller and drummer Hart use the total involvement approach to ensemble playing. Consistent with the approach the bassist and drummer are always at least semi-soloing.

Alto saxophonist Ed Jackson has the first solo. He uses the blurred-notes or textures approach made prominent by John Coltrane. Jackson also uses the variable, prolonged-pitch approach common to Ornette Coleman. Jackson uses

these stylistic devices to create patterns. He then juxtaposes the patterns so that they form discernable musical structures. His ability to make these structures discernable makes his solo very effective and satisfying for the listener.

Varner has the next solo. He is able to get the textures sound by exploiting the French horn's upper register. The notes are close together in this register and therefore easy to blur together. Varner, however, has excellent facility in all of the horn's registers. His solo demonstrates this facility.

Varner's solo does not seem as well structured as Jackson's. Varner's patterns sometimes seem to be structurally unrelated. Varner seems to be more intent upon playing the horn than on making music. Varner is perhaps more concerned with demonstrating the practicality of the French horn as a member of a jazz combo than with his ability to improvise.

Bassist Schuller's solo is well structured. His use of vibrato is reminiscent of Ornette Coleman's former bassist Charlie Haden. Schuller also produces a full-bodied tone reminiscent of the great Neo-bop Era bassist Paul Chambers.

The piece ends with an effective "conversation" between Varner and Jackson. Both players imitate vocal inflections with their horns.

"Study No. 1" shows evidence of Coltrane's modal (music based on one scale for substantial periods of time) and textures approaches. "Study No. 1's" theme is based on the Bb and Eb (F and Bb on the F horn) dorian modes and features rapidly repeated melodic patterns. The piece can be diagrammed as follows:

Intro		Theme	
A	A	B	A
Bb	Bb	Eb	Bb
dorian	dorian	dorian	dorian
mode	mode	mode	mode
		Theme	
		followed by	
Improvisation		Improvisation	Coda
C		A'	
Bb		Bb	



<u>dorian mode/F pedal</u>	<u>dorian mode</u>
free collective improvisation	free collective improvisation

The melodic patterns are played in unison by both horns. The melody notes are played slowly enough, however, that their pitches are discernable. The bass plays ostinato patterns throughout the piece.

The theme sections (A, B, and the first part of A') feature collective improvisation by the horns. The horns use textures and pointilism<sup>1</sup> during their improvisations. The horn players listen and respond to each other easily. The pointilism is often collective with the horns alternately playing low and high notes. Together the horns create discernable structures.

Jackson produces more varied textures than Varner. Jackson probably produces these textures by humming through his mouthpiece while he is blowing into his instrument. Varner produces well conceived structures by repeating pitches and changing his accent placements. Varner also uses well placed rips or short glissandi in his structural development.

In the record jacket liner notes, Varner says that "Neutron Bomb Shuffle" "is about the skeletons and cockroaches dancing in a chorus line after the bomb hits."<sup>2</sup> The "Neutron Bomb Shuffle" theme contains two sections that alternate around a pointilism section in the middle of the theme. "Neutron Bomb Shuffle" can be diagrammed as follows:

A B A C B A intro for  
pointilism solos  
section

Most of the piece is taken up by the playing of the theme. Varner seems to like long themes in his compositions. Unfortunately there seems to be no musical reason for all of the repetition within this theme. The pointilism section is a pleasant relief. Once again Varner and Jackson demonstrate their ability to jointly improvise a pointilistic solo. Their ability to anticipate and re-

spond to each other is remarkable. A longer pointilism section would have made the piece more effective.

Following the theme, an intro precedes short solos by Varner and Jackson. Varner's solo makes use of several elements: 1) repeated notes with shifting accent patterns; 2) pointilism; 3) and textures. Varner produces textures through a combination of half-valving, rips (short glissandi), and shakes. Varner's solo is well structured as is Jackson's which follows. The piece's major weakness is that the improvised solos are not long enough.

According to Varner, "New Moonshiner" "is adapted from an [sic] Appalachian folk tune, *Moonshiner*...." Varner opens "New Moonshiner" with half-valve playing that enables him to achieve harmonics. He probably accomplishes this by blowing through his double horn while half depressing the thumb valve. Varner uses this technique to produce horn calls that are probably similar to wolf or coyote howls. These calls may also represent the sounds made by a moonshiner after sampling his product.

Varner's opening is followed by the two horns playing a heterophonic version of the melody with freely improvised accompaniment by the bass and drums. The group's style here is reminiscent of the early Ornette Coleman Quartet. "New Moonshiner" then evolves into free, collective improvisation by all of the band members. An unaccompanied bass solo follows which represents the mid-point of the piece. The bass solo is followed by another free, collective improvisation section. This one features the textures approach by the horns. A theme section follows with heterophonic horns and free accompaniment. The piece ends with a coda section featuring the heterophonic theme without accompaniment. "New Moonshiner" can be diagrammed as follows:

- Intro (horn call)
- A) Theme (heterophonic horns, free acc.)
- B) Free, collective improvisation
- C) Bass solo
- B') Free, collective improvisation

A') Theme (heterophonic horns, free acc.)

Coda: Theme (heterophonic horns, no acc.)

"New Moonshiner's" improvisation sections are reasonably creative. Varner once again demonstrates his fine facility in all of the French horn registers. "New Moonshiner's" improvisation sections, however, do not have the dynamic contrasts found in "Neutron Bomb Shuffle's" pointilism.

"New Moonshiner's" main weakness is the uncreative repetition of the theme. As in "Neutron Bomb Shuffle" there seems to be no musical reason for the monotonous thematic repetition. The piece also suffers from a lack of emotional variety. The emotional level is consistently low key, even during the collective improvisation sections. There are very few of the emotionally expressive elements known as blue notes. Blue notes or bending notes are essential to the jazz idiom.

Blue notes are sufficiently employed in "Freddy Did It." "Freddy Did It" is a 12-bar blues piece. This piece represents a combination of elements from the Neo-bop (1953-1965) and the New Thing (1959-Present) eras. It begins and ends with a repeated statement of the theme in  $\frac{3}{4}$  time. In between are seven improvised French horn choruses. Varner shows that he and the French horn can

play bop. Varner does an excellent job of creatively working his way through the chord changes. Each improvised chorus is different yet relates to the whole piece.

The first two improvised choruses present fragments from the melody à la neo-bop tenor saxophonist Sonny Rollins. Choruses three and four present some beautiful be-bop chromatic voice leading. Chorus five offers some textures à la John Coltrane. Choruses six and seven feature the deliberate, melodic-percussive style of the Neo-bop Era. Varner clearly does his most successful playing on "Freddy Did It."

It is regrettable that this album does not contain more pieces that feature Varner's French horn improvisations. In his next albums, Varner would be wise to vary the eras represented by his music. He might also consider using some of the jazz classics along with his own compositions. But most of all, he should do more improvising on the French horn.

#### NOTES

<sup>1</sup>Pointilism is the abrupt shifting from extremely different registers (high to low or low to high). This stylistic feature was common to the playing of Eric Dolphy.

<sup>2</sup>Tom Varner, *Motion/Stillness*, (New York: Soulnote SN 1067, 1982), record jacket liner notes.



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## MUSIC REVIEWS

by William Scharnberg

Often when a composer sends works for review, the calibre of the compositions does not justify a positive review, and hence no review at all. Such is not the case with five works sent by Jan Segers (Tisseltsesteenweg 232, B-2660 Willebroek, Belgium). Mr. Segers is the band director at the Royal Conservatory of Belgium and his horn works are amongst the most powerful and well-crafted that this reviewer has seen. The five works are;

*Study for Horn and Tape* (published by Scherzando, 20-22 rue Lovelingstraat, Antwerp, Belgium)

*Essay for Horn and Band*

*Essay for Horn and Piano* (a reduction of the *Essay with Band* and published by Scherzando)

*Five Drawings for Four Horns, Percussion and Strings*

*Music for a Solemn Occasion* (Brass Choir)

Included with copies of the scores to these works was a spectacular cassette recording of the compositions with André van Driessche as principal hornist and soloist.

Perhaps the most accessible work of the five for the performer is Mr. Segers' *Study for Horn and Tape*. Included with the publication is a small disc recording with the tape sounds on both sides, one side of which was badly scratched in transit. The work is a very well-paced six-minute composition with interesting electronically synthesized material and a demanding but very playable horn part. Although the horn range is rather wide (written c-c''') and techniques such as stopped horn, multiple tonguing, flutter tonguing and wide leaps are used, a good college-level hornist could perform the work with little difficulty. Both performers and audiences are certain to enjoy this strong and colorful addition to our literature.

*Essay for Horn and Band* and its subsequent reduction for horn and piano is both more demanding for the horn player (ascending to written eb''' with several c''') and somewhat less approachable in its twelve-tone idiom.

However, in its original form for Band one would have to say that it is certainly among the finest works in that idiom. Again the composition is well-crafted and darkly powerful; the several contrasting sections are brief as is the entire work (ca. 7 minutes). The band parts could best be described as challenging.

*Five Drawings for Four Horns, Percussion and Strings* (1984) is a thirteen-minute block-buster in terms of color, rhythmic excitement and difficulty. The four horn parts are demanding in technique and rhythmic complexity, with a generally high tessitura (the first horn spends much of the work above the staff). Two or three percussionists are required for the timpani and battery of interesting percussion sounds. The usual orchestral string section is kept quite busy as well. The five "drawings" are: "Breezy," "Just Colors," "Dancing," "Classical," and "Moving." This is a first-class work, perhaps a Bartokian "Konzertstück."

*Music for a Solemn Occasion* for brass choir and percussion is a strong and dramatic piece filled with full, dark sounds. It is very impressive and highly recommended.

Price and availability of all of these works is perhaps best pursued through direct contact with the composer or a search for the publications by your local music distributor.

From Oliver Brockway's establishment (19 Pangbourne Ave., London W10 6DJ) come three new publications:

*Rêverie for Horn in F and Piano* by Victor Brightmore

"Im Chambre Séparée" from the Opetta, *Der Opernball* by Richard Heuberger arranged by Roland Horvath

*Roland's Favourites* arranged by Roland Horvath

Brightmore's *Reverie* (1986) is intended for the younger performer (Grade III of six grade levels). It appears to be a good four-minute work in a tonal and romantic idiom. Although the horn range is moderate (written c'-f') it might be difficult to find a hornist of this level who could both appreciate a sustained *Andante* and achieve the breath control

to bring it off. The piano accompaniment is rather repetitive and slightly more difficult than the horn part.

"Im Chambre Séparée" and *Roland's Favourites* are works selected by Roland Horvath of the Vienna Philharmonic as training works for the younger hornist. The operetta aria by Richard Heuberger is a slow waltz of modest range (written a-f#) and technical demands, however the bottom-of-the-staff tessitura and few wide legatos can challenge even the finest of horn players. Mr. Horvath has chosen four transcriptions as his "favourites:" *Largo* from *Xerxes* by Handel, *Ave Maria* by J.S. Bach-Gounod, "Le Cygne" by Saint-Saëns, and "Bauern Walzer" by Franz Mück; the four solo works would fall between a Grade III-IV each. Of course these are fine works for the young horn player and professional alike. An odd feature of the publication is an alternate version of "Le Cygne" for low horn; the key of the first version is G major and the alternate version is a minor third lower in E major. Why not only one in F major (like my grade school copy of *Everybody's Favorite French Horn Solos*)?

Alphonse Leduc has apparently decided to repackage portions of the famous Maxime-Alphonse series. Most recent in this effort is *Douze Etudes Nouvelles* (\$6.50 US) extracted from volumes I (6 etudes), II (4 etudes) and III (2 etudes). Although these are amongst the more pedagogically important etudes of the first Maxime volumes, I am not certain that these twelve etudes adequately represent the body from which they were extracted.

Southern Music Co. (San Antonio, Texas) has recently published two excellent arrangements for younger horn ensembles:

*Three Choruses* by F. Mendelssohn arranged for 4 Horns by H. Voxman and R.P. Block (\$4.50 US)

*Three Songs* by F. Schubert arranged for 3 horns by Voxman and Block (14 US)

Both publications are terrific for hornists of approximately their third or fourth year of study (Grade III-IV).

Here is a chance to teach young horn players the basics of phrasing, intonation and rhythmic precision without the obstacles of range, length, technical complexity and bass clef for the fourth part. The Mendelssohn choruses are "Drinking Song," "In the South" and "Hunting Song." The Schubert songs are "Bardic Song," "...In the Green, Velvet Meadow" and "Drinking Song in May." Apparently Mssrs. Voxman and Block were sensitive to typically hornist-related activities in their selection of these titles.

*Three Piece Suite for Four Horns* (1985) by Jay Vosk (320 North Warren Ave., Tucson, Arizona 85719)

Mr. Vosk, whose pedigree is unknown, sent a three-movement horn quartet for review. Each movement obviously sets about to evoke the mood indicated by its respective title: "Fanfara," "Distant Calls of Morning" and "Dragonflies on the Pond." The range of the parts is surprisingly modest (written g-f) for a work with such mildly dissonant harmony and rhythmic complexity (quintuplets, hemiola, and  $\frac{9}{8}$  meter in the third movement). A positive feature is somewhat extended solos in the first, second and fourth parts; a negative feature is some lower stopped horn pitches in the fourth part. The work is relatively short, ca. 7 minutes, and the effect of the entire composition might be best described as harmless.

*Overture for 6 Horns* (1983) by Robert Wenger, Editions BIM, CH-1630 Bulle, Switzerland

According to the preface, the Swiss-born Mr. Wenger was trained as a graphic artist, but studied music and performed as an oboist/english hornist in the St. Gallen Orchestra. This *Overture* is a brilliant composition in four short sections: an opening fanfare, a quasi march section, a ländler section, and a return to the opening fanfare. Despite the brevity of the work (ca. 5 minutes) there is a great deal of variety, especially in the realm of harmonic color. The range is modest (written d-a) and with the exception of some stopped-horn material in the inner parts, the work

would be easily playable by a high school level horn ensemble. There is some question about when to open after at least one stopped passage; otherwise the publication is excellent.

This is the first work for horns in the BIM (Brass Bulletin related) series; it is a very welcomed edition and hopefully the first of many!

## MUSIC REVIEWS

by Randall E. Faust

I want to thank Karl Oldberg, Jeffrey Agrell, and the composers and publishers listed for contributions to this issue's column.

\*\*\*\*

*Le Son du Cor* for Horn and Orchestra  
Version for Horn and Piano  
available from

Karl Oldberg

2219 22nd St.

Santa Monica, California 90405 USA

*Le Son du Cor* is just one of several works by Arne Oldberg recently brought to my attention by the composer's son—Karl Oldberg. I had previously known of *Le Son du Cor* for Eight Horns (published by The Hornists Nest). However, this composition of the same title and by the same composer is a different work.

Arne Oldberg (1874-1962) was born in Youngstown, Ohio and studied in Chicago, Vienna, and Munich. (His teacher in the latter location was Rheinberger.) For many years, he taught at Northwestern University and composed works in various instrumentations—including a significant number of compositions performed by the Chicago Symphony Orchestra.

*Le Son du Cor* was first performed on November 28, 1953 in Davenport, Iowa: Helen Kotas was the horn soloist with the Tri-City Symphony Orchestra conducted by Harry John Brown. Why it has remained in obscurity for so long is a mystery to this reviewer.

*Le Son du Cor* has several characteristics in common with some of our standard works: It is in Eb major, it

is in three movements, and the third movement develops the opening motive of the first movement. The alternation between heroic fanfares, tender melodies, and playful motivic ideas puts it in the center of traditional horn writing. The only performance hazards are those of concerti at this level—problems of style, high horn tessitura, and a busy piano accompaniment. This work deserves more performances!

Horn Range f-bb"

Grade V+

*Concertpiece* F Horn and Piano  
by Carl Vollrath, Music Department,  
Troy State University, Troy, Alabama

Although Professor Vollrath describes this as an early work, the *Concertpiece* for Horn and Piano would be a serious addition to a recital program.

The *Concertpiece* is divided into three continuous sections: "Somber, Fast, Somber." The minor second is both the first melodic interval and the first harmonic relation of the composition. The development of this intervallic cell leads to dramatic confrontations of bitonal textures, quartal sonorities, and powerful chromatic lines.

Horn Range — C#-b"

Grade V

*Sonata* for Horn and Piano

by Mark Hughes

Tritone Press

Sole selling agent: Theodore Presser Company, Bryn Mawr, Pennsylvania 19010

Mark Hughes (1934-1972) was both a composer and a hornist. He studied at Southern Illinois University and the University of Southern Mississippi. His *Divertimento* for Brass Trio was recorded by the Florida State University Brass Trio on the Golden Crest label. At the time of his death (in a car accident), he was teaching at Jackson State College in Jackson, Mississippi.

His *Sonata* for Horn and Piano is a major composition in three movements: I. Allegro, II. Adagio, and III. Fugue with Cadenza. These three movements have a substantial quartal pitch

vocabulary, a liberal use of mixed meters, and a sense of form that includes both drama and humor.

Horn Range B-b''

Grade V+

For more information about Mark Hughes contact William Presser, Tritone Press, 211 Hillendale Drive, Hattiesburg, Mississippi 39401.

*Sinfonia I* for Horn and Organ

*Sinfonia II* for Horn and Organ

by Alessandro Stradella (1644-1682)

published by Mark Tezak Verlag

Postfach 10 18 07

5000 Koln 1, West Germany

Sole selling agent in the U.S.A.:

G. Schirmer Inc., 7101 Westfield Avenue,

Pennsauken, New Jersey 08110

These publications are possible additions to our repertory of baroque works using horn with organ. Both are in four short movements.

No bibliographical information is given. As a result, one must speculate that the editor, H.A. Stamm, has adapted these from Stradella's *Sinfonias* for Violin and Continuo. Also, no dynamics or organ registrations are given. However, sensitive performers could give a good performance of these works without great difficulty.

Considering the limited amount of baroque horn literature, these well printed editions could be useful to many hornists. *Sinfonia I* is more attractive to this reviewer.

Horn Range: *Sinfonia II* a-a''

Grade V

*The Planets* for Solo Horn

by Richard Burdick

Available from: Trinity Concerts, 2320 Dana Street, Berkeley, California 94704-1661

The last issue of *The Horn Call* included an advertisement for *The Planets* for Solo Horn. It is a very slow-moving work, (conceived in celestial time?), with a movement for each of the planets and the sun. It includes stopped horn, echo horn, and half-valve effects.

Horn Range — C-c'''

Grade VI.

*Green Lake Sketches*

for Horn and Trombone or Bassoon

by William Presser

Tenuto Publications, sole selling Agent, Theodore Presser Company, Bryn Mawr, Pennsylvania 19010

William Presser has composed many useful works for the teaching studio and the recital hall. Among his catalog of published works are eighteen sets of duets for a variety of instrumental combinations. The *Green Lake Sketches* are the latest addition to the catalog.

The set, composed on Green Lake at Interlochen, Michigan, in July of 1985, is accessible for the performers and attractive for the listeners. The development of quotations from a folksong and the works of Schubert, Saint-Saens, and Liszt, make these duets particularly interesting to those who have attended the National Music Camp.

Duration 5'20''

Horn Range A-a''

Grade V.

The trombone part includes sections in the tenor clef.

*Prelude to Te Deum*

by Marc-Antoine Charpentier

arranged by William Picher

PP Music

10110 Angora Drive

Cheltenham, Maryland 20623

This attractively scored arrangement was recently released by PP Music. Although no bibliographical information is given, this work is very effective where baroque music is needed. This short (40 measure) rondo will probably become a standard with young brass quintets.

Horn Range c-e'

Grade III-IV.

*Quintette Burlesque* for Brass Quintet

by Pierre Max Dubois

Gerard Billaudot, editor

14 rue de l'Echiquier, 75010 Paris, France

Sole agents in the U.S.A.:

Theodore Presser Co., Bryn Mawr,

Pennsylvania 19010

This quintet, published in 1978 and recently submitted for review, is a brightly scored set of variations. Tradi-

tional techniques are employed in a sparkling manner to provide a light-hearted atmosphere in this solid composition.

Horn Range f#-a#  
Grade V

*Star Dust* by Hoagy Carmichael  
arranged for Horn and Brass Ensemble  
by John Iveson  
Just Brass Series  
Lollipops No. 3  
Chester Music

J. & W. Chester/Edition Wilhelm  
Hansen London Ltd., Eagle Court, London EC1M 5QD

This is a fine arrangement of a popular favorite. Through some very effective scoring, Mr. Iveson has made this seemingly heavy accompaniment work for the horn. The horn part is written to give an illusion of improvisation.

The trumpets are required to use Harmon mutes and the horn has a passage marked both "echo" and "+."

Instrumentation: Solo Horn in F  
4 Bb trumpets  
3 Trombones  
1 Bass Trombone  
1 Tuba

Horn Range d-bb"  
Grade V

*Suite* for Horn Sextet  
By Richard Campanelli  
1702½ Packard Road  
Ann Arbor, Michigan 48104  
Score and Parts are available from Dorn Publications, Inc., 5 West Mill St., P.O. Box 206, Medfield, Massachusetts 02052

Many fine works are simply new applications of old forms. With his *Suite* for Horn Sextet, Richard Campanelli has given us another view of the baroque suite.

Late-night workshop ensembles will enjoy the rich harmonic sonorities throughout the work and the swing of the jazzy "Courante" in particular. Additional color contrasts are obtained through effective juxtapositions of stopped and open horn.

Some of the low, stopped passages might be a bit of a challenge, as well as the low-register fluttertonguing at the

end of the third movement. The *Suite*, however, should easily touch performers and listeners alike. The movements are as follows: I. Prelude, II. Allemande, III. Courante, IV. Sarabande, and V. Gigue.

Horn Range E a"  
Grade V.

## BOOK REVIEW

*The Inner Game of Music*  
by Barry Green with W. Timothy Galloway

Published by Anchor Press, Doubleday,  
Garden City, New York  
copyright 1986  
225 pages

About a decade ago, *The Inner Game of Tennis* by W. Timothy Galloway became a favorite book of many musicians. Various personal translations of Galloway's ideas appeared at workshops, in journals, and in private lessons. However, this volume describes musical applications of Galloway's ideas that have been tested under laboratory situations.

The author—Barry Green—is not only the Principal Bassist of the Cincinnati Symphony, but also the bass teacher at the Cincinnati College-Conservatory of Music, where he tested the ideas described in the book.

Throughout the book, Professor Green relates the skills of awareness, will and trust. Furthermore, he relates them to the experience of the teacher, parent, listener, and composer—as well as to the performer. It could even become recommended reading for athletes!







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*David Cerone*



*Eric Ruske*

David Cerone, President of The Cleveland Institute of Music, has always favored one to one music education and so does Eric Ruske, newly appointed hornist with The Cleveland Orchestra and member of The Cleveland Institute of Music Brass faculty. They are sensitive to the needs of students and of performers.

Eric Ruske believes that music is an art that should never be defined merely by auditions, competitions and the diligent mastery of five bar orchestra solos. "Music is life experience," he says, "and the two are inextricably bound." His goals as a teacher are to help students with the physical craft of the horn and, beyond that, to guide them in using the instrument as a vehicle for the expression of his/her own unique personality.

David Cerone and Eric Ruske can share with students experience gleaned from within their own lives and so can the entire dedicated team of artist/teachers at The Institute of Music, 25 of them, like Eric Ruske, members of The Cleveland Orchestra; 15 of them principals. They help students improve their skills, cultivate their music self-perception and develop an understanding of the underlying principles that deliver complex musical thoughts clearly and logically.

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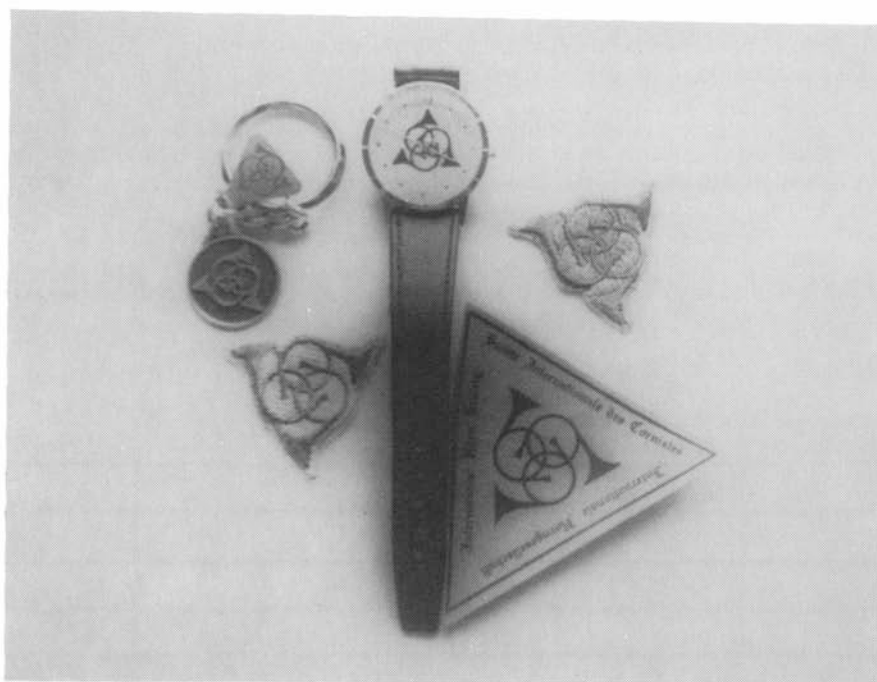
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