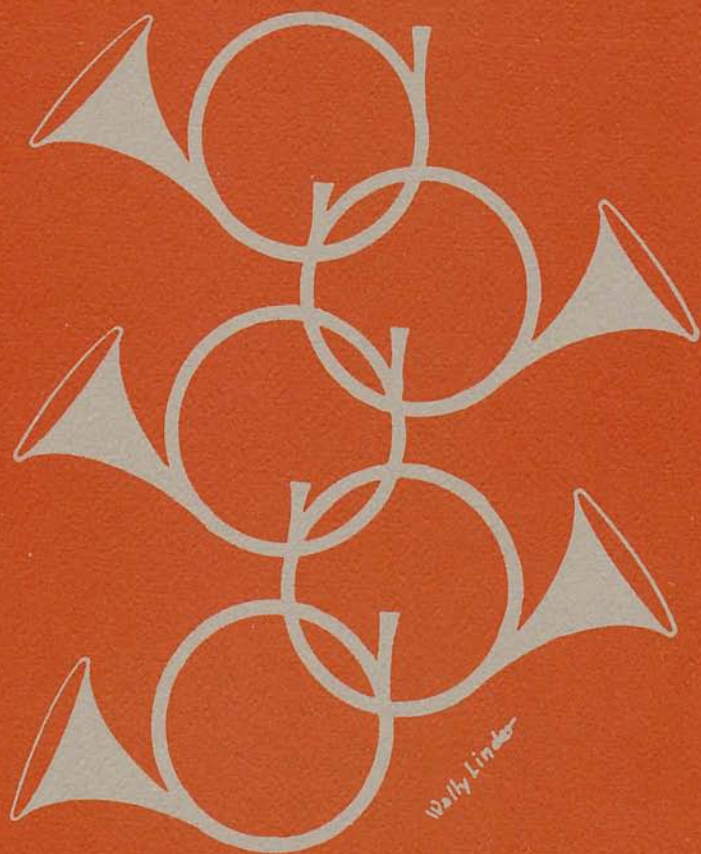


The Horn Call



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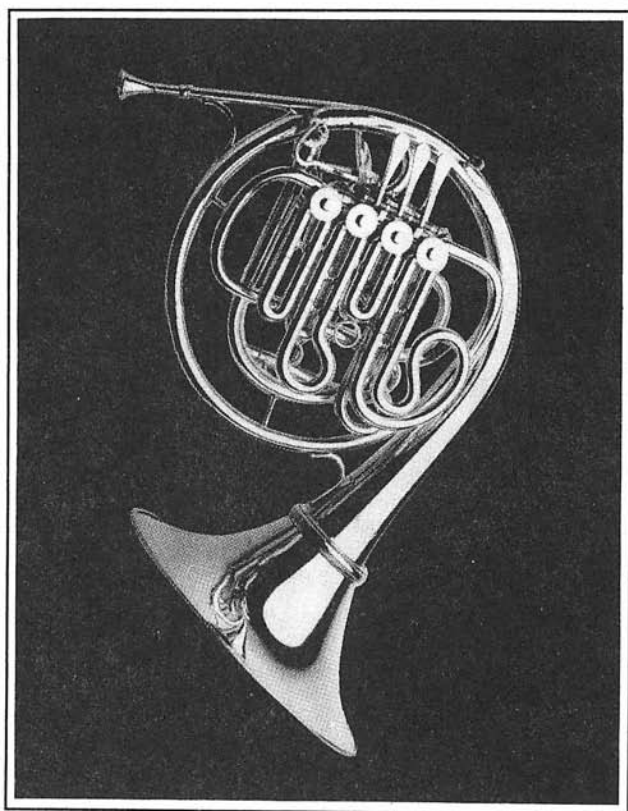
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The Society recommends that *Horn* be recognized as the correct name for our instrument in the English Language. [From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.]

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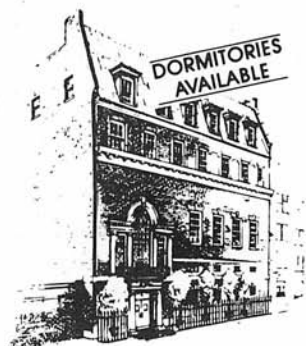
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LETTERS TO THE EDITOR

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

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

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

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

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 necessariamenta vogliamo riservare i diritti di redattore a tutte le lettere.

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

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

SOMETHING RATHER DIFFERENT

*By Siegfried Schwarzl
Translation by Lois Kerimis*

A concert on Tuesday, the 24th of November, 1987, in the Palais Auersperg (Vienna) in the Crown Prince Hall.

Imagine the overture to *A Night in Venice* by Johann Strauss interpreted in equal juxtaposition by only two instruments: the *Vienna Horn* and the Piano! Is such an undertaking to be rejected? Is it bad? An original and entirely unfamiliar rendition, but a refreshing and lively one, and the listeners let themselves be swept along.

Under the title: *Wiener Klänge* (Viennese Sounds) the two soloists, excellently synchronized and harmonized, together played additional selections (Compare with program.) Special attention is called to the *Kaiserwalzer* by J. Strauss. The pianist, Werner Pelinka, himself a composer and inspired by the timbre of the Vienna Horn, wrote a *Walzerphantasie* (Waltz Fantasy). He termed it *Nostalgie für Klavier und Horn*. The program was appropriately lightened by Franz Schu-

bert's *Impromptu* Op. 90, No. 3 and No. 4.

The hornist, Roland Horvath, had ample opportunity during this to rest; which was not necessary. With his excellent explanatory comments, he understood how to introduce to the audience this original cooperative enterprise and in so doing gave further impetus to the mood.

It was an evening ascribed to GOOD ENTERTAINMENT. It was a compact unit: the program, the accompanying comments, and the rendition of the compositions. The exacting audience applauded enthusiastically and, well satisfied with the "good entertainment," departed the famous Palais Auersperg. No better location could have been chosen for such an event.

Program:

J. Strauss: Overture *Nacht in Venedig*

F. Strauss: *Impromptu* Op. 90, No. 3

F. Lehar: *Dein ist mein ganzes Herz*

F. Schubert: *Impromptu* Op. 90, No. 4

J. Strauss: *Kaiserwalzer*

Intermission

F. Schubert: *Damenländler*

J. Weinheber: *Aus Wien wörtlich*

W. Pelinka: *Walzerphantasie*

(First performance, composed for the evening)

Participants:

Dr. Werner Pelinka	Piano
Mag. Roland Horvath	Vienna Horn
Liliane Flühler	Reeder

Author's Note: *How would it be received if this new type of horn music were to be presented as a lecture at the next workshop in Potsdam? Horvath himself arranged the music for piano and horn. The above-mentioned compositions have been published by the "Wiener Waldhorn Verein."*

I am a newcomer to horn study, having begun just three years ago. I am a music education graduate (1957) of University of Northern Iowa, Cedar Falls, Iowa. At the time I graduated, Marvin Howe was horn instructor there. Listening to his recitals and those of his able students inspired me

greatly, and I have always had a great love for the horn ever since. In fact, one of Mr. Howe's students, Susan Paulus, played her horn on my senior voice recital in *Auf Dem Strom* at my special request.

Since then I have received much encouragement from Mr. Tom Tritle who is now the instructor of horn at U.N.I. I am 52 years old, and even though the horn is a devilish instrument to play, I love the challenge and intend to "tough it out" and work toward becoming a proficient player. I would appreciate having correspondence from others who have started late on the horn — so that we can offer one another much needed moral support!

I enjoy so much my membership in IHS; and hope to meet many other members at Potsdam, NY in June at the annual workshop.

Cordially,
Mrs. Mary Roberts
135 Carol Drive
Clarks Summit, PA 18411

Editor's Note: *I can fully sympathize with Mrs. Roberts. After retiring from active playing one and one half years ago, I find that I am a beginner again. Perhaps I can go through the cycle of learning how to play again and break a couple of long-enduring bad habits. [Didn't Jascha Heifitz do that once? And come back as an even better violin soloist?]*

There seems to be a serious shortage of letters to the Editor this edition. Does this mean we're doing everything right? Has there been nothing interesting enough to write about? Nothing controversial? Do we get excited only about stopped horn? I do think this is the place to express personal opinions and for the membership to use this space for your forum as either an advocate or an adversary for debatable issues. Fill that pen with ink (or venom, if you feel that strongly) and

*let us hear from you concerning your
pet peeve or compulsion.*

*Thank you,
The Editor*

From time to time letters have appeared in the *Horn Call* confirming what we already know, that horn players, wherever you may find them in the world, are friendly towards one another and consider each other as part of the family. I recently had such an experience that I thought I would share.

My wife Norma, the bassoonist, is a colleague and friend of Knut Sonstevold, principal bassoon of the Swedish Radio Symphony. The orchestra recently played in Washington D.C. Norma and I planned to attend the concert and then socialize with Sonstevold. After the concert he invited us to attend a reception given by the Swedish ambassador. It turned out that Sonstevold and Ivar Olsen, first horn, are good friends. Sonstevold introduced me to Olsen. We immediately became friends.

Ivar and I joined five bassoonists for dinner at a delightful Asian restaurant in Georgetown. After much food, drink and conversation (in fact, we happened to notice that we were the only ones left in the restaurant) Ivar invited us back to his hotel for more conversation, and perhaps a little more refreshment.

We had a grand time sharing stories about horns and horn players. Although we live thousands of miles apart and had never met, because of my participation in IHS activities we were able to share stories about mutual acquaintances. Of course, we let the bassoonists chime in once in a while. The time went by so quickly.

During my conversation with Ivar I discovered that he is not a member of the IHS. He agreed to let me "adopt" him through the "Adopt A Pro" program. I am sending Ruth Hokanson a copy of this letter with membership

dues for Ivar for the coming membership year.

Sincerely,
Phil Hooks
2423 Lawndale Road
Finksburg, Maryland 21048

May I provide a brief notice to *The Horn Call*? The Leipzig Radio Horn Quartet received an invitation from the Bavarian Radio-Munich for a production of the Jan Koetsier *Concerto for four horns and orchestra*. In one and one half days (3-4 March) we produced a recording we think (and hope) is of good quality. It's an interesting work, sonorous, with varied rhythms and nice cadenzas. We hope to play it often.

Unfortunately, for the third time our fourth horn player, Coll. Markus, has entered the hospital for a kidney-stone operation. We all wish the best for him.

Dear friend, I wish you good health and send kind regards to you and our horn family of the IHS.

Günther Opitz
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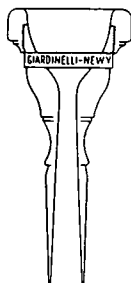
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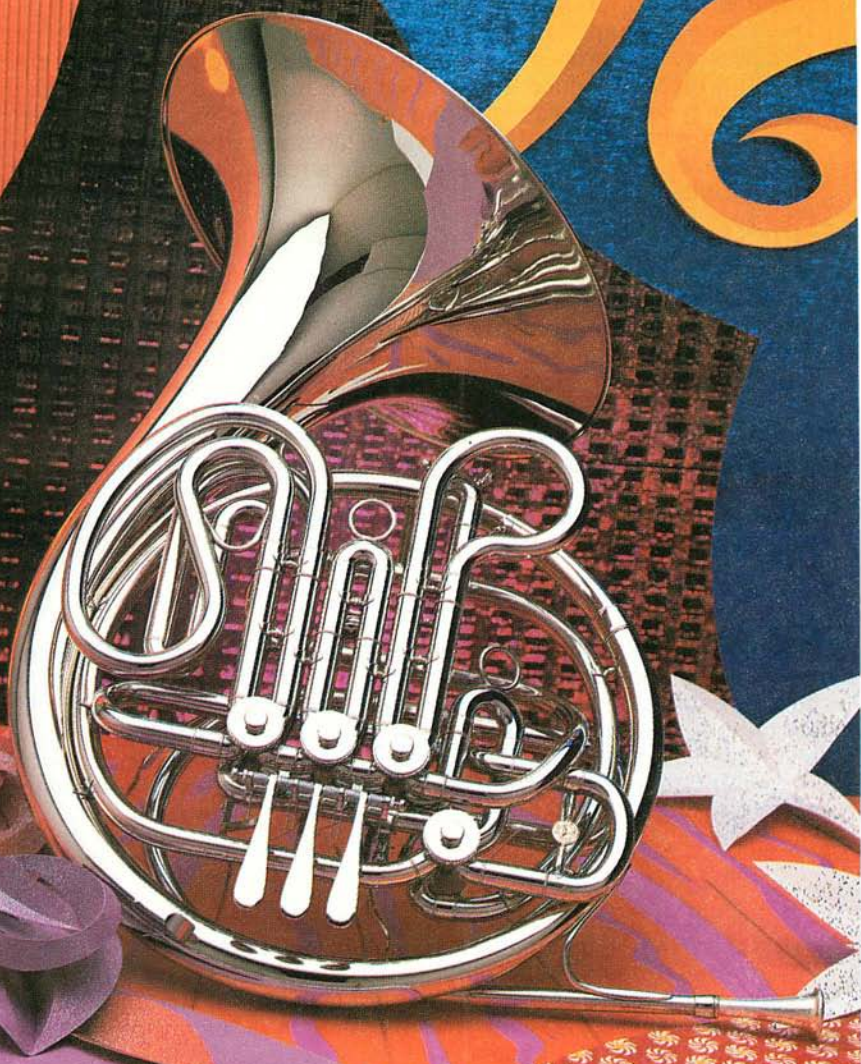
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MANSUR'S ANSWERS

Notes from the Editor's desk

By Paul Mansur

I never cease to be amazed at the amount of work that needs to be accomplished each spring. The household, yard, garden, school and IHS activities multiply prolifically. And, of course, the assignment of priorities to tasks becomes quite frustrating. A deadline for publication means that certain things must be done now to ensure that *The Horn Call* texts, changes and the advertisements are supplied on time. The good side of that is a marvelous excuse to abandon some demanding physical task requiring use of muscles inactive all winter. I find that I just can not put in a full day of physical labor at gardening and yard work. Thus, a few hours at the word processor provide a respite from the wheelbarrow, spade and rototiller.

The Keystone Brass Institute has announced its third annual session at Keystone Resort in Colorado for June 5-18, 1988. This Seminar has been quite successful and been well-reported by participants. I had hoped to hear the group during the Midwest Horn Workshop last February 12 at Columbia, Missouri. A death in my family changed my plans for that weekend. Perhaps yet another opportunity will arise to hear a performance. Hornists in the group, listed in alphabetical order, are: Thomas Bacon, William Klingelhoffer, Lawrence Strieby and Gail Williams. One of the Special Guest Artists will be Philip Farkas. The Seminar will also include an International Brass Ensemble Competition with \$10,000 in cash prizes.

A recent note from Harold Meek relates details of a visit to Eastman in April, 1987. He conducted a master class for horn students during the visit. A short time later he established a scholarship fund at Eastman School of Music in memory of his mother, Nellie Meek. Meek is retired from the Boston Symphony Orchestra, and for the benefit of younger members of the IHS, he served as the first editor of *The Horn Call* and launched this journal into its memorable existence in service to hornists.

Speaking of the Boston Symphony Orchestra, it was my distinct pleasure to visit Boston during the annual National Association of Schools of Music convention November last. The weather turned unseasonably cold with high winds effecting a chill factor of some 25 degrees below Zero Fahrenheit. It was a terrible shock after leaving Dallas that morning in a balmy Indian Summer with temperatures near 80 degrees F.

It was a privilege to attend a concert by the BSO on Saturday, 21 November. I had a great seat in the upper left balcony near the stage. I could see well and hear even better. It was almost as if I were in the midst of the orchestral sound which made me realize how much I miss playing in an orchestra since my orchestral retirement in May, 1986.

The program was superb: The Poulenc *Gloria* for soprano solo, mixed chorus and orchestra with Kathleen Battle, soprano, and the Tanglewood Festival Chorus. The Mahler *Symphony* No. 4 in G followed the intermission (interval) with Battle again as soloist. Seiji Ozawa conducted. (The orchestra was also record-

ing these works for a compact disc to be released in the fall of 1988. I *must* have the Mahler, for sure, as soon as it is available!) Although Chuck Kavalovski was performing during the recording sessions earlier that day, he was taken ill and Richard Sebring (perhaps better known as "Gus") played solo horn in the Mahler. He performed yeoman service turning in a masterful performance. I believe the solo horn of the *Gloria* was Jay Wadenpfuhl. The other hornists were Daniel Katzen, Richard Mackey and Jonathan Menkis. I must commend the section as I thought they were magnificent. There were some of the neatest, cleanest transitions from voice to voice, pair to pair, and section to section among all the brass I've heard in many a year. Their equipment is varied but the mental concept and grasp of style permitted these delicate touches of virtuosity. I could not tell, without looking, who was playing. The musical lines and phrase ends were delivered beautifully. I most thoroughly enjoyed the concert!

Now, a commentary of sorts. I am persuaded that it is imperative to secure a unity of style and tonal concept in an orchestral horn section. However, I am not persuaded that uniform equipment is the answer to this need. There is such a thing as becoming too much alike so that there is insufficient contrast in timbre. This is the problem that emerges in overdubbing sound tracks in a recording using a single player doing all the parts. Such a "studio quartet" recording lacks the simultaneous interaction of a real quartet. I am convinced that a quartet of four players, each with slightly different timbres and other variants in their playing, would provide a more musically satisfying performance.

To illustrate, suppose a "soprano quartet" is needed for some imaginary performance. I do not for a moment believe that a quartet of four "Kathleen Battles" would be as effective as a quartet made up of one each of Beverly Sills, Kathleen Battle, Joan Sutherland, and Kiri Te Kanawa. The color differences in each one's voice helps provide definition and delineation to each line. An overdubbed recording with a single soprano would surely be lacking.

Similarly, I do not feel it is essential for a quartet of horns to have each player perform on a Zenith horn of leaded zinc with identical stainless steel bells and Alcoa #47 leadpipes with Fostoria mouthpieces in a minus 3 bore and Trac II Gillette double rim. Similar equipment can provide some source of unity for dissimilar players. Accomplished players can achieve a quite remarkable unity of sound and style with disparate equipment. In support of this, the reader is referred to "The Horn Week At Pomona College" by Barry Tuckwell, "The Horn Tests At Pomona: Some Results" by Malcolm C. Henderson, *The Horn Call*, II, 1, Nov. 1971, pp. 54-57; and to "The 1971 Horn Tests at Pomona: Further Results," also by M.C. Henderson, *The Horn Call* III, 1, Nov. 1972, pp. 59-61. Also, see the comment by Harold Meek, Editor, in "Letters To The Editor," *The Horn Call*, II, 2, May 1972, p. 6. Given reasonably good instruments to use, Barry Tuckwell always sounds like Barry Tuckwell; Chuck Kavalovski sounds like Chuck Kavalovski, etc. etc. *ad infinitum*. Thank Goodness! How dreary horn playing would be if each and every one of us sounded *exactly* the same.

A few years ago, a member of IHS declined to renew his membership. The reason, he explained, was that the Society was eliminating the differences in tone and style among the many styles and tonal concepts then extant; that a universal sameness in concept was producing a dull uniformity all over the globe in every nation. I think that he was partially correct. I fear that there were hornists (and international conductors) who tried to impose a single tonal concept as the "correct" one in every nation. There were efforts to require a single type of equipment.

I believe that is now behind us. Rather than retaining my former provincial view

of what a "correct" sound should be, I have acquired, through my affiliation with the IHS, a fuller grasp and appreciation of many national sounds. I have abandoned the dictum that one plays with "absolutely no vibrato," for instance, that I once held to most firmly. I have come to admire the Slavic styles of performers in Eastern Europe, the Gallic vibrato of France, the airy lyricism of Italians, the darkness of middle Europeans, the "hard-core" of New York's style, the studio style of the West Coast and the traditional Mid-Western Chicago style (whatever that is). In consequence, I do think we are hearing better and better solo players in orchestras. French literature sounds more French, German more Germanic, Italian more Italian, Russian more Russian, etc. I think that is grand! To be sure, horn playing is consequently becoming ever more difficult for us. So what? It has always been so. I am delighted there is no stopping place (no pun intended) for us with a "set" standard of style, tone, concept or equipment. If we're not advancing then we are going backward. Finally, I endorse the one limitation that Phil Farkas says we should impose on hornists. That is, we should continue to play horns and not shift to Cornets or Trumpets just because they can play higher than horns!

Roy Schaberg, host for the 20th Horn Workshop, has completed the preliminary schedule for the week of June 19-25, 1988. It will appear elsewhere in this issue of *The Horn Call*. The Crane School of Music contains excellent facilities. The 1981 Workshop held in these facilities was one of the most memorable of all. Roy was a grand host and I am confident he will exceed the effort expended then to make this one a rousing success. I urge every reader to get your registration form completed and mailed in promptly. Not only will you enjoy this week but you will profit immeasurably. Do it now!

A new summer Music Festival, patterned after those at Tanglewood and Aspen, has been organized on the West Coast. Called the "*Batiquitos Festival Music Institute*," the premiere season will be conducted June 19 to July 24. (Pity that the first week coincides with the IHS annual Workshop.) The horn staff will include Douglas Hill, John Lorge and Laurence Lowe. The tuition charge for participants will be \$250.00 per week. For further information, write to Batiquitos Festival, P.O. Box 2576, Del Mar, CA 92014.

The Council for International Exchange of Scholars (CIES) has announced that twelve long-term (6-10 months) and nine short-term (2-3 months) Advanced Research Fellowships in India are available for 1989-90. The terms include a stipend of \$1,500.00 per month, an allowance for study/travel in India, and international travel for the grantee. The application deadline is June 15, 1988. To secure forms and other information, write to: Council for International Exchange of Scholars, Attn: Indo-American Fellowship Program, Eleven Dupont Circle, N.W., Suite 300, Washington, D.C. 20036-1257 or telephone: (202) 939-5469. This is also the street address for securing information about Fulbright Fellowships. Change the second line to "Fulbright Fellowship Program."

The Chicago Brass Quintet is celebrating their 25th season. The 1988 subscription series will be presented at 8:00 pm on April 16, May 14, and June 18 at Grace

Place, 637 South Dearborn in Chicago. Ticket information may be secured by calling (312) 663-4730. The members of the quintet are Ross Beacraft and Bradley Boehm, Trumpets; Jonathan Boen, Horn; James Mattern, Trombone; and Robert Bauchens, Tuba. *The Horn Call* extends our most sincere congratulations to the CBQ upon attaining this landmark achievement.



A small brochure came in the mail, recently. It was advertising Rauch Horns, made in Oslo, Norway. To me, it is an interesting commentary upon the international aspect of our society and its influence. A few years ago Rauch Horns were being made in Los Angeles. Daniel Rauch just happened to marry Frøydis Ree Wekre, and now these L.A.-born instruments are being made in Norway. (Of course! Frøydis plays a Rauch.)

Dr. Milan Vach, Secretary of the Stich-Punto Society of Czechoslovakia, an-

nounces the sixth annual Horn Festival of the Society. It will be conducted on 26 June 1988 at Zehusice, the birthplace of Jan Stich (Giovanni Punto). Members of the IHS are most cordially invited to attend and participate. For additional information, write to Dr. Vach at Budovatelů 6, CS-307 03, Plzen, Czechoslovakia. For travel information and accommodations, write to: Cedok, Panska 6, CS-110 00 Prague, Czechoslovakia.

The *Musical Offering*, regular newsletter from the School of Music, Western Michigan University in Kalamazoo, featured their Brass Quintet in the issue of January-February, 1988. The group had concluded a two-week tour of Guangxi Province of the People's Republic of China. The tour group included the Director of the School of Music, Donald Bullock, who plays trumpet in the ensemble; the Dean of Fine Arts, Robert Luscombe; and the Dean of International Education and Programs and the College of General Studies at WMU, Norman Greenberg. The regular quintet members are Bullock and Stephen Jones, Trumpets; Johnny Pherigo, Horn; Steve Wolfenbarger, Trombone; and Robert Whaley, Tuba. As Dean Greenberg is also an accomplished hornist, (seven years with the New York Brass Quintet as its original hornist when the quintet was formed), the quintet's repertoire was expanded to permit Greenberg to also perform. In all, the quintet (sometimes sextet) performed before some 8,000 persons in seven concerts within a period of nine days in early October, 1987.

A search is underway to find a replacement for our Executive-Secretary, Ruth Hokanson. Her duties will likely be combined with those of the Computer Coordinator, Peter Roll (and his wife, Nancy, who actually keeps the OverVue data disks up to date with the changes and additions that come from Ruth's office). The combination makes sense in this computer age in order to reduce a number of steps in keeping our records current. We have all become so mobile in this age of jet travel and instant communication that her tasks are prodigiously important for staying up with our 3,000 plus names enrolled. Her tasks also include the financial records and managing the general and special accounts of the society. These and other tasks are quite critical to the continued good health of the International Horn Society.

I would be a thoughtless boor if I failed to acknowledge the excellent manner and efficiency with which Peter, Nancy and Ruth have filled their offices during the past several years. Peter and Nancy have always handled our needs for mailing labels, worklists of members, and annual Directory laser printouts with great skill and timeliness. I am greatly appreciative and extend my most hearty thanks and best wishes to them.

Ruth has become a close and dear friend to every hornist on earth. I know that I express the gratitude of all who have served on the Advisory Council since her appointment by president Doug Hill. Although not a hornist, she was caught up in the mystique of this marvelous *HORN PLAYERS' CAMARADERIE* and is now a full-fledged participant with the rest of us in the IHS. Her only serious problem is in not knowing how to play the horn. We shall not say "goodbye." The appropriate expression to Ruth, Peter and Nancy is *auf wiedersehen!*

One of the most interesting blurbs received in the mail recently was one promoting a *National Senior Symphony*. It involved a project inviting retired or-

chestra personnel to come to Mystic, Connecticut for a week of rehearsing and music-making during the week of April 17-22, 1988. No auditions. Just register and play, provided you can supply transportation to get there plus accommodations of only \$322.50 per week. I would be interested in hearing how it all comes out. It just might be a real marvel of senior citizens who play because they love to! The conductor, Victor Norman, is 81 years old. Among his honorary board members are Leonard Bernstein and Sir Georg Solti.

For those of you going to central Europe this summer: note these dates in your calendar of things to do and see and hear. Austrian Music Festivals are scheduled as follows:

Salzburg Summer Festival, 7/27-8/31
Bregenz Summer Festival, 7/21-8/24
Carinthian Summer, 6/28-8/27
Salzburg Marionettes, 4/1-1/3/89
Salzburg Palace Concerts, 1/1-1/3/89
Salzburg Fortress Concerts, 5/20-10/9

Roberto Rivera, Life Member of IHS, has submitted the most interesting proposal heard in quite some time. He suggests that one of our annual Horn Workshops should be held in Puerto Rico (his home). He recommends that we have one in the second week of June in order to also hear some concerts of the Casals Festival, or have one in the middle of the winter with their regular temperatures ranging from 76 to 88 degrees F. I second the motion for the first week of January, 1990!

LATE NEWS FLASH! President Randall Faust has just informed me that the new Executive-Secretary for the IHS will be Ellen Powley. Ellen was a co-host for the 19th International Horn Workshop, held in 1987 at Brigham Young University. Her address is: Ellen Powley, 2220 N. 1400 E., Provo, UT 84604 USA. Congratulations and all best wishes!



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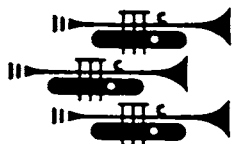
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NEWS FROM OUR MAN IN MUNICH

By Hans Pizka

Dieter Otto, Hornmaker at Teising, Bavaria celebrated his 50th birthday on September 17th, 1987. Together with 60 friends the party lasted until 5:00 A.M. the next day. Bavarian "BROTZEIT" and draught beer delighted everybody during the warm late summer night. Hornfriends gave Dieter a serenade and later that night he conducted the hornquintet, consisting of (from left) Carla Goldberg (Stuttgart Philharmonic), Meir Rimon, Prof. Otto Schmitz (Munich Hochschule), Shlomo Shohat (Israel Philharmonic) and H.J. Lenger (Stuttgart Philharmonic).



Dieter is a fine hornmaker, his horns being played in many countries. We wish him all the best for his future. We need your good horns.

Ulrich Köbl, mostly known as supplier of music for brass instruments in southern Germany and vicinity, has set the dates for the 7th Süddeutsche Hornstage (7th South German Horn Days) from May 11th to 15th, 1988. The event will take place at the Music Academy of Marktoberdorf/Bavaria. The clinic will feature Jacob Hefti (Zurich), Wolfgang Wilhelmi (Essen), Dr. Klaus Roeder (former hornist at Dresden, now dentist at Augsburg), Peter Hoefs (Tuebingen)—all members of the IHS, Bernhard Krol (composer), Hans Ramacher, Alois Blank, Manfred Neukirchner (IHS member) and Peter Pfaff (Munich). Lectures, a recital by Hefti, concerts with the Köbl-Brass-Ensemble will alternate with activities of the participants as horn choir etc. Ulrich is doing well, arranging these horn days now for the seventh time by himself.

Prof. Artus Rektorys, Plzen CSSR, has composed an *Intrade* for the Munich Symposion 1989. We will use it for announcements (radio, TV, in the cultural center) perhaps. Here it is. Thanks to Prof. Rektorys.

THE INTRADE MUNICH 1989
R. PIZKA

ARTUS REKTORYS
PLZEN 1987

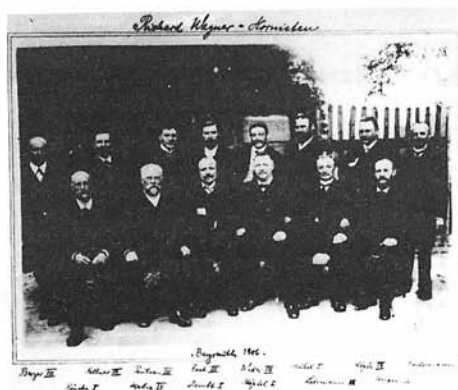
Hermann Ganter, the well-known Munich horn, trumpet, and Vienna Pumpenhorn maker has received the highest handicraft award in Europe. He has been elected to receive the *European Handicraft Oscar* for the superb quality of his trumpets and horns and their elaboration and design. This award comes from the European Community and was handed over to the German Embassy at Rome last year. Hermann was very busy, as usual, and had no time to accept this decoration in person. So the award had been sent to Germany and passed to Hermann by the Munich Commerce Council. Congratulations to Hermann Ganter. We need you and your superb horns and trumpets.

From my Treasures (Hans Pizka):

Here are again two old photographs from my archives. As they show many famous hornplayers of the past, they should be published now. Torben Verner Jensen of Skovlunde in Denmark was so kind to hand over these old copies from the collection of the late Mr. Poulsen, hornist at Copenhagen.

The first picture shows the 14 Wagner-hornists at the Bayreuth Festival. Standing from left: Berger, Kellner, Poulsen, Rost, Wider, Hubel, Schoepfer, Haussmann; seated from left: Köncke, Herbig, Paul Rembt (Berlin), Klöpfel, Lehmann (Hamburg), Unger. Paul Rembt played the long call many times between 1906 and 1931.

The other picture was taken on August 3rd, 1904 at Prof. Emil Wipperich's garden in Bayreuth. From left to right: Hermann Moissl (Vienna Philh.), Thurzu (Vienna), Franz Moissl (Vienna Philh.), Poulsen, Rüdel (Berlin) Emil Wipperich (Vienna Phil.—played the long call from 1896-1904). In front are (from left): Miss Wipperich, Mrs. Rüdel, Mrs. Wipperich, Rüdel jun. Children from left: two Wipperichs, Miss Rüdel.



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THE LITERATE HORNIST

By Julian Christopher Leuba

In the previous issue of *THC*, I commented that *all* musicians should be interested in Arthur Weisberg's "Bach and the Bassoon Alone All Together" (CRYSTAL S 345), as it presented a philosophical approach towards phrasing and the intent of notation.

For those who are interested in such matters, I present a brief list of materials, both written and recorded, which I feel contain important insights into the art of musical performance.

J.S. Bach, *Suites for Violoncello unaccompanied*, annotated by Diran Alexanian (Editions Salabert)

The Bach Suites are superimposed with a complex system of phrasing indications, carefully notated, with a detailed explanation hindered by a poor translation into English. The player with imagination will, however, derive considerable enlightenment regarding the "whys" of musical decisions, leading towards an "old fashioned," but nevertheless valid approach to phrasing, as espoused for instance, by Marcel Tabuteau or Pablo Casals.

J.S. Bach, *Suites for Violoncello unaccompanied*, performed by Pablo Casals (ANGEL COLH 16-18)

These historic recordings demonstrated a freedom of approach, setting an example which gave other players permission to be released from the tyrannies of academic literalism. Listen, while following Diran Alexanian's notated edition.

Philip Meyers, "The Inherent Drive of Rhythm" (*THC*, Vol. XV, No. 2, April 1985)

An antidote to "free form" interpretation!

Marcel Tabuteau, "Art of the Oboe" (CORONET RECORDS 1717)

Emphasis on tonal intensity ("dynamics") as a tool of musical expression.

Arthur Weisberg, *The Art of Wind Playing* (New York, 1975, Schirmer Books)

Arthur Weisberg: "Bach and the Bassoon Alone All Together" (CRYSTAL S 345)



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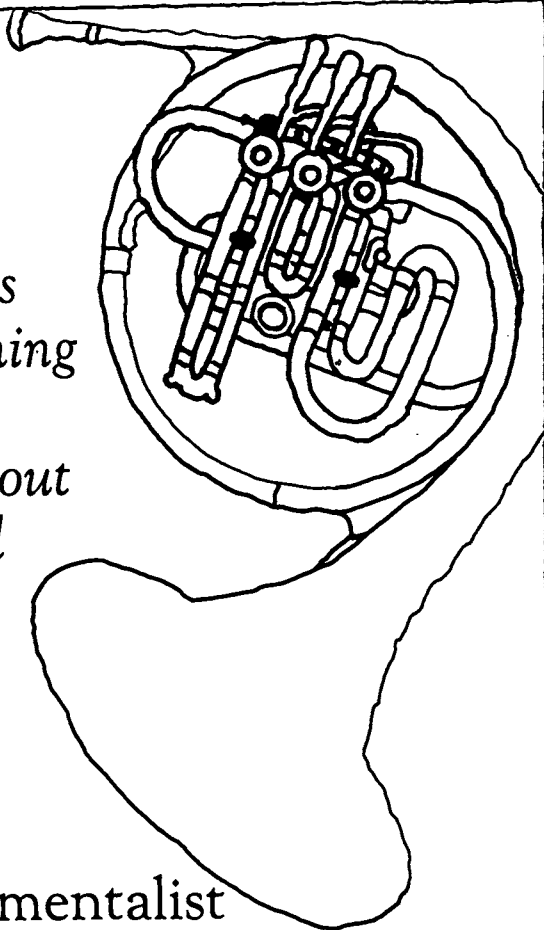
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IN MEMORY OF FRIEDRICH REITHOFER

By Roland Horvath

On January 2nd, 1988, the Wiener Waldhornverein (WWV), and together with it also the International Horn Society (IHS), lost one of its most beloved members, our manager Friedrich Reithofer, aged 42. What he represented as a person and as a musician, what he, the trombonist, accomplished for the horn was put into words at the graveside on January 9th, 1988 by Siegfried Schwarzl, one of approximately 1000 mourners.

"Allow me, in the name of the Wiener Waldhornverein, to say a few words of thanks to our Fritz. He left us far too soon. He was only at the beginning of his career as a musician and perhaps also as a composer.

Friedrich Reithofer was one of the very few who recognized that the work of the Wiener Waldhornverein was not merely a club pastime but a duty; the obligation to reawaken a lost and, in many cases, forgotten Austrian music tradition and to foster the Viennese sound culture and carry it beyond the boundaries of Austria out into the world.

At Easter 1983, the Wiener Waldhornverein accepted an invitation to travel to London for the horn festival being held there. The intention was in word and in sound to better acquaint the English colleagues with the one hundred year history of the WWV. It was here that Friedrich Reithofer for the first time fully recognized the said obligation. From that time on, he exerted his whole strength to do it justice.

With complete dedication, he then cooperated in the International Horn Symposium in Vienna in the autumn of 1983. In the following year, 1984, his participation contributed significantly to the success of the WWV at the international brass instrument convention in Hungary which hosted the representatives from Vienna. Fritz Reithofer did not shun the difficulties which a similar mission to the United States of America presented. It was an invitation to a workshop of the International Horn Society in Baltimore, Maryland which took place at the same time as the Vienna Festival week. This happened completely unselfishly, on the contrary, Reithofer had to see to it that his omitted duties at the Staatsoper were carried out satisfactorily by colleagues and assistants.

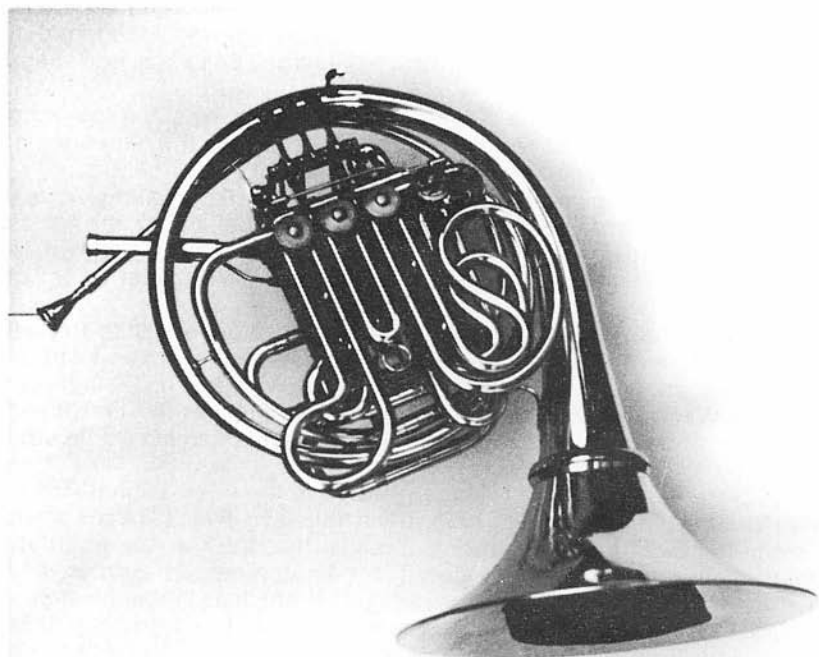
With his personality, he was able to gain special appeal abroad. In his admirable, bright and charming conversational manner and during performances, he knew better than others, how to win new friends for the undertakings of the WWV. Dear Fritz, for all this we must heartily thank you!

Dieter Angerer dedicated to his memory a musical composition which in honor of Fritz was titled *Reithofer-Choral*. This will further contribute to our always having the very best memories of Fritz Reithofer."

May we succeed in the future to put into effect the stimuli and the impulses which Fritz Reithofer gave us in his short but intensive lifetime.

Editor's Note: Herr Reithofer will be remembered by IHS members as the WWV performer who specialized in playing the very large bored F Bass Vienna Horn in the ensemble. The mouthpiece was quite large; the same diameter of cup as a trombone mouthpiece.

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A COMPETITION COMES OF AGE

*by Steve Gross, General Director
American Horn Competition, Inc.*

The effort to establish a world-class competition for hornists in North America took a giant step toward realization during the 1987 American Horn Competition. The Competition was held during Labor Day weekend at DeKalb College in Atlanta, Georgia, and attracted 48 applicants competing in three divisions: Professional, University, and Natural Horn. The Professional division finalists were from five major orchestras, with Eric Ruske of the Cleveland Orchestra winning first place.

After the 1985 Competition, several major goals were set for the next competition. The first goal was to place the Competition on a solid financial basis. The Competition was chartered in the state of Georgia as a non-profit corporation. A budget was drawn, with the second major goal of creating a prize purse large enough to attract world class competitors. A total prize purse of two thousand dollars was set. Some of this fund was earned through creation of commercial sponsorships, which were taken by McCoy's Horn Library, Leather Specialities, and the Atlanta Brass Society.

The third major goal was to invite a major horn soloist to adjudicate and provide a clinic. The clinician's participation is designed to fit the philosophy of the American Horn Competition. This philosophy has two major components: first, to promote the horn as a solo instrument, and second, to help each contestant become a better performer. This philosophy can be summarized in one idea: to be of service to the horn-playing community. Lowell Greer was selected as the clinician, being the American hornist with the most worldwide competition experience; additionally he won the 1985 American Horn Competition in the Profes-



Lowell Greer, 1987 clinician and winner of the 1985 Competition.

sional Division. Lowell Greer proved to be an excellent choice. In addition to providing a first-class clinic and adjudication, he donated a trophy horn given to the winner of the Natural Horn division. The trophy horn is a Greer natural horn with silver mountings.

With Lowell's assistance, the next step was to invite judges, especially for the newly formed Natural Horn division. Two European judges were invited to adjudicate. They were Bernard LePogam of France, and Uve Bartells of West Germany. A fine natural hornist, LePogam is principal hornist of L'Orchestre de la



Natural Horn jury (L to R): Rick Seraphinoff, Louis Stout, Bernard LePogam, Lowell Greer, Uve Bartells, R.J. Kelly (middle).



Peter Landgren in rehearsal

Paix de Loire, one of the three top orchestras in France, and also professor at the conservatory at Angers. Uve Bartells is head of the natural horn group Parforcehorn Bläserkreis Nordeheide. The remaining natural horn judges were Rick Seraphinoff of Indiana University, R.J. Kelly of Detroit, and Louis Stout of the University of Michigan. In addition to Lowell Greer, Louis Stout and Bernard LePogam, the Professional jury consisted of Steve Gross of the Atlanta Symphony, and Director Emeritus Elliott Higgins. In addition to Greer, Stout, and Higgins, the University jury consisted of John Dressler of Baylor University, Randall Faust of Auburn University, and William Capps of Florida State University.

After hundreds of hours spent in planning and preparation, nothing remained but to await the beginning of the Competition. From the very first performance it became obvious that the level of competition had reached a stunning new high. In previous competitions only one or two performances were head and shoulders above the rest. In 1987 the level of competition was uniformly high. A number of outstanding preliminary performances were heard, beginning with Peter Landgren, whose beautiful sound and phrasing started the day. Another outstanding preliminary was given by Mark Abbott, who gave an impeccable and nearly flawless rendering of Mozart and Cherubini. By the end of the preliminary rounds it became evident to the jury that a milestone had been reached in the quality of competition. Given this abundance of talent, the jury decided to create a new set of awards. Prior to 1987, winners were given finalist awards or first, second, or third places. In 1987 the jury decided to award a "Certificate of Excellence" to hornists who received a large minority of votes. The first Certificate winners in the Professional division were Scott Brubaker of the Metropolitan Opera Orchestra, Arthur Brooks of the Annapolis Brass Quintet, and New York City freelancer Linda Blacken. Finalists were Peter Landgren of the Baltimore Symphony, Mark Abbott of the Detroit Symphony, Roger Kaza of the St. Louis Symphony, Bill Barnewitz of the Utah Symphony, and Eric Ruske of the Cleveland Orchestra.

One of the contributing factors to the success of the performances was the institution of standard concert etiquette for everyone. Each contestant was allowed to play through his or her entire round without interruption, with applause preceding and following the performance. This helped to create a positive and supportive environment for everyone. One professional told me that he came to the Competition fully expecting to be stopped halfway through the first page of his Strauss *Concerto*! Following each performance, copies of the judges' evaluation sheets were given to the contestant. After the last performance in each division, the judges voted by secret ballot for finalists. Non-finalists were given the opportunity to meet one-on-one with the judges the next day for feedback on the preliminary round. This excellent idea was suggested by 1985 clinician Francis Orval, and proved to be helpful to many.



Roger Kaza in rehearsal



Professional jury (L to R): Louis Stout, Steve Gross, Lowell Greer, Bernard LePogam, Elliott Higgins (middle)



Mark Abbott, Eric Ruske, and Bill Barnewitz.

The final round of the Competition was, in the words of Bernard LePogam, a day of "many first place performances." Roger Kaza's Gliere *Concerto* was compelling and exciting, and gave him a third place finish. The Strauss *Second Concertos* of Bill Barnewitz and Eric Ruske were wonderfully and uniquely interpreted, and earned second and first places respectively. In the University division David Thompson of Indiana University took first place with a polished (and memorized) Strauss *Second Concerto*, with Michelle Stebleton of the University of Michigan taking second on the Strauss *First Concerto*. Stephanie Furry of Murray State was third; Stuart Clark and John Touchton of the University of Cincinnati were awarded finalist prizes. In the newly established Natural Horn division, Douglas Lundeen of the University of Cincinnati was awarded first prize. In addition to prize money, Lundeen received a two-year lease for the Competition's Greer trophy horn. Other natural horn finalists were David Thompson, Stuart Clark, Richard Chenoweth, and Mary Zink.

During the awards ceremony, additional recognition was given to those whose efforts had made the Competition a success. In recognition of the time Lowell Greer selflessly and generously gave to the Competition, the first Natural Horn prize to be awarded was named the Lowell Greer Prize. The first prize in the University Division was named the Louis Stout Prize in recognition of the many years that Louis Stout has given in supporting and adjudicating solo competitions. The awards in the Professional division were given by Elliott Higgins, in recognition of his role in development of horn competitions in North America. Elliott co-produced the first solo competition in North America in 1976 (the Heldenleben Competition, which was won by the author). When Elliott moved west, the Heldenleben Competition remained with George McCracken, while Elliott created the American Horn Competition in 1981. In 1984, Elliott relinquished control of the American Horn Competition to the author; Elliott was asked to stay on in the position of jury chairman and Director Emeritus. I believe that the dramatic rise in the level of solo horn playing in this country since 1976 is due in part to Elliott's efforts. The success of this year's event is also largely due to Business Manager Ruth Gross, who coordinated volunteers and spent many



University jury (L to R): John Dressler, Randall Faust, William Capps, Lowell Greer, Louis Stout, Elliott Higgins (middle).

hours running a twenty-four hour crisis intervention center at the desk.

In addition to being a resounding artistic success, the American Horn Competition reached a financial milestone in 1987: for the first time ever, a Competition broke even, while at the same time giving away the largest prize purse ever. The Competition was also pleased that two former winners were featured as clinicians at the most recent IHS workshop in Utah (Jeffrey Kirschen [1983], and Lowell Greer [1985]). With the resounding success of 1987, we are looking forward to the next competition to be held in 1989. Information about this event will appear in a future issue of the *Horn Call*.



The winners: Douglas Lundeen (Natural Horn), Eric Ruske (Professional Division), David Thompson (University Division).



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KAEMIKA CORNI

By Milan Vach

Translation: M. Sebela

Edited: P. Mansur

The *Kaemika Corni* is a chamber ensemble of the Janacek Philharmonic Orchestra of Ostrava, CSSR. The group was formed in the spring of 1978. Its oft-discussed name is easily explained as it was formed from the beginning letters of the founders' names: KAreL, Emil, Mlrek, and KAreL.

Their repertory is generally of the 18th through 20th century with emphasis upon the traditional Czech-Bohemian Masters. Some composers whose works they perform frequently are: L. Kozeluh, A. Reicha, F. Zvecina, J. Stich, L.E. Mechura, F.D. Weber, C.M. Weber and N. Tcherepnin. They have also been very active in performing recent works, many of them initiated by their influence and then dedicated to the Kaemika Corni by contemporary composers.

Where would one hear the Kaemika? Frequently at series of chamber programs offered in the courtyards of castles through northern Moravia. They often appear in concerts of new music and varied festivals. Some examples are at The Janacek Musical Lassko, Land of Lachen, Janacek's Musical May, Cultural Summer of Podebrady-bad, Music in May Arboretum, etc. They also appear in cooperation with the Janacek Chamber Orchestra, the Moravian Philharmonic Orchestra of Olomouc and the Middle Bohemian Symphonic Orchestra of Podebrady.

In 1984 the ensemble was featured in a television program "From Bohemia to the End of Europe," which was dedicated to the 300th anniversary of the Horn in Bohemia. Years of cooperation with the Czechoslovak Radio—Ostrava resulted in a number of recordings. Several such are the J. Haydn *Cassatio in Re* for four horns and strings; Leopold Eugen Mechura *Four Quartettes for horns*; Rudolf Kubin, *The Concert Symphony* for four horns and strings; Pavel Blatny, *prolog per Kaemika Corni*; and Mojmir Bartek's *Cabaletta per Kaemika Corni*.



Kaemika Corni, Ostrava, CSSR. [Photo by Frantisek Ghigliione]

The personnel of the quartet at present are: First horn—Emil Homan, b. 1936. He is a graduate of the Prague Conservatory, class of Prof. Schwarz, a pupil of

Prof. Dr. Vaclav Smetacek in chamber music, for many years solo horn of the Janacek Philharmonic Orchestra Ostrava and for some time now is a member of the Philharmonic Wind Quintet.

The second horn is Jaroslav Raska, b. 1947. He is a graduate of the Ostrava Conservatory, class of Prof. Dvirak, section member of the Janacek Philharmonic.

Third horn is Karel Curda, b. 1948. Curda is a graduate of the Brno Conservatory, class of Prof. F. Psota, and also a graduate of the Janacek Academy of Music Arts, class of Prof. Frantisek Solc. He also is a member of the Philharmonic and plays with the Silisian Brass Quintet.

Miroslav Muller, b. 1947, is the fourth horn. He is a graduate of Ostrava Conservatory, class of Prof. Dvorak and Prof. Homan, and is also a member of the Philharmonic Orchestra.



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ORCHESTRAL EXCERPT CLINIC

(Jeffrey Agrell, Series Editor)

By William Ver Meulen

Haydn *Symphony No. 31 (Hornsignal)*

Once upon a time, at a music school far, far, away, a group of young horn players assembled for an evening of quartets and excerpts. From Bach to Fripperies, Mozart to Mahler, the sound of horns echoed about the room. Occasionally, one of the players would want to rest and trios or even duets would ensue. Eventually, someone started in with the Siegfried Call and each took their turns, flexing their muscles and "testing their metal."

About this time, whoever made the poorest showing in the Siegfried contest called out, "Sure you can play loud and high but can you play Oberon?" With that challenge there were four more calls, each striving for the ultimate in sound and control. Excerpt folled excerpt. Challenge followed challenge. The hornists, all best of friends, had the time of their lives, playing their own version of *King of the Hill*.

And then, without warning, somebody said "How about *Hornsignal*?" The laughter stopped, puffed-out chests collapsed, and a universal moment of silence suddenly possessed the once fearless four. Only after the gravity of what had been said had fully sunk in did one of the guys say "*Hornsignal*! I hear such-n-such orchestra put it on the list for the audition." Another chimed in, "Yeah, man. I sure hope they don't ask that. I'll be dead meat." Finally, the one guy who hadn't spoken yet said, "I've got a better idea. Let's forget *Hornsignal*, pack up, and see if a little pizza and beer improve our Haydn chops." With that, the cases were packed and the gang of four rushed off seeking nourishment quicker than you can say "Farkas."

What is it about the *Symphony No. 31* by Franz Joseph Haydn that instills so much fear in those who play it? What can be done to alleviate the fear? How can one best prepare for an up-

coming performance of the *Hornsignal*? I hope to give some insight to these and other problems in the course of this article. To eliminate confusion, any pitches referred to will be in horn pitch.

First of all, I'd like to start by making a statement. The Haydn *Hornsignal Symphony* is not a difficult piece. Sure, it requires finesse, range and accuracy, but with the proper preparation and mindset, what was once a fearsome symphony can become a pleasurable challenge.

I speak from some experience on this because our orchestra (Honolulu Symphony) has an affinity for this work and has repeatedly programmed it. Our most recent performances were this past November and when I was asked to do this article I decided to observe my own approach to the performances.

The first question that comes to mind is, "What kind of equipment did he use? Is a descant horn really a necessity?" I am very fortunate to own two custom-made double horns by S.W. Lewis of Chicago. One, an F/Bb standard double and the other a Bb/High F Descant. Both are yellow brass with red brass bell sections. Oddly enough, the first time our orchestra programmed the *Hornsignal* was early in my professional career and well before I had invested in a Bb/High F descant horn. The performance went well which lends credence to the opinion that a descant horn is not really necessary for the piece.

On the other hand, now that I have a superlative descant horn, I wouldn't think of doing *Hornsignal* on my standard double horn. You must remember that the rigors of day in, day out professional performance can take their toll on the condition of the lip muscles. This past November, our orchestra schedule was very heavy, most notably the week preceding and week of the *Hornsignal*. The night before *Hornsignal* rehearsals started we had a performance of Ravel *Mother Goose*, Bartok *Miraculous Mandarin* and Schumann *Rhenish*. On the *Hornsignal* concert we had to do the Piston *Fourth*

Symphony and the Rachmaninoff *Third Piano Concerto* with Ashkenazy as soloist. The point I'm getting at is two-fold:

1. If you have a descant horn that you are familiar with, use it. Note that I said a horn that you are familiar with. So often I hear of players who have some high horn piece to do, go out and borrow a descant horn and then complain about how lousy the horn is or how they can't play high when really they're just not used to the instrument. If you have to perform *Hornsignal* don't wait until the day of the first rehearsal to learn how to play your descant horn. You're better off staying on the instrument that you are familiar with. Although I only use my descant horn on rare occasions, I try to play it regularly in practice in order to keep a feel for the instrument. If you have the feel, it will probably help you in performance. If not, you just may crash and burn.

2. Due to the aforementioned rigors of professional musical life, try to prepare for the performance as though it were an athletic event. A marathon runner doesn't run 22 miles the day before the marathon. Likewise, you don't have to prove to yourself that you can play Variation #4 of *Hornsignal* with repeats ten times in a row the day before the performance. Take it easy! Taper down to the performance. I started really bearing down in practice one month before the *Hornsignal* performances. The week and a half preceding the performances, due to the heavy schedule and the taper down theory, I did very little personal practice and none at all on performance days. If your chops are lousy, chances are you have abused them slightly and they need rest. Remember, you can't take a knife out and scrape on your lips like the woodwinds do to their reeds.

Our lips are the only "reeds" we've got.

That also means, don't drink much the night before the performance. The alcohol tends to cause water retention which makes the lips swell slightly, affecting response. If you must drink, wait until after the performance.

Next on the list is, "How does one get a secure enough high range to be able to bet a week's salary on the high C sharps?" Whoever is responsible for proliferating the rumour that high C is the highest practical note on the horn should be boiled in valve oil.

The first step to playing high is in not seeing it as high. Too often people look at the highest note in a given piece and re-establish it as their highest note. I've seen students who will play a piece that only goes to F at the top of the treble staff and they will have all sorts of trouble with it. Then in the next piece, The highest note will be an A above the staff. Suddenly the A is the difficult note and the F's are no problem.

To relate this to the high C# in the *Hornsignal* you must not see the C# as the "high" note. Rather, shoot for the E above it or even better, the A above it. If your mind is convinced that your high range doesn't start until the E above high C then the old high C# suddenly becomes a middle range note. You reestablish the "high" note in the piece much higher than you need and then your chops treat the old high notes as middle range notes. It works. Really!

Now to the actual piece itself. The beginning section fanfares should be played full but for God's sake, no contest in volume here. In fact, there isn't one spot in the entire piece where the sound should be raucous or edgy. Strive for a balanced section sound. If you're playing 1st Horn you can take time to thank Haydn for giving you two-

Example 1

The musical notation for Example 1 is for a Horn in D. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a series of eighth notes, marked with a forte (f) dynamic. This is followed by a measure with a 'Solo' instruction and a mezzo-forte (mf) dynamic. The subsequent measures include various note values and rests, with performance instructions 'Blow' and 'Through' written below the staff. The piece concludes with a final measure marked with a forte (f) dynamic.

thirds measures off before your *Horn-signal* motif starts. About that motif; I know that in many editions the dynamic marking is piano but our maestro is convinced that in the original score the piano marking is omitted. He preferred a robust, full call, starting at mezzo forte and building in intensity and volume into the last octave set of the motif. (See Example 1) This style can be applied to the calls in the section parts as well. A tip for the call; Don't make a big break between the second space A and the high A. I know, you want to set the high A but you're more than likely to miss the separation. Rather, keep the thought process through lower A into the high A. In fact, blow through the entire passage. You'll be surprised how easily it comes out. And remember, that "high" A is still an octave (or a fifth, depending on your thought process) below the note that you've established as "high."

Onward to the second movement. Our first item of concern is the initial entrance of the third and fourth horns. This little ditty you'll see on more than one audition. If you listen to the solo violin at the opening of the movement you'll notice a legato style. The same legato feeling should be used throughout the movement. In fact, I would recommend slurring or very legato tonguing the first full beat of the duet. The continuance of your airstream will increase your accuracy.

Not to leave our dear fourth horn out,

please be careful with your top of the staff F#. It is the major third and must be played low. In fact, you might want to use 1-2 on the Bb horn, especially in the triplet figure. The valve change helps the slur and the fingering keeps it low. One last thought on this duet. It really should be soft. There's nothing worse than hearing the solo violin play a beautiful, placid opening four measures only to be destroyed by a couple of horns that blow the walls down for fear they might miss the first note. Risk, and conceptualize the sound and style that you want. The note will come out.

The first and second horn duet which follows shortly after is not a problem. Follow the shape of the phrase for the music and have some fun with dynamics for variety. The duet can be a little boring if all of it is played at the same dynamic level. Just a tip to the second horn: play out more than you think. Also, make sure that every note has a well defined beginning to it even though your basic style is legato. Depending on how resonant your concert hall is, you may have to play a little shorter or longer. When the first/second horn duet comes in the second section, the second horn should not try to play the 32nd note arpeggio too short. With the pressure of performance and the speed of the passage your tongue may slow or freeze up on you and make the shift to the low A more difficult. Instead, use a softer, brush tongue and let the air and thought process be your guide.

Example 2

Horn in D

Trio.

mp/or mf p/or pp mf p Menuet Da Capo.

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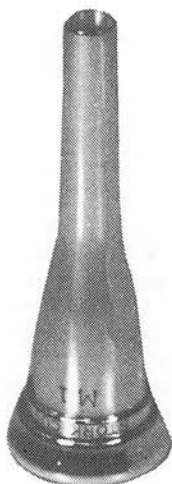
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There is something good to play in every movement and the third movement is no exception. This time though, we have to wait until the trio to get our licks in. About this time of the piece a number of demonic little mind games may try to occur. You may say to yourself, "That second movement was tiring. I sure hope I make it through the fourth variation in the last movement." Or, you may think the opposite: "Wow, this is going well. The rest of the piece will be child's play." Either way you look at it you let up on your concentration. Technically, the third movement may be the easiest of the four, but with concentration fatigue occurring at about this point in performance this trio section may become a slippery little devil capable of establishing instant humility and shocking you back into reality. Try not to allow a little mishap to occur in order to get your concentration back. Just be warned that this is the Burmuda Triangle section of this piece as far as concentration is concerned. Concentrate a little harder and you'll tough out this movement. As far as the trio passage itself is concerned I recommend fairly legato notes, lightly tongued with crescendo to and through the high B. This is very important. Blowing through into the second high B makes good musical sense as well as greatly reducing your chances of missing it. Also, don't come down in dynamics too much on the way down from the high B because often you'll be asked to play piano or even pianissimo in the last two and two-thirds measures of the section. (See Example 2)

Well, we've finally arrived at the famous last movement. There aren't really any problems for section players. If the second horn can play the second movement without much problem then there shouldn't be a problem here; nothing a little drill on Kopprasch or Arbans won't fix. For the first horn, however, the fourth variation has been a source of concern for as many years as the piece is old. In fact, one of our music critics made special note in the

review that the high horn part in the fourth movement is so treacherous that Toscanini used to omit the variation altogether rather than chance a meeting with the dreaded Clam Monster. (I didn't write him back to tell him that it's not that hard.)

To start off with, there is a concern about the repeats. Every time we perform this piece our conductor asks whether or not I feel comfortable with the repeats. This is a luxury you may not have. Even so, I always ask to do the repeats. Call it purism, a macho thing or whatever you like, but there is a real personal victory in doing the repeats in the fourth variation for me. This most recent performance I must admit to thinking twice about our maestro's offer because my chops felt so trashed from the previous concerts. Afterward though, when the concert had gone splendidly, I was glad I had risked yet one more time.

The whole issue of doing the repeats comes down to endurance and if you really know your horn, descant or standard double, you'll be able to get through it. There are some helpful hints from the "Ver Meulen Kitchen" that may help get through the "dicey" stuff.

The trick to this variation is in a little theory I call DP, or Delicate Pacing. We've already discussed the theory of reestablishing the "high" note much higher than what you are required to play. This prevents you from pinching or using too much vertical lip tension. This also is incorporated in Delicate Pacing. DP is the art of pacing the air flow in such a way so that you can actually rest *when* playing. Okay, I know it sounds a little weird but let's investigate this a little further. First of all, know your musical plan thoroughly. Then let your air intensity follow your musical plan. Every great musical artist I know lets the end product, the musical idea dictate the production and craft. You can't just crank out the notes. Your chops will be unforgiving. Remember, this may be your second performance of the day. We had an open dress rehearsal on the morning of our first concert. If you know the peaks

and valleys of your musical phrase you can go for the peaks and rest in the valleys. In this respect, in the fourth variation you are actually resting on the "A's" preceding the high C#. You ever so slightly increase your intensity on each of the A's and when you get to the dotted-eighth A before the C# just ride up and over with your air and musical thought. Patience, my friends. Don't intensify too early. Wait! You'll be rewarded. The same thing applies in the second section. You can "rest" on the sixteenth notes in the third and fourth measures and then intensify into the high B and A. It's really quite simple but it does require attention to musical detail and Delicate Pacing.

If you are using a descant horn that doesn't have a low F side you may want to try 2-3 on the Bb horn for the trill at the end of the fourth variation. It's a little nicer than 1-2-3.

There's only one other spot that I feel needs attention in this piece and it occurs at the beginning of the second section in variation 6. In the second

measure the first and third horn have a quarter note. I recommend changing this quarter to an eighth note because the orchestral chord changes on the second eighth note of the measure and the concert E in the third horn clashed with the D# in the flute and violin.

In closing, with the musical idea leading the way, familiarity with your instrument and a thought process that extends your range above and beyond the call of duty, the Hayden *Hornsignal Symphony* can be a pleasurable, rewarding and fun musical experience. You never know, the next time that you're playing quartets with the gang you just may have to put off that pizza and beer for another 15 minutes and take a crack at our old friend Mr. Haydn.

Editor's note: See M. Pottag French Horn Passages, Vol. I pp. 27-29, (Belwin, Inc.) or R. Moore & E. Ettore, Anthology of French Horn Music, pp. 106-117, Mel Bay Publications, Inc.



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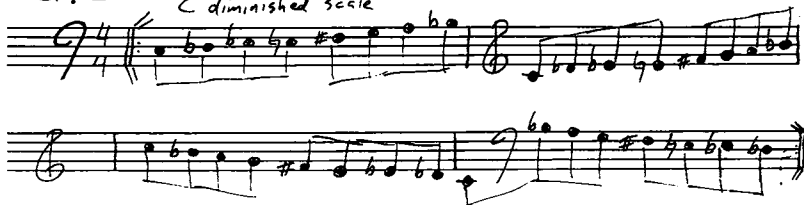
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Our Friend, The Diminished Scale

In contemporary jazz improvisation, one of the most important ways of expanding one's harmonic and melodic vocabulary is the use of the diminished scale. I remember thinking when this was first brought to my attention, "so *this* is what makes it sound so hip!" Broken down, it is really just the scale form of the full diminished chord, the step pattern of half-whole-half-whole, etc. (or vice-versa one step down). Actually there are only three scales, although it helps to think of twelve separate scales, one for each key.

ex. 1

C diminished scale



ex. 2

c diminished



ex. 3

c dim.



It's important to practice them in all keys — for a time I used to play them religiously, every day, two octaves up and down, with a jazz rhythmic feeling, in a cycle of 4ths. (3 octaves up and down when possible.) One of the main reasons for this is the practical application of the scale over the ii-5-1 chord progression — the basic building block of most of the American popular songs of the 20's and 30's, and many jazz standards, that provide the harmonic foundation for much of today's jazz. It's the ii and the 5 chord which supply the "tension" (for the 1 chord's "release") that are colored by the diminished scale so well. It fits perfectly with the "chromaticism/dissonance/tension" of the five chord, as the major scale fits with the "diatonic/consonance/release" of the one chord — one needing the other for its meaning.

Here are some examples:

ex. 4

G minor 7 C 7 F major 7

ii V I

ex. 5

G minor 7 C 7 F major 7

ii V I

ex. 6

G minor 7 b5 C 7 b9 F minor (major 7)

ii V I

ex. 7

G minor 7 C 7 F major 7

ii (C dim.) V (D dim.) I (D b dim.)

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It's again important to practice these patterns in all keys, slow and fast, tongued and slurred, although fast, slurred, clear, in control, and with a jazz feel is the main goal, in my opinion. Easier said than done when we're talking about the french horn? — no arguments on that one! The only answer is practice — repetition to the max — slowly gaining speed, so that the “fingering/brain/embouchure/diaphragm/ear” integration gradually gets stronger and stronger. Again, practicing with a strong rhythmic pulse and in cycles of 4ths (and also 5ths, whole steps and half steps) helps a lot. To add to the “tension/release” effect, you can pile different diminished scales over the same five chord. (see ex. 7) Pick your favorite standards or jazz tunes and practice these patterns over the chord progressions. Even if you're not a jazz hornist in the making and don't plan to be one, practicing the diminished scale and its related patterns can relieve boredom, gain flexibility, and prepare one for difficult sightreading in the future — of passages that normally wouldn't be “under your fingers.”

For the best recorded examples of the diminished scale used in jazz improvisation, I would recommend any record of Miles Davis and John Coltrane from the 1950's, any Clifford Brown, Sonny Rollins, and also Dexter Gordon from the 50's and 60's. I'll provide a small discography below. Hopefully next issue I'll talk about the late great jazz horn pioneer Julius Watkins. In the meantime — have fun and get to work!

P.S. These fine jazz hornists are across the country if you're interested for your local area:

Los Angeles: Rick Todd

Eugene, OR: Matt Shevrin

Washington D.C.: Tom Warfield

Houston: Tom Bacon

Boston: Marshall Sealey, Mark Taylor

New Haven: Willie Ruff

New York: John Clark, Vincent Chancey, Robert Rutch, Alex Brofsky, Peter Gordon, Sharon Freeman, Tom Varner

Informal “Jazz Horn Diminished Scale” Study Discography

Miles Davis with John Coltrane:

'Round About Midnight, Columbia CS 8649

Workin' and Steamin', Prestige P-24034

Miles Davis, Prestige PR-24001

John Coltrane:

Traneing In, Prestige 7651

Clifford Brown:

The Quintet, Vol. 1, Mercury EMS-2-403

The Quintet, Vol. 2, Mercury EMS-2-407

Sonny Rollins:

A Night at the “Village Vanguard,” Blue Note 1581

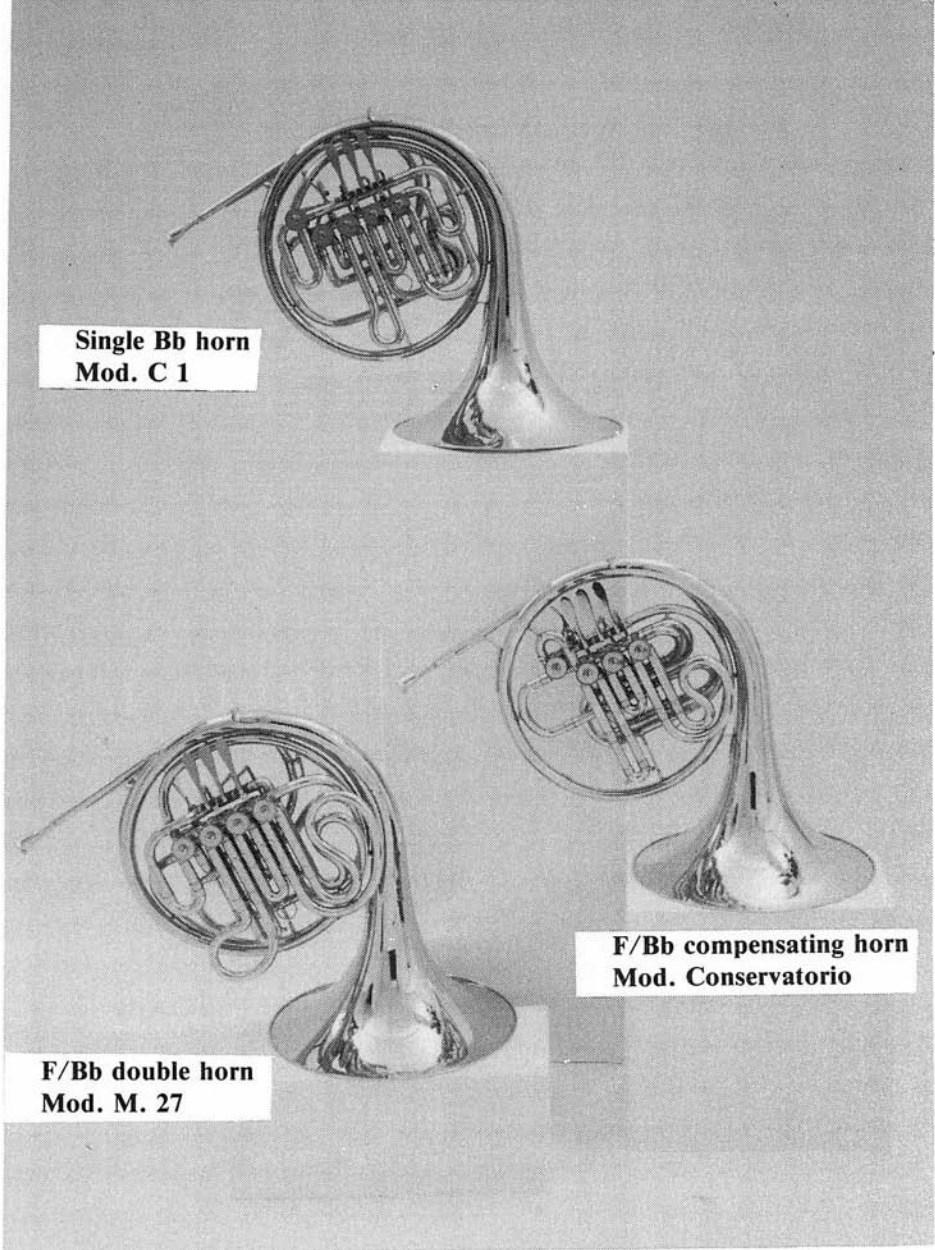
The Freedom Suite, Milestone 47007

Taking Care of Business, Prestige P-24082

Dexter Gordon:

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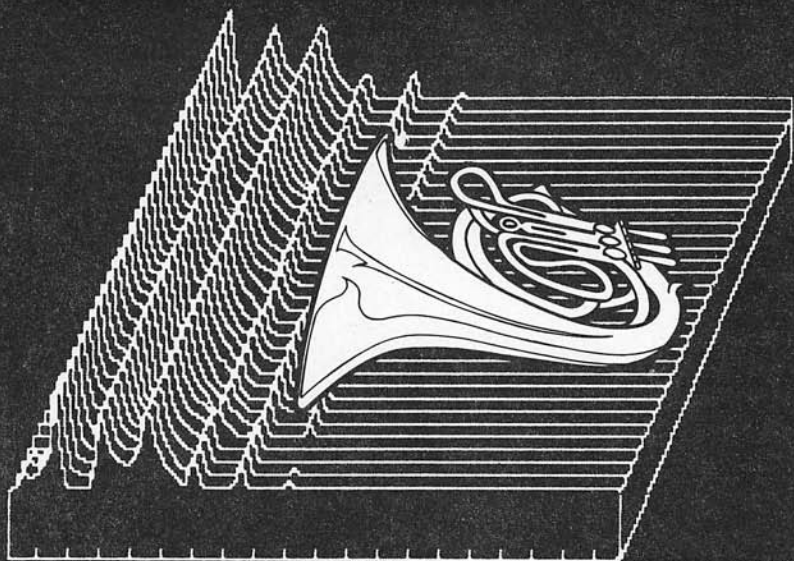
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SELF DEVELOPMENT AND THE PERFORMANCE OF MUSIC

A Recommended Topical Reading List

Compiled by Douglas Hill
(January, 1988)

Musical Orientation:

"But I Played it Perfectly in the Practice Room!" (includes tapes) by Charlotte Sibley Whitaker and Donald Ray Tanner, Univ. Press of America (1987)

The Inner Game of Music by Barry Green and James Gallwey, Anchor Press (1986)

A Soprano on Her Head by Eloise Ristad, Real People Press (1982)

Brass Wind Artistry by Paul Severson and Mark McDunn, Accura Music (1983)

Just Being at the Piano by Mildred Portney Chase, Peace Press (1981)

Relaxation and Meditation, etc.:

Guide to Stress Reduction by L. John Mason, Peace Press (1980)

The Relaxation Response by Herbert Benson, Avon Books (1975)

Zen Art for Meditation by Holmes and Harioka, Tuttle (1973)

Biofeedback:

Stress and the Art of Biofeedback by Barbara Brown, Bantam Books (1978)

Beyond Biofeedback by Elmer and Alyce Green, Delta (1977)

Stress Control by Alfred Barrios, SPC Press (1983)

(includes temperature training card)

"Inner Game" Concepts:

Zen in the Art of Archery by Eugen Herrigel, Vintage (1971)

The Inner Game of Tennis by James Gallwey, Random House (1977)

The Mental Athlete by Porter and Foster, Ballantine (1986)

Breathing:

The Art of Breathing by Nancy Zi, Bantam New Age Book (1986)

The Science of Breath ed. R. Ballentine, Himalyan Institute (1976)

Alexander Technique:

Body Awareness in Action by Frank Pierce Jones, Schoken (1979)

Visualization:

Seeing with the Mind's Eye by Mike and Nancy Samuels, Random House (1977)

Creative Visualization by Shakti Gawain, Bantam Books (1982)

Psychophysiology, Autogenic Training, etc.:

Minding the Body, Mending the Mind by Joan Borysenko Addison, Wesley (1987)

Mind as Healer, Mind as Slayer by Kenneth Pelletier, Delta Press (1977)

Self-Esteem and Personal Growth:

Take Charge - A Guide to Feeling Good by W.W. Johnston, Acorn Endeavors, P.O. Box 3336, Gresham, OR 97030 (1986)



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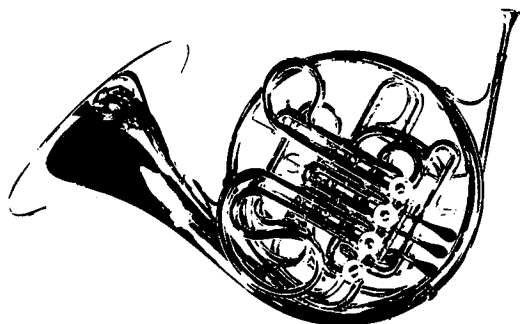
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HORN PLAYERS OF THE BOSTON SYMPHONY ORCHESTRA, 1881-1988

Douglas Yeo

Bass Trombonist, Boston Symphony Orchestra

Since its founding in 1881, 52 horn players have been members of the Boston Symphony Orchestra. Over the past few years, my interest in the brass players of the BSO has grown. My research in the Boston Symphony Archives has already led to publication of two previous articles, "A Pictorial History of Low Brass Players in the Boston Symphony Orchestra, 1887-1986" (*International Trombone Association Journal*, Vol. XIV, No. 4, Fall, 1986), and "Tuba Players of the Boston Symphony Orchestra, 1913-1987" (*T.U.B.A. Journal*, Vol. 14, No. 4, May, 1987). While my initial focus was with low brass players, I began to collect photos and information on horn and trumpet players as well and, with the encouragement of Paul Mansur, I have collected photos of 40 past and present BSO horn players and brief biographical information on many of them. In addition, I have compiled a complete personnel record of all BSO horn players.

This article simply would not have come about without the help of two people. William Moyer, former personnel manager and second trombonist of the BSO, first told me of the existence of the Archives (which over the years more represents a graveyard of old "stuff" than a viable, working archive) and offered tremendous encouragement in my efforts to collect information on brass players. And were it not for the prodigious memory of Harry Shapiro, assistant personnel manager and former hornist with the BSO, this presentation would be woefully incomplete. His assistance in identifying personnel in photos as well as offering important biographical details was invaluable.

As with all articles of this type, this one is in a constant state of rewriting itself. While every effort has been made to insure accuracy and completeness, there are indeed omissions and errors that, after reading the text and seeing the photos, other musicians may be able to correct. I would welcome comments, additions and corrections from horn players as well as information on the existence of additional photos of players who are not included here. Please address your comments to Douglas Yeo, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Thank you!

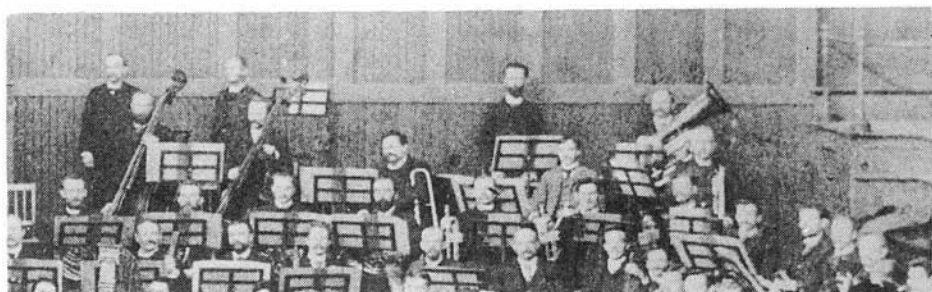


Photo 1: This photo was taken in the old Boston Music Hall (home of the Boston Symphony from 1881 until Symphony Hall was built in 1900) in 1891. The horn players (seated from R to L) include Albert Hackebarth (1882-1885, 1890-1907), Principal, and Heinrich Lorbeer (1891-1937). The other two hornists are E. Schormann and J. Schneider, although exact identification is not certain. Other brass players shown (L to R) are trumpets P. Mueller, E.N. Lafricain and J. Mann and trombones Carl Hampe, C. Behr and George Stewart (conductor of the well known George Stewart Band). Tubist E. Golde is seated in the back.



Photo 2: My thanks to Arthur Ephross, Director of Publications for Southern Music Company for providing this photo. Taken in 1914, it shows the entire BSO brass section. From 1907 to 1947, the orchestra usually carried at least 8 horn players to make up two complete sections. Horns pictured here are (standing, L to R) Bruno Jaenicke, Principal (1912-1919) who later (1928-1943) served as Principal of the New York Philharmonic; E. Miersch (1912-1919), who later went to the Detroit Symphony; Heinrich Lorbeer; E. Hübner (1912-1919), who was fired from the BSO because of his participation in the ill-fated strike of 1919 (the only one in BSO history and before the orchestra was a member of the American Federation of Musicians); F. Hain (1891-1925); and Max Hess (1905-1925), who later went to the Cincinnati Symphony. Seated in the front row is George Wendler, Principal (1909-1928), son-in-law of Ed Kruspe, who developed the "Wendler Horn." Other brass players shown are (standing, L to R) trombones LeRoy Kenfield and A. Mausebach, (seated, L to R) tubist P. Mattersteig, trumpets J. Mann, G. Heim, C. Merrill and L. Kloeppel and trombonist M. Alloo.



Photo 3: Here is another photo of the entire brass section, taken in 1921. Horns shown are (standing, L to R) William Gebhart (1907-1947) who was born in Boston in 1884. A student of Hackebarth, he got his first horn when a horn player of the Metropolitan Opera, who was a guest at his grandmother's home in New York, suddenly left to return to Germany and left his horn behind in lieu of payment. Heinrich Lorbeer; Max Hess and F. Hain. Seated is Principal, George Wendler, and C. Van Den Berg (1919-1931) who was Dutch. Other brass players shown are (standing L to R) trombones LeRoy Kenfield and A. Mausebach and trumpet G. Perret, (seated L to R) tuba Eugene Adam, trumpets J. Mann, George Mager, Trombonist Carl Hampe and trumpeter L. Kloeppel.



Photo 4: This is a 1925 photo of the brass section, taken during Serge Koussevitsky's first season as music director. Horns shown are (standing L to R) William Gebhart and C. Van Den Berg. Seated (L to R) are Principal George Wendler, G. Schindler (1923-1935), Principal Willem Valkenier (1923-1950) was born in Rotterdam in 1887 and before coming to Boston was a member of the Berlin Opera. He died in 1986 at the age of 99. Heinrich Lorbeer is seated next to Valkenier.



Photo 5: This dignified photo of George Wendler was taken around 1927.



Photo 6: These individual photos made up a collage of the entire orchestra in 1928-1929. Horns shown (L to R) are Principal George Boettcher (1928 to 1936) who was born in 1885 and played with the Berlin Opera before coming to Boston. Serge Pogrebniak (1927-1932), a Russian who later moved to New York as a free lance player; C. Van Den Berg; Heinrich Lorbeer; Principal Willem Valkenier; G. Schindler; Mr. Lannoye (1927-1933), a Belgian who, after leaving the BSO changed careers and became a butler; and George Blot (1927-1933) whose last name is pronounced "blow."

Photo 7: This dramatic shot of Heinrich Lorbeer was taken around 1900 off the rocks on Winthrop Beach on Boston's north shore. The caption on the back (in an unknown hand) reads: "Heinrich Lorbeer, BSO hornist retired and deceased (1/20/43). He played horn long after the normal age limit. Koussevitsky begged him not to retire. He was a powerful swimmer." German born, he graduated from the University of Leipzig. His 45 season tenure in the BSO is the longest of any brass player in the orchestra, past or present. Jerome Brush, in his book "Boston Symphony Orchestra—Charcoal Drawings of its members with Biographical Sketches" (1936), describes Lorbeer like this: "When the lion and the lamb lay down together, they must have lain down in Mr. Lorbeer's heart. He is like Wotan, a great and beneficent presence, a mighty rock that casts a gentle shadow. At the age of 71 he is a giant of strength; he can swim for miles. He is the iron man of this orchestra."

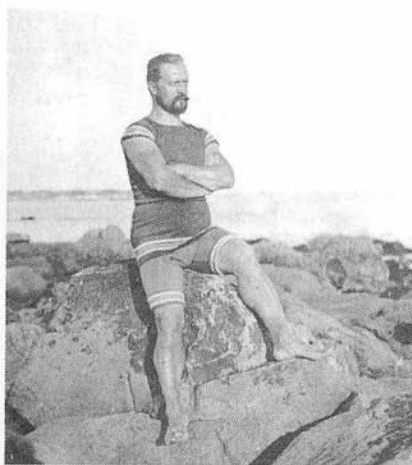




Photo 8: This rare photo was taken in 1943 on the occasion of the premiere of Roy Harris' *Symphony No. 3*. Musicians shown are (standing, L to R) Roger Voisin, trumpet; horns Paul Keaney (1937-1971) who was a student of Valkenier and Lorbeer; Harry Shapiro (1937-1975) who studied horn with his father, Max Shapiro and with Joseph Franzi at Juilliard. Born in Boston, he currently is assistant personnel manager of the BSO and is one of only 4 BSO members remaining who were engaged by Serge Koussevitsky; Walter MacDonald (1932-1955); composer Roy Harris; Principal Joseph Singer (1937-1943) who played viola in the Detroit Symphony before coming to Boston and who left Boston to become Principal horn in the New York Philharmonic (1943-1974); and Rene Voisin, trumpet, father of Roger Voisin. Seated are Kilton Vinal Smith and Eugene Adam.

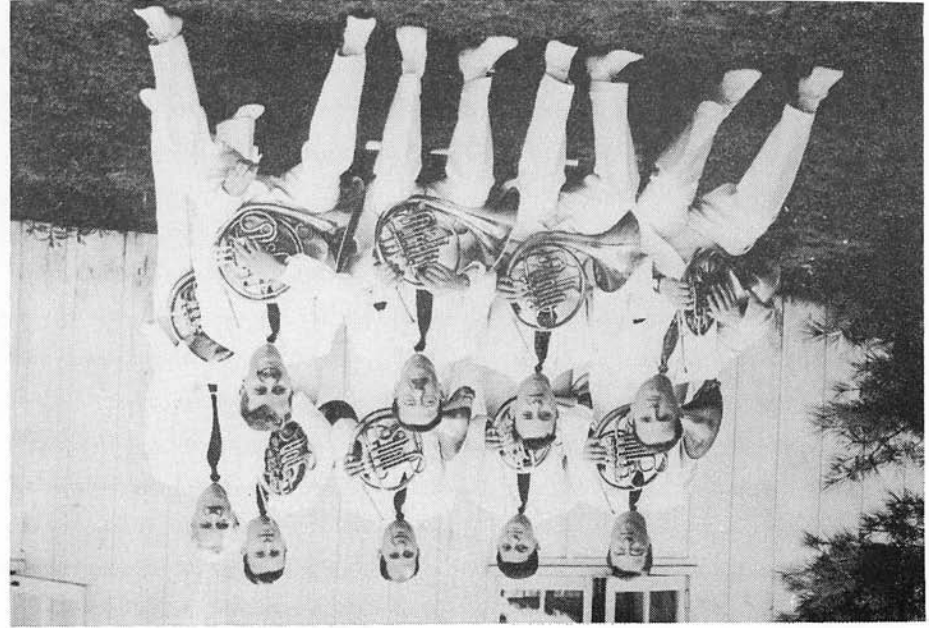


Photo 9: After World War II, the BSO had nine horns for a few seasons. This photo was taken at Tanglewood (the summer home of the Boston Symphony) in 1946. Shown here (standing L to R) are Osbourne McConathy (1944-1966) who was a student of Joseph Franzl and Anton Horner and was principal in the National Symphony and Rochester Philharmonic before coming to Boston; Harry Shapiro; Principal Philip Farkas (1945-1946) who also played principal in Chicago and Cleveland; Paul Keaney and William Gebhart. Seated (L to R) are Hugh Cowden (1945-1947) who later played in the Chicago Symphony; Harold Meek (1943-1963) who was a student of August Fischer, Anton Horner and Arkata Yegudkin; Principal Willem Valkenier and Walter MacDonald.

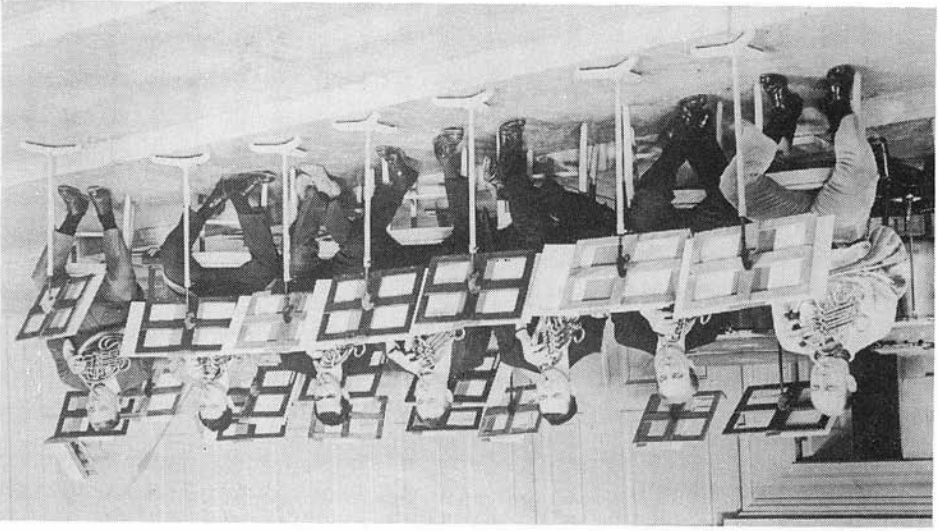


Photo 10: This photo was taken on stage at Symphony Hall in 1967. Shown are (L to R) Ralph Pottle (1966-1980) who played extra horn for many years before becoming a regular member; Osbourne McConathy; Charles Yancich (1954-1980) who graduated from the University of Michigan. A student of Philip Farkas, he had been principal of the Indianapolis Symphony before joining the BSO at age 28. Paul Keandy; Tom Newell (1963-1972) who, before coming to Boston, was principal of the Houston Symphony; Harry Shapiro; and Principal James Stagliano (1946-1971). A native of Italy, he played principal horn with the St. Louis, Los Angeles and Cleveland Orchestras before coming to Boston. He died in 1987.



Photo 11: This candid shot shows a lighter side of James "Jimmy" Stagliano.



Photo 12: Taken in the Ancient Instrument room of Symphony Hall in 1970, this photo shows (L to R) Paul Keaney, Charles Yancich, Ralph Pottle, David Ohanian (1970-1981) who while a member of the BSO became a founding member of the Empire Brass Quintet. After leaving the BSO, he continued as a member of the EBQ until 1986 when he became a member of the Canadian Brass. Harry Shapiro; and James Stagliano.



Photo 13: This photo is of Roger Kaza (1980-1982) who, on leaving the BSO joined the Kansas City Symphony and the St. Louis Symphony where he plays today.



Photo 14: Taken on stage at the Tanglewood Shed in 1987, this photo shows the entire BSO brass section. The horns (seated L to R) are Richard Sebring, Associate; Richard Mackey, Fourth; Charles Kavalovski, Principal; Daniel Katzen, Second; Jay Wadenpfuhl, Third; and Jonathan Menkis, Assistant. Also shown are (standing L to R) Randy Croley, extra trumpet; Charles Daval, Third trumpet; Peter Chapman, Second trumpet; Charles Schleuter, Principal trumpet, Music Director Seiji Ozawa, Ronald Barron, Principal trombone; Norman Bolter, Second trombone and Douglas Yeo, Bass trombone. (missing: Chester Schmitz, tuba).

Photo 15: Charles Kavalovski (1972 to present) turned to music as a career at the relatively late age of 35. Prior to that time, he had been engaged in research and teaching in the field of experimental nuclear physics. He holds a doctorate in that discipline as well as graduate degrees in mathematics and has been a member of the faculties of several large universities including the Massachusetts Institute of Technology (M.I.T.). His first position in the musical field was that of principal horn with the Denver Symphony. He joined the Boston Symphony a year later in his present capacity as principal horn. In addition, he performs with the Boston Symphony Chamber Players, is active as a soloist and clinician, and serves as a member of the faculties of New England Conservatory of Music and Tanglewood Music Center. His non-musical interests include backpacking, wind-surfing and fishing. He is married to pianist Margo Garrett.

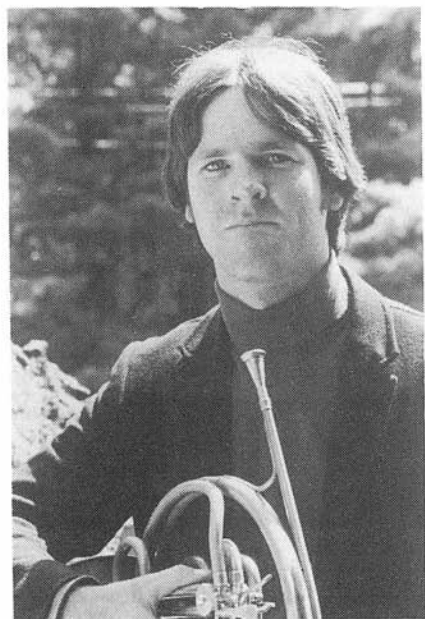


Photo 16: Born and raised in Concord, Massachusetts, Richard Sebring (1981-present) started trumpet lessons in fourth grade. He switched to the horn in junior high school, studying with Ann Parke, David Powell and Thomas Newell. He graduated from the University of Washington in 1979 where he studied with Christopher Leuba. That same year, he was awarded a fellowship to the Tanglewood Music Center after which time he freelanced in Boston. Prior to joining the Boston Symphony as Associate Principal horn, he was Principal horn of the Rochester Philharmonic, where he studied music with Morris Secon. Mr. Sebring enjoys many extra-musical activities including boardsailing, canoe racing and working in his electronic music studio.



Photo 17: Daniel Katzen (1979-present) started horn lessons at age eleven. Hailing from Rochester, New York, he studied with Milan Yancich at the Eastman School of Music Preparatory Department. At Indiana University, he studied with Philip Farkas and spent a year studying with Michael Holtzel at the Salzburg Mozarteum. He also has done graduate work with Dale Clevenger at Northwestern University. Prior to joining the Boston Symphony as second horn, Mr. Katzen was second horn in the Phoenix Symphony and the Grant Park Symphony in Chicago, and fourth horn in the San Diego Symphony. He was also a regular extra horn with the Rochester Philharmonic, played second horn in the Israel Chamber Orchestra and performed with the Munich Philharmonic and orchestras in Salzburg. He is on the faculties of New England Conservatory and Boston University. As far as anyone knows, he holds the unofficial record for taking the most auditions for professional U.S. orchestras—his Boston audition in 1979 was his 48th.

Photo 18: Jay Wadenpuhl (1981 to present) has been a professional hornist since age 15 when he was with the Beaumont Symphony Orchestra and the Beaumont Civic Opera. Born and raised in Texas, he studied piano with his mother and horn and trombone with his father. Other teachers were John Barrows and Philip Farkas. He studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees majoring in horn and minoring in composition. He has also completed one year of work toward his DMA degree at North Texas State University. Before joining the Boston Symphony as third horn, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony and the National Symphony Orchestra. He currently teaches at New England Conservatory and Boston University. In June of 1987, Mr. Wadenpuhl completed recording an album with NFB Horn Quartet (whose members, Ricardo Almeida, William Hoyt, David Kappy and Jay Wadenpuhl formed the group while all at the University of Wisconsin) in memoriam to John Barrows to be released on Crystal Records this year. Included on the album is one of Mr. Wadenpuhl's newest com-



positions, *Tectonica* for 8 horns. He continues to be an active composer of works, particularly of works involving the horn in chamber music. He has toured Japan with the Michel LeGrand Jazz Orchestra and has been associated with Chuck Mangione since 1977, making concert tours in the U.S. and Canada as well as TV appearances and recordings including *Live at the Hollywood Bowl* and *Tarantella*. He is also an avid windsurfer.

Photo 19: Richard Mackey (1973-present), fourth horn of the Boston Symphony, has played all four positions of the horn in a variety of orchestras. He played fourth horn in the Kansas City Philharmonic for one season, second horn in the San Antonio Symphony for one season, second horn in the Detroit Symphony for two seasons, first horn in the New Orleans Symphony for one season, third horn in the Cleveland Orchestra for eight seasons and first horn in the Japan Philharmonic for two seasons. In addition, he was a free-lance player in Los Angeles for eight years. Mr. Mackey is a native of Philadelphia. He was a student at the Berkshire Music Center at Tanglewood for four summers and was a participant in the Marlboro Music Festival for ten summers. He teaches at New England Conservatory where, as a student, he studied horn under Willem Valkenier and solfège under Gaston Dufresne. He is an avid collector of Mozartiana—books, scores, and records—and has passed along his love of music to his daughter Monica (a pianist), to his son Phil and his step-son, Brandon, 12 (a hornist).

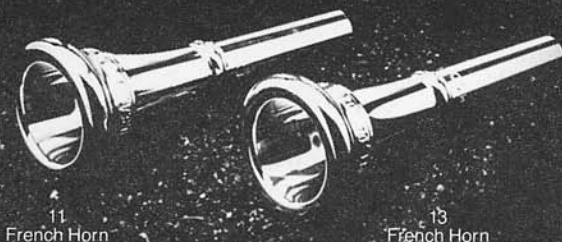


Photo 20: Jonathan Menkis (1984 - present), assistant horn, received his bachelor's degree from Ithaca College in 1981. Upon graduation, he joined the Sacramento Symphony as associate principal horn and became assistant principal horn with the New Orleans Philharmonic the following season. He has played with the Colorado Philharmonic, the Colorado Music Festival, the American Wind Symphony and the Kansas City Conservatory. His former teachers include Ed Black, Rudolph Kreutzer and John Covert (at Ithaca). Recently, Mr. Menkis performed the Mozart *Second Concerto* with two Boston area orchestras and gave a recital in March at Ithaca College that included *Twilight Music* by John Harbison for horn, violin and piano.

Douglas Yeo has been bass trombonist with the Boston Symphony Orchestra and on the faculty of the New England Conservatory of Music since 1985. Prior to coming to Boston, he was a member of the Baltimore Symphony and on the faculty of the Peabody Conservatory. A member of the Board of Advisors of the International Trombone Association, his more than 15 articles on the trombone and orchestral playing have appeared in the *International Trombone Association Journal*, the *T.U.B.A. Journal*, *Christianity Today*, *The Instrumentalist*, *Overture* magazine, and the *Christian Instrumental Directors Association (CIDA) Newsletter*.



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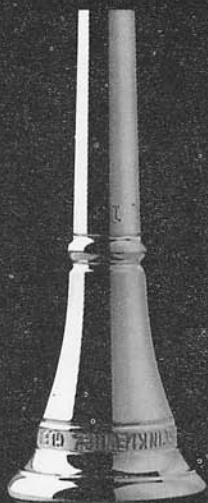
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Horn Players of the Boston Symphony Orchestra, 1881-1988

compiled by Douglas Yeo from BSO records

Year	Music Director	Principal	Second	Third	Fourth	Associate	Assistant or Utility (U)
1881	George Henschel	Schormann	Lippoldt	Gumprich	Schumann		
1882	George Henschel	Schormann	Hackebarth	Lippoldt	Schumann		
1883	George Henschel	Schormann	Hackebarth	Lippoldt	Schumann		
1884	Wilhelm Gericke	Schormann	Hackebarth	Lippoldt	Schumann		
1885	Wilhelm Gericke	Schormann	Lippoldt	Schneider	Schumann		
1886	Wilhelm Gericke	Reiter	Schneider	Schormann	Schumann		
1887	Wilhelm Gericke	Reiter	Schneider	Schormann	Schumann		
1888	Wilhelm Gericke	Reiter	Schneider	Schormann	Schumann		
1889	Arthur Nikisch	Reiter, X. Reiter, J.	Schneider	Schormann	Schumann		
1890	Arthur Nikisch	Hackebarth	Schneider	Schormann	Schumann		
1891	Arthur Nikisch	Hackebarth	Schneider	Schormann	Lorbeer	Hain	
1892	Arthur Nikisch	Hackebarth	Schneider	Schormann	Lorbeer	Hain	
1893	Emil Paur	Hackebarth	Schumann	Lorbeer	Hain		
1894	Emil Paur	Hackebarth	Schumann	Lorbeer	Hain		
1895	Emil Paur	Hackebarth	Schumann	Lorbeer	Hain		
1896	Emil Paur	Hackebarth	Schumann	Lorbeer	Hain		
1897	Emil Paur	Hackebarth	Schumann	Lorbeer	Hain		
1898	Wilhelm Gericke	Hackebarth	Lorbeer	Hain	Schumann		
1899	Wilhelm Gericke	Hackebarth	Lorbeer	Hain	Schumann		
1900	Wilhelm Gericke	Hackebarth	Lorbeer	Hain	Schumann		
1901	Wilhelm Gericke	Hackebarth	Lorbeer	Hain	Schumann		
1902	Wilhelm Gericke	Hackebarth	Lorbeer	Hain	Schumann		
1903	Wilhelm Gericke	Hackebarth	Lorbeer	Hain	Schumann		
1904	Wilhelm Gericke	Hackebarth	Lorbeer	Hain	Schumann		
1905	Wilhelm Gericke	Hackebarth	Hess	Hain	Lorbeer	Phair	Schumann
1906	Karl Muck	Hackebarth	Hess	Hain	Lorbeer	Phair	Schumann
1907	Karl Muck	Hess	Lorbeer	Hain	Phair		
		Schmid	Gebhart	Hackebarth	Schumann		
1908	Max Fiedler	Hess	Lorbeer	Hain	Phair		
		Schmid	Gebhart	Hackebarth	Schumann		
1909	Max Fiedler	Hess	Lorbeer	Hain	Phair		
		Wendler	Gebhart	Hackebarth	Schumann		
1910	Max Fiedler	Hess	Lorbeer	Hain	Phair		
		Wendler	Gebhart	Hackebarth	Schumann		
1911	Max Fiedler	Hess	Lorbeer	Hain	Phair		
		Wendler	Gebhart	Hackebarth	Schumann		
1912	Karl Muck	Wendler	Lorbeer	Hain	Resch		
		Jaenicke	Miersch	Hess	Hübner		
1913	Karl Muck	Wendler	Lorbeer	Hain	Resch		
		Jaenicke	Miersch	Hess	Hübner		
1914	Karl Muck	Wendler	Lorbeer	Hain	Resch		
		Jaenicke	Meirsch	Hess	Hübner		
1915	Karl Muck	Wendler	Lorbeer	Hain	Resch		
		Jaenicke	Miersch	Hess	Hübner		
1916	Karl Muck	Wendler	Lorbeer	Hain	Resch		
		Jaenicke	Miersch	Hess	Hübner		
1917	Karl Muck	Wendler	Lorbeer	Hain	Resch		
		Jaenicke	Miersch	Hess	Hübner		
1918	Henri Ribaud	Wendler	Lorbeer	Hain	Gebhart		
		Jaenicke	Miersch	Hess	Hübner		
1919*	Pierre Monteux	Wendler	Lorbeer	Hain	Gebhart		
		VanDen Berg	Versney	Hess			
1919*	Pierre Monteux	Wendler	Lorbeer	Hain	Gebhart		
		VanDen Berg	Hess				
1920	Pierre Monteux	Wendler	Lorbeer	Hain	Gebhart		
		VanDen Berg	Hess				
1921	Pierre Monteux	Wendler	Lorbeer	Hain	Gebhart		
		VanDen Berg	Hess				
1922	Pierre Monteux	Wendler	Lorbeer	Hain	Gebhart		
		VanDen Berg	Hess				
1923	Pierre Monteux	Wendler	Schindler	Hess	Lorbeer		
		Valkenier	Hain	VanDen Berg	Gebhart		

Year	Music Director	Principal	Second	Third	Fourth	Associate	Assistant or Utility (U)
1924	Serge Koussevitsky	Wendler Valkenier	Schindler Gebhart	Hess VanDen Berg	Lorbeer Hain		
1925	Serge Koussevitsky	Wendler Valkenier	Schindler Gebhart	Neuling VanDen Berg	Lorbeer Lannoye		
1926	Serge Koussevitsky	Wendler Valkenier	Schindler Lannoye	VanDen Berg Pogrebniak	Lorbeer Gebhart		
1927	Serge Koussevitsky	Wendler VanDen Berg	Pogrebniak Schindler	Valkenier Lannoye	Lorbeer Blot		
1928	Serge Koussevitsky	Boettcher Valkenier	Pogrebniak Schindler	VanDen Berg Lannoye	Lorbeer Blot		
1929	Serge Koussevitsky	Boettcher Valkenier	Pogrebniak Schindler	VanDen Berg Lannoye	Lorbeer Blot		
1930	Serge Koussevitsky	Boettcher Valkenier	Pogrebniak Schindler	VanDen Berg Lannoye	Lorbeer Blot		
1931	Serge Koussevitsky	Boettcher Valkenier	Pogrebniak Schindler	VanDen Berg Lannoye	Lorbeer Blot		
1932	Serge Koussevitsky	Boettcher Valkenier	MacDonald Schindler	Valkenier Lannoye	Lorbeer Blot	Hain	
1933	Serge Koussevitsky	Boettcher Valkenier	MacDonald Schindler	Valkenier Singer	Lorbeer Gebhart	Hain	
1934	Serge Koussevitsky	Boettcher Valkenier	MacDonald Lannoye	Valkenier Singer	Lorbeer Gebhart		
1935	Serge Koussevitsky	Boettcher Valkenier	MacDonald Lannoye	Valkenier Singer	Gebhart Lorbeer		
1936	Serge Koussevitsky	Freiberg Valkenier, W.	MacDonald Valkenier, B.	Singer Lannoye	Gebhart Lorbeer		
1937	Serge Koussevitsky	Valkenier Singer	MacDonald Lannoye	Singer Shapiro	Gebhart Keaney		
1938	Serge Koussevitsky	Valkenier Singer	MacDonald Lannoye	Singer Shapiro	Gebhart Keaney		
1939	Serge Koussevitsky	Valkenier Singer	MacDonald Lannoye	Singer Shapiro	Gebhart Keaney		
1940	Serge Koussevitsky	Valkenier Singer	MacDonald Lannoye	Singer Shapiro	Gebhart Keaney		
1941	Serge Koussevitsky	Valkenier Singer	MacDonald Lannoye	Singer Shapiro	Keaney Gebhart		
1942	Serge Koussevitsky	Valkenier Singer	MacDonald Lannoye	Singer Shapiro	Keaney Gebhart		
1943	Serge Koussevitsky	Valkenier Lannoye	MacDonald Shapiro (Army)	Meek Gebhart	Keaney (Navy) Gebhart		
1944	Serge Koussevitsky	Valkenier	MacDonald	Meek	Gebhart		McConathy
1945	Serge Koussevitsky	Valkenier Farkas	MacDonald McConathy	Meek Shapiro	Cowden Gebhart		Keaney (4)
1946	Serge Koussevitsky	Valkenier Stagliano	MacDonald Keaney	Meek Shapiro	Cowden Gebhart		McConathy
1947	Serge Koussevitsky	Valkenier Stagliano	MacDonald McConathy	Meek Shapiro	Keaney Gebhart		
1948	Serge Koussevitsky	Valkenier Stagliano	Shapiro	Meek	Keaney		McConathy McDonald (U)
1949	Charles Munch	Valkenier Stagliano	Shapiro	Meek	Keaney		McConathy McDonald (U)
1950	Charles Munch	Stagliano	Shapiro	Meek	Keaney		McConathy McDonald (U)
1951	Charles Munch	Stagliano	Shapiro	Meek	Keaney		McConathy McDonald (U)
1952	Charles Munch	Stagliano	Shapiro	Meek	Keaney		McConathy McDonald (U)
1953	Charles Munch	Stagliano	Shapiro	Meek	Keaney		McConathy McDonald (U)
1954	Charles Munch	Stagliano	Shapiro	Meek	Keaney	Yancich	McConathy McDonald (U)
1955	Charles Munch	Stagliano	Shapiro	Meek	Keaney	Yancich	McConathy
1956	Charles Munch	Stagliano	Shapiro	Meek	Keaney	Yancich	McConathy
1957	Charles Munch	Stagliano	Shapiro	Meek	Keaney	Yancich	McConathy
1958	Charles Munch	Stagliano	Shapiro	Meek	Keaney	Yancich	McConathy
1959	Charles Munch	Stagliano	Shapiro	Meek	Keaney	Yancich	McConathy

Year	Music Director	Principal	Second	Third	Fourth	Associate	Assistant or Utility (U)
1960	Charles Munch	Stagliano	Shapiro	Meek	Keaney	Yancich	McConathy
1961	Charles Munch	Stagliano	Shapiro	Meek	Keaney	Yancich	McConathy
1962	Erich Leinsdorf	Stagliano	Shapiro	Meek	Keaney	Yancich	McConathy
1963	Erich Leinsdorf	Stagliano	Shapiro	Newell	Keaney	Yancich	McConathy
1964	Erich Leinsdorf	Stagliano	Shapiro	Newell	Keaney	Yancich	McConathy
1965	Erich Leinsdorf	Stagliano	Shapiro	Newell	Keaney	Yancich	McConathy
1966	Erich Leinsdorf	Stagliano	Shapiro	Newell	Keaney	Yancich	Pottle
1967	Erich Leinsdorf	Stagliano	Shapiro	Newell	Keaney	Yancich	Pottle
1968	Erich Leinsdorf	Stagliano	Shapiro	Newell	Keaney	Yancich	Pottle
1969	William Steinberg	Stagliano	Shapiro	Newell	Keaney	Yancich	Pottle
1970	William Steinberg	Stagliano	Shapiro	Ohanian	Keaney	Yancich	Pottle
				Newell (leave)			
1971	William Steinberg	Yancich	Shapiro	Ohanian	Pottle		
				Newell (leave)			
1972	Seiji Ozawa	Kavalovski	Shapiro	Ohanian	Pottle	Yancich	
1973	Seiji Ozawa	Kavalovski	Shapiro	Ohanian	Mackey	Yancich	Pottle
1974	Seiji Ozawa	Kavalovski	Shapiro	Ohanian	Mackey	Yancich	Pottle
1975	Seiji Ozawa	Kavalovski	(open)	Ohanian	Mackey	Yancich	Pottle
1976	Seiji Ozawa	Kavalovski	Gordon	Ohanian	Mackey	Yancich	Pottle
1977	Seiji Ozawa	Kavalovski	Gordon	Ohanian	Mackey	Yancich	Pottle
1978	Seiji Ozawa	Kavalovski	(open)	Ohanian	Mackey	Yancich	Pottle
1979	Seiji Ozawa	Kavalovski	Katzen	Ohanian	Mackey	Yancich	Pottle
1980	Seiji Ozawa	Kavalovski	Katzen	Ohanian	Mackey	Kaza	Pottle
							Yancich (U)
1981	Seiji Ozawa	Kavalovski	Katzen	Sebring	Mackey	Kaza	Wadenpfohl
							Yancich (U)
1982	Seiji Ozawa	Kavalovski	Katzen	Sebring	Mackey	Yancich	Wadenpfohl
1983	Seiji Ozawa	Kavalovski	Katzen	(open)	Mackey	Sebring	Wadenpfohl
1984	Seiji Ozawa	Kavalovski	Katzen	Wadenpfohl	Mackey	Sebring	(open)
1985	Seiji Ozawa	Kavalovski	Katzen	Wadenpfohl	Mackey	Sebring	Menkis
1986	Seiji Ozawa	Kavalovski	Katzen	Wadenpfohl	Mackey	Sebring	Menkis
1987	Seiji Ozawa	Kavalovski	Katzen	Wadenpfohl	Mackey	Sebring	Menkis

NOTES:

- 1) Positions held by players before 1907 are, at times, best approximations.
- 2) After 1907, positions held by players is mostly accurate, however players often changed seating.
- 3) Between 1907 and 1947, the BSO employed enough horn players to make two complete sections that generally stayed constant, however switching of parts by players frequently occurred.
- 4) In 1919 (*) there was a mid-season strike that resulted in the firing of nearly one-third of the orchestra.



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CHAMBER MUSIC FOR VOICES WITH FRENCH HORN: PERFORMANCE PROBLEMS FOR FRENCH HORN

By Milton L. Stewart

Part I

The French Horn and Its Functions in Vocal and Chamber Music Before 1800

At the beginning of the nineteenth century, the time at which chamber music combining voice and French horn began to appear, the horn was known better in partnership with instruments than in combination with voice. Also it was associated much more frequently with symphonic ensembles than with chamber groups. Aside from its presence in the symphony and the orchestral metier, the horn appeared mainly in opera, oratorio and in wind ensembles, the parts written for it being limited to music that would be played on the natural horn.

The functions of music written for the natural horn are evident in many of the chamber works to be discussed here, with the invention of valves and the invention of the double horn during the nineteenth century. In addition, certain of the musical functions served by the horn in music before 1800 are evident in chamber works for horn and voice of the twentieth century as well as the nineteenth century.

In view of this, the development of the horn and the history of its use in music before 1800 will be reviewed here briefly in the introduction to the discussion of the chamber works for horn and voice that have been selected for this study: *Four Songs for Women's Choir*, Johannes Brahms; *Five Hunting Songs*, Robert Schumann; *Abendzauber*, Anton Bruckner; *The Mystic Trumpeter*, Norman Dello-Joio; *Auf dem Strom*, Franz Schubert; *Choros* (No. 3), Hector Villa-Lobos; *Zwei Lieder*, Anton Webern; *Canticle III*, Benjamin Britten; *Des Engels Anredung an die Seele*, Klaus Huber; *Serenade*, Benjamin Britten.

Development of the French Horn

As a musical instrument the horn has a relatively short history. The first horns to be used in the orchestra were similar to the hunting horns of the seventeenth century. These hunting-style horns were large, open-hooped instruments with a

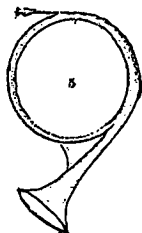


Fig. 1 — Hunting horn, 17th century.¹

length of about twelve feet and played at shoulder level. They were developed in France and were called the *trompe de chasse*.²

When the *trompe de chasse* was introduced into Germany and Bohemia it became known as the Waldhorn. The Waldhorns had longer tubes and could produce a larger number of harmonics than their predecessors. However, any one instrument was limited to a particular key based on its fundamental. Soon a system was developed whereby a series of coiled tubing of various lengths were used to replace a fixed mouthpipe. These coils, or Vienna crooks, were designed to put the horn into any one of a variety of keys.



Vienna crooks,
replaceable, used to
change keys.

Fig. 2 — Waldhorn, used in Germany during the time of Bach.³

The early Waldhorns were still played with a rather raucous tone. In 1760, a Dresden horn player, Hampel, discovered that the presence of the hand in the bell went a long way toward improving the tone quality. In addition he found that with

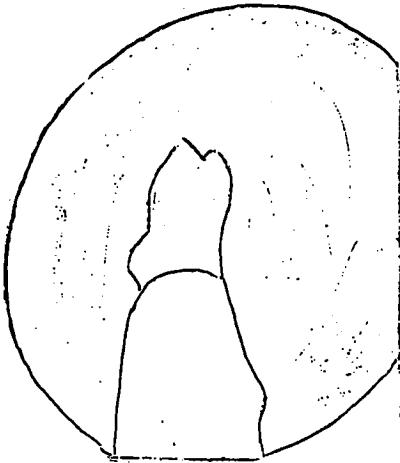


Fig. 3 — Pitch lowered by
one semitone.⁴

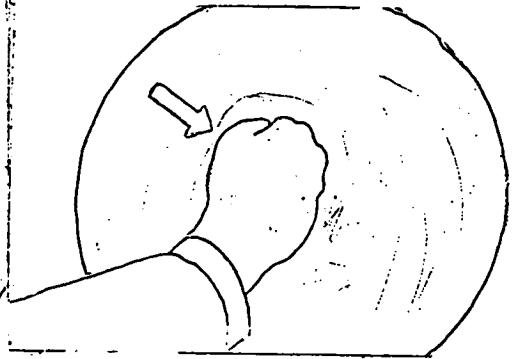


Fig. 4 — Stopped Horn.
Pitch lowered one full tone.⁴

the hand in the bell, the player could produce a tone one semitone lower. (See Fig. 3.) When the player completely closed or stopped the bell with the hand, the pitch could be lowered a full tone. (See Fig. 4.) Hampel found that with a change of the position of the hand in the bell, the player could fill in the gaps between the notes of the harmonic series. However, these stopped tones were of somewhat inferior tone quality.⁵ Hampel's findings are illustrated below in Figure 5. Tones of the natural harmonic series are indicated by numbers. Open notes are indicated by o. Fully stopped notes which need to be humoured with the hand, especially the lower ones, are indicated by •. The amounts of stopping required are represented by $\frac{1}{2}$ and $\frac{3}{4}$. All notes which are out of tune in the harmonic series are indicated by ().

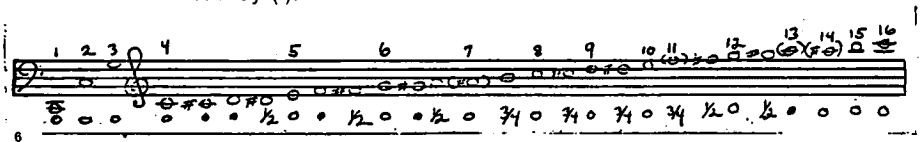


Fig. 5 — Hampel's hand horn discoveries.⁷

Soon after his introduction of the hand horn technique, Hampel developed a Waldhorn in which crooks were inserted into sockets in the middle of the hoop rather than replacing the mouthpipe. This helped to standardize the position of the horn in relation to the body so that the hand could be used effectively.



Hand horn with all crooks for key changes fitted to the main central tube.

Fig. 6 — Waldhorn of Brahms' day.⁸

In 1815 the first valve horns were developed. These horns had two valves. This was a vast improvement over the hand horn but several notes still required stopping in order to be performed. When a third valve was added the horn was capable of producing every tone within the compass of the instrument.

In Vienna a horn with three rotary valves was introduced in 1832.



Fig. 7 — Vienna Valve Horn⁹

This *Vienna* horn is the same in all essentials as the horns used today.

The Horn in Vocal and Chamber Music Before 1800

The horn in vocal music. — The first known use of the horn in the orchestra was in the opera *Octavia*, written by Reinhard Keiser in Hamburg, 1705.¹⁰ His score calls for two *cornes de chasse*, which is another French name for the hunting horn. (See Fig. 1.) Keiser's style of writing for the horn is illustrated below in an excerpt from a later opera, *Jodelet* (1726).

Example I. Keiser, *Jodelet*, excerpts

Corno de Chasse I in C

Corno de Chasse II in C

This is music of the hunting style and was used as a fanfare or introduction to vocal sections. When compared with an actual hunting call of the seventeenth century the relationship becomes apparent. (See Example II.)

In 1720 Handel, who had been a member of Keiser's orchestra in the Hamburg opera, used two horns in his opera *Radimisto*.¹¹ Handel scored his horns in the clarino or high trumpet style to introduce vocal sections. (See Example III.)

Example II. *Greeting (Begrussung)* North German Royal Hunt

Horns in C

1

2

3

4

Example III. Handel, *Radimisto*, excerpt

Horn I in C

Horn II in C

The horn melodies invented by Handel and his contemporaries were strictly confined to the harmonic series and were simply made up of the notes of the old hunting fanfare. Often Handel's horns alternate with and imitate the trumpets, or

they may at times double the trumpets an octave lower. Occasionally the horns double the oboe or string part as nearly as possible.

During the 1750's the French composer Rameau wrote for two horns in his opera *Acanthe et Cephise*.¹² Rameau's horns are part of the instrumental ensembles which introduced scenes in his operas. (See Example IV.) As illustrated in the following example, Rameau's use of the horns in his vocal introductions is usually melodic. It seldom contains anything which savors of the clarino type of horn music which was prevalent at this time. Sometimes Rameau used horns in duet form when something in the nature of a hunting call was

Example IV. Rameau, *Acanthe et Cephise*, excerpt

demanding; however, the horns were rarely called upon to play long, sustained notes or to accentuate the rhythm by playing rhythmical figures.

The use of the horn as an obbligato or counter-melodic accompaniment for voices was probably introduced by J. S. Bach as early as 1715. Although there is some confusion concerning Bach's instrumental terminology, it is generally agreed among scholars that when he used the term *corno*, the Waldhorn, or German hand horn, was intended. (See Fig. 2.) In the music of Bach the horn was invariably associated with choruses and chorals. Bach used horns in thirty of his church cantatas. An example of his horn obbligato use can be found in the opening chorus of *Cantata No. 112* (1731), which depicts a pastoral setting.

Example V. Bach, *Cantata No. 112*, opening chorus

The average horn player finds it extremely trying to perform these difficult obbligato parts. Bach's obbligato horn parts demand performers of great ability and experience. In addition, some of the parts written for horns in the higher keys of G, A and Bb must be regarded as impractical or even impossible if they are to be performed on standard, present day equipment. Therefore, the playing of these high obbligato parts of Bach and also Handel is a separate and distinct art in itself and must be treated as such. Today most of these high horn parts are performed on trumpets.

Handel's treatment of voices with horn was similar to that of J. S. Bach but somewhat more enterprising. The reasons for this are understandable. Bach, being more or less secluded from the world, was free to work in his own style, which was almost strictly contrapuntal when a combination of voices and instruments was concerned. He regarded any instrument used in combination with voices as simply another voice and did not aim at creating color by frequent changes in instrumentation within any given movement. Handel, on the other hand, was in close touch with a vast public. In the production of opera and oratorio he came in close contact with the harmonic style as practiced in Italy. Handel wanted his operas and oratorios to produce grandiose effects. Not only was a large orchestra necessary to accomplish this, but also a different style of instrumental writing. In certain parts of his oratorio, *Samson* (1743), the horns are treated melodically, but mainly as instruments of harmony.¹³

Example VI. Handel, *Samson*, excerpt

The musical score is arranged in five staves. The top two staves are for Horn I in C and Horn II in C, both in treble clef. The third staff is for Violin and Oboe, also in treble clef. The fourth staff is for Viola, in alto clef. The bottom staff is for Bass Vn., in bass clef. The music is in G major and 2/4 time. The Horns play a melodic line, while the strings provide harmonic support. A 'con Rip.' marking is present in the Viola part.

Although this example is for two horns in G and written high, it is far removed from the clarino parts which were commonly written in this period.

An expansion in the use of horns with voices took place after the turn of the nineteenth century. Weber (1786-1826) used horns extensively as instruments of color and also for their poetic value. In *Preciosa* (1821) Weber was so Wagnerian as to use eight horns, although some of these were intended for the stage effect only.

From this brief survey of the development of writing for voices with horn up to the beginning of the nineteenth century, certain characteristics are evident. When used with voices, the horn seems to have two basic functions: introduction of voices, accompaniment of voices. The introduction of voices is accomplished by means of a fanfare or a solo. The accompaniment of voices is rendered through either harmony, rhythmic accentuation or obbligato (countermelody).

The horn in chamber music. — The library of chamber music in which the horn participates is extensive. Since the days of Haydn, composers have recognized the pure, tender tone of the horn, which blends admirably with strings, brass and woodwind instruments alike. Haydn, for example, composed a *Divertimento* (1760) for two oboes, two horns and two bassoons as well as a *Sextet* (1765) for two horns and string quartet.

Mozart realized that when playing repeated or sustained notes, the horn has the power to bind other instruments together, giving a smoothness to the music scarcely obtainable in any other way, as in the Allegretto of the *Quintet in Eb* (1784) for oboe, clarinet, horn, bassoon and piano.

Example VII. Mozart, *Quintet in Eb, Allegretto*

Oboe

Bb Cl.

Horn in C

Bassn.

Piano

The ability of the horn tone to provide a rich bass is illustrated in Beethoven's *Septet*, Op. 20 (1800).

Example VIII. Beethoven, *Septet*, Allegro con brio

Clar. in B

Bassoon

Horn in C

Violin

Viola

Cello

Bass

Perhaps no instrument is more effective for melodic solo passages in chamber music than the horn, provided that the passages are well and suitably written for it. This is well illustrated in the second movement of Mozart's *Quintet in E* for violin, two violas, horn and cello.

Example IX. Mozart, *Quintet*, Andante

The musical score for Example IX shows five staves. The Violin staff has a treble clef and a key signature of one sharp. The Viola I and Viola II staves have alto clefs. The Horn in C staff has a treble clef and a key signature of one sharp, with the word 'dolce' written below the staff. The Cello staff has a bass clef and a key signature of one sharp. The music is in 3/8 time and consists of four measures. The Horn part plays a melodic line with slurs and ties, while the other instruments provide harmonic support.

In Beethoven's chamber music containing horns, the horns are frequently used to establish tonality. This is accomplished by the repetition of scale passages or arpeggios as illustrated in the Allegro of the *Sextet* Op. 71 (1796) for two clarinets, two horns and two bassoons.

Example X. Beethoven, *Sextet*, Allegro

The musical score for Example X shows two staves for Horn II in C. The key signature is one sharp and the time signature is 3/8. The top staff features a scale passage with slurs and ties, while the bottom staff provides harmonic support with repeated notes.

From the above examples several important functions for the horn in chamber music can be isolated: binding the ensemble together with sustained or repeated notes, providing a harmonic foundation, performing effective melodic solos and establishing tonality through repeated arpeggios and scales.

In chamber music for voices with French horn, composers generally combine the functions of the horn from the above two areas. The horn performer of this type of music must constantly keep in mind his function both with the voices present as well as with the rest of the chamber ensemble. This added responsibility makes the horn part more meaningful but also increases the problems of the performer.

The following is a study of ten representative works from the literature of

chamber music for voices with French horn. This study will deal primarily with the problems involved in performing these works from the standpoint of the horn player. The works studied will span the years from the early nineteenth century to the mid twentieth century. Therefore, many of the performance problems for the horn will be directly related to the combined functions which have just been defined. Various combinations of instrumentation will be represented, with the presence of voice and horn remaining constant throughout. The works will be divided into three groups according to difficulty for the French horn. They will be studied in order from the least difficult to the most difficult.

Note: Two further installments of this article will be published in Volume XIX, 1988-1989.

END NOTES

¹Birchard Coar, *The French Horn*, (DeKalb, Illinois: May 4, 1947), Plate IV.

²Robin Gregory, *The Horn*, (London: Faber and Faber, 1961), p. 28.

³*Grove's Dictionary of Music and Musicians*, (New York: St. Martin's Press, 1955), Vol. IV, plate 27, pp. 368-369.

⁴Philip Farkas, *The Art of French Horn Playing*, (Evanston, Illinois: Summy-Birchard, 1956), p. 81.

⁵Gregory, p. 29.

⁶No stopped notes below middle C are given since, if they are more than a semitone below the two lower harmonics G and C, they are difficult to produce and the tone quality is poor and unconvincing.

⁷Coar, p. 30.

⁸*Grove's*, IV, pp. 368-369.

⁹*Ibid.*

¹⁰Coar, p. 11.

¹¹*Grove's*, IV, pp. 38-41.

¹²*Grove's*, VII, p. 38.

¹³Coar, p. 28.



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TWO IMPORTANT EUROPEAN HORN COMPETITIONS OF 1987

By Cindy Carr Loeb

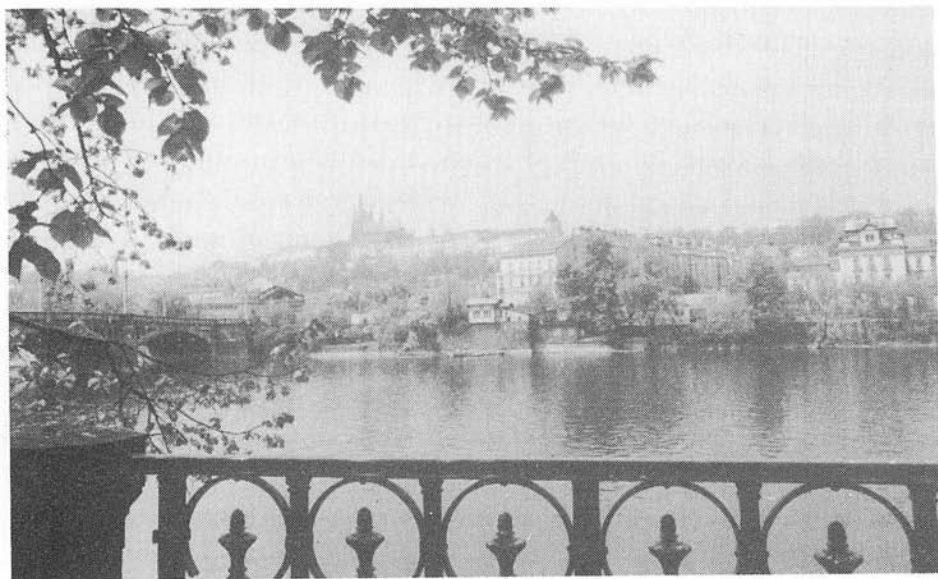
1987 saw two important horn events in Europe: the Prague Spring International Horn Competition in May and the ninth Scandinavian Horn Seminar in July. I was fortunate enough to have participated in both these events, and thought *Horn Call* readers might be interested in knowing something about them.

The Prague Spring International Music Competition is held each year, and like its counterparts in Munich and Geneva features rotating categories of solo instruments and chamber music combinations so that horn comes up approximately every five years. The Prague Spring Competition in 1987 was open to hornists age thirty or younger, and also included the categories of trumpet, trombone and violin.

Colleagues and friends who gave me advice about competing said, "Be prepared for the unexpected." That contradiction in terms came to life for me as I drew number one in the playing order lottery, slept but a few hours the night before the first round due to excitement and lingering jet lag, was awakened at 6:30 a.m. by a hornist warming up, and was subjected to a freezing cold shower due to the depletion of the tiny hot water tank in the one bathroom on the floor for ten of us!

The first round was held in the Cultural Hall of Railmen, a good socialist apellation none of us could quite figure out. This round, "behind a screen," was actually played behind a heavy plush red velvet curtain! Luckily the second and third round were in a beautiful hall. Everyone played the same required pieces in this first round: the Telemann *Concerto* and the first and third of Czech composer Klement Slavicky's three *Capricci* for horn and piano. (These Slavicky pieces are really good — devilishly difficult but wonderfully effective.)

Because anonymity was to be strictly preserved in this first round, we were each required to tune in an identical manner and play no other tuning or warmup



The River Moldau (Vltava) in Prague

notes on stage. This had been determined the previous night at an introductory meeting, after many warm words of welcome in the name of Antonin Dvorak and Bedrich Smetana — real nationalists, these Czechs! There was an interpreter for each of the languages represented among the contestants; quite a feat as this included Japanese, Norwegian, Bulgarian and Dutch, to name a few. Each interpreter was very skilled linguistically but most were not musicians, so when the matter of tuning arose, pandemonium broke out! Naturally we were all a bit tense and anxious and no one wanted to be disqualified for tuning incorrectly. Finally it was determined (through the internationally understood method of plunking an 'a' on the piano and singing the 'horn part'!) how and when we were to tune. Quite a few of the competitors used a descant horn for the Telemann and their regular instruments for the Slavicky.

The international jury was composed of Bohumír Liška, František Šolc and Zdeněk Tylšar of Czechoslovakia, Pavel Orechov of the Soviet Union, Vladka Grigorov of Bulgaria, Günther Opitz of East Germany, Michael Hoeltzel of West Germany, Louis Courtinat of France and Friedrich Gabler of Austria. The thirty-two hornists participating in the Competition included players from Czechoslovakia, the Soviet Union, Hungary, Bulgaria and East Germany, West Germany, the Netherlands, France, Norway, the United States and Japan. About a quarter of these contestants brought their own pianist; the rest used the fine staff accompanists Ludmila Čermáková and Iva Návrátová.

Thirteen hornists advanced to the second round. For this semi-final round Weber *Concertino* was required, plus a sonata or solo piece of the contestant's choosing. Several Czech works were suggested for the chosen piece. The youngest of the semi-finalists, at 19, and the only woman, was Susanne Vautz of the Frankfurt Radio Orchestra. Susanne was in the unenviable position of never having dreamed she would advance to the second round, and consequently not feeling very well-prepared with the Weber. She toughed it out though, and dashed off a fine performance of the Dukas *Villanelle* for her selected piece.

Kerry Turner, an American who plays principal horn in the Luxembourg Radio Orchestra, treated us all to an excellent performance of Vitali Boujanovski's *First Sonata for Solo Horn* along with his Weber. He was the only semi-finalist to choose a solo horn piece, and his strong performance of this challenging Sonata



"House of Artists," Headquarters of the Competition.

helped set him apart from the other semi-finalists. Another notable performance in the second round was by Soviet hornist Igor Makarov, playing the Dvořák *Due per Duo*. This was the most contemporary piece heard in the entire competition, and Igor's fine performance of it singled him out as well.

The audience favorite of the second round was unquestionably Jacob Slagter, principal horn of the Concertgebouw Orchestra. Jacob's Weber was filled with such a sense of joy and spontaneity that he won every listener's heart. Jacob's pianist, Jan Willem Nelleke, was wonderful; together they were an unsurpassed musical team. In the long cadenza before the Pollaca section of the Weber, when the horn leaps the octave from middle 'a' to high 'a', Jan didn't simply plunk his accompanying chord, but slowly rolled it; and when the top note of this chord coincided perfectly with the sounding of Jacob's high 'a', it sent shivers up and down my spine! Jacob's chosen piece to complement the Weber was the Felix *Sonata da Requiem*, one of the suggested Czech pieces and a very good one. A deep, solid and lengthy work, it has moments of great pathos in the outer two movements, balanced by a swift and frenetic middle movement.

Two hornists chose another of the suggested Czech works, the Hlobil *Sonata*, for their companion piece to the Weber. This is a very weak work, and detracted from the overall impression given by these two players. One of them was Hungarian hornist Miklós Nagy, who won third prize in the Geneva Competition in 1985 and first prize in the competition in Markneukirchen, East Germany in 1986. Even Miklós' fantastic playing could make nothing of this Hlobil piece, and so he did not advance to the final round.

Because of the timing of this particular competition (May), most of us felt as though we had crammed in practicing and preparation for and travel to Prague around our playing and teaching commitments. Some of the East bloc players, however, seemed to have prepared for this competition in a manner reminiscent of their nations' athletes' preparation for the Olympics! The Czech 'team,' for instance, was made up of six players who had already taken part in a national competition earlier in the year on the same repertoire to be selected to compete in Prague. All of the East European and Soviet players heard in the semi-final and final rounds seemed absolutely and thoroughly prepared, and masterful at controlling their nerves and appearing cool and collected on stage. When one of the Czech hornist's music slid off the stand during the semi-finals, he calmly turned while playing and read the rest of the movement from the pianist's score with a presence of mind that was frightening! In the extreme, this super-preparedness led to some stiff and rather expressionless performances in some instances. But for the most part, it just led to terrific horn playing!

Another interesting comparison to make, with so many countries represented, was among the sounds of the various players. The differences were really not that great. Horn tone has become more and more homogeneous in the past ten years due to the increasing number and availability of recordings by hornists from many different countries, by advances in horn making and increased availability of all makes and models of horns, and by the activities of the IHS, primarily the variety of Guest Artists who have been featured at the annual Workshops. Some would decry this diminishing of the various national 'schools' of horn playing; to me it is simply a sign that we hornists are open-minded musicians interested in learning from one another. Also interesting to note in Prague were the types of horns players used. An example of the variety: there was the Dutch player with the British horn (Paxman), the Norwegian player with the Japanese horn (Yamaha), the West German player with the American horn (Rauch), and the American player with the German horn (Alexander)!

Five players advanced to the final round. Required for this round were the Strauss *Second Concerto* and another concerto of the contestant's choosing. Concertos selected included Mozart 2nd, Pauer, Flosman and Gliere (imagine

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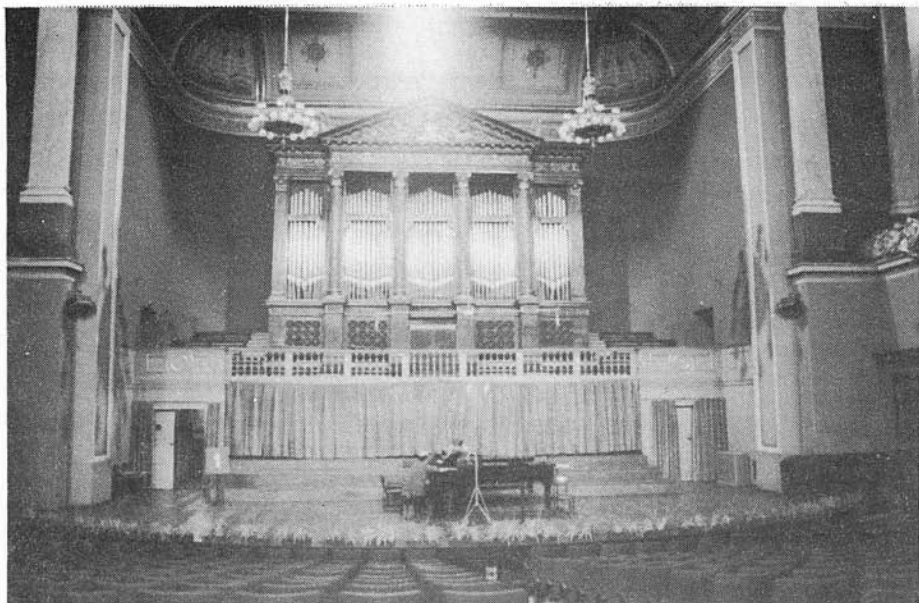
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playing Gliere and Strauss 2nd back to back!). Most notable in this round was Czech hornist Jindřich Petráš of the Czech Philharmonic, who played the Pauer with his Strauss. His playing was superb; the Pauer especially was infused with great excitement. The prizes were awarded as follows: 1st prize to Jindřich Petráš, 2nd prize to Jacob Slagter, and 3rd prize shared by Peter Hernych (a Czech) and Kerry Turner.

There are two international competitions for horn upcoming in 1988: a new one in Reims, France in May/June, and the Munich Competition in September. Anyone interested in obtaining information about international competitions in general should write to: Federation of International Music Competitions, 12 rue de l'Hotel-de-Ville, CH-1204 Geneva, Switzerland.

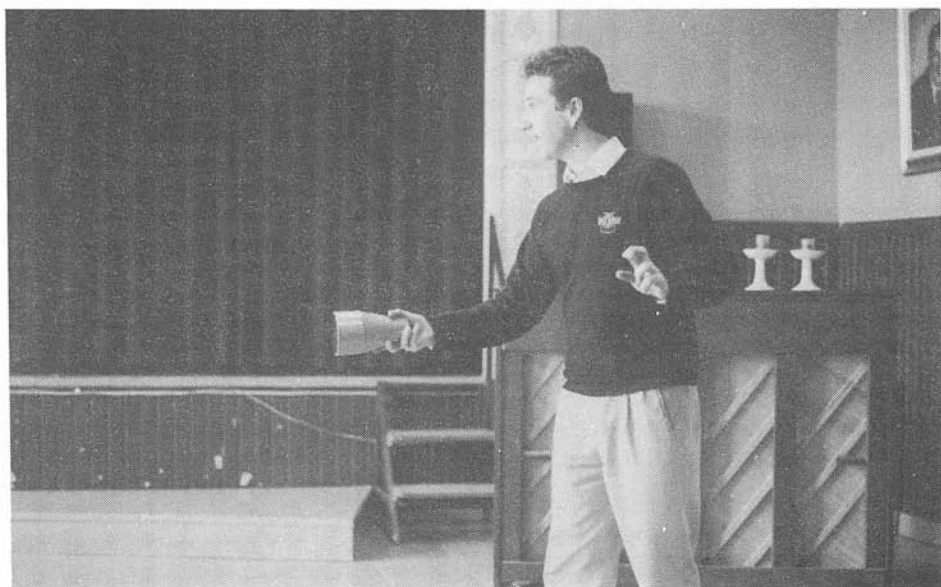
Every second summer since the early 1970s, each of the Scandinavian countries in turn has hosted the biennial Scandinavian Horn Workshop. In 1987 Finland served as host for the ninth Workshop.

Held June 28 through July 5 in Valkeakoski, the Workshop featured Guest Artists Vitali Boujanovski, Michael Thompson and Frøydis Wekre, with a special appearance by Roland Horvath of Vienna. Valkeakoski lies in south central Finland near Tampere, just a few hours' trip from either Helsinki or Turku. One could hardly imagine a more idyllic setting; it was the perfect place to bask in the sunshine of Finland's endless summer days and to send forth horn sounds echoing across the surrounding lakes and fields.

The majority of the one hundred participants were Scandinavian hornists, but there were also a few European and North American players in attendance. Organized superbly by Kari Lampela, secretary of the Horn Club of Finland, the Workshop was unique in several ways. First of all, participants not only had the opportunity to play in masterclass settings, but also to have private lessons with each of the Guest Artists. In addition there were participants' recitals for ensembles and solo playing. These features made the Workshop an especially valuable learning experience for all those who took part. Another novel aspect of the week's events was the sauna hour, an official item on the daily schedule!



Vitali Boujanovski, pleased with the performance of his *Meditazione* for Soprano, Solo Horn and Horn Ensemble (1987) by Raija and Raimo Palmu.



Michael Thompson in the discussion of performance anxiety. "Now, don't be nervous, but this time it really *counts*!"

It has been said that the Finns have two distinctive national characteristics: they are the world's fiercest partiers and, once they count you among their friends, none are more warm or generous. Both these attributes became apparent to me during the weeklong Workshop. The atmosphere was wonderfully congenial, and I felt I was among friends from the moment I arrived. There was a palpable air of support and encouragement, an absence of any sense of rivalry among us. Surely the particular combination of Guest Artists enhanced this feeling of comraderie. Frøydis is a frequent and much-loved feature of these Scandinavian Horn Workshops, and she, through her own words and actions, encourages that tremendously healthy habit of not taking oneself too seriously. Vitali Boujanovski could only communicate with us in German, but even with a bit of a language barrier we all sensed the great depth of his love for music and the horn, and his wonderful combination of humility and humor. Michael Thompson is so congenial and fun-loving, he really put the Finnish national party proclivity to the test!

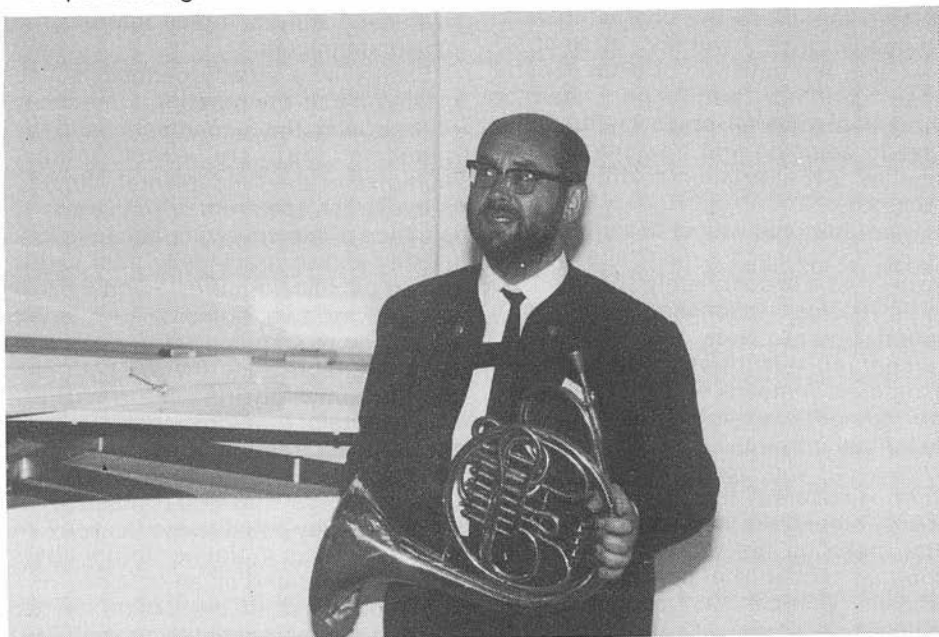
There were many musical highlights during the week. Michael Thompson presented a full recital early in the week, and impressed us all with his clear, bright sound and his capacity for both strength and lyricism. Later in the week he presented a terrific piece for solo horn by British composer Gareth Wood, the five-movement *Romeo and Juliet Suite for Solo Horn*. Still only in his early thirties, Michael retired from orchestral playing two years ago after a decade with London's Philharmonia Orchestra. He is now pursuing strictly a solo and chamber music career.

Frøydis brought a new 'toy' to this Workshop: a natural horn, built by Dan Rauch, with lovely paintings in the bell done by a Norwegian artist friend. She amazed us all with a stunning performance of Vitali Boujanovski's *Ballade for Natural Horn*, written in 1986. This piece would be a major challenge on the valved horn, but Frøydis pulled it off flawlessly on her "natural horn with paintings."



Frøydis and three present or former students play the solo quartet parts in R. Huber's *Idylle and Jägerlust in Wienerwald*.

One evening's concert was devoted to the music of Vitali Boujanovski. There were horn ensemble pieces, a performance of his *First Solo Sonata* by Nina Jepsen, a Danish hornist, and of his *Second Solo Sonata* by Boujanovski himself. Most striking, however, were two pieces for horn and voice: *Evening Song* (1975) for soprano and horn and *Meditazione* (1987, first performance) for soprano, solo horn and horn ensemble. Raimo Palmu, president of the Horn Club of Finland, and his wife Raija performed both pieces exquisitely. There was something about the quality of Raija's voice in combination with the Russian text and the horn that was spellbinding!



Roland Horvath and his Vienna horn.

Roland Horvath presented an interesting lecture during the week on the history of the Vienna horn and its importance in the continuation of tradition. He also gave us an aural example of the Vienna horn tradition by performing pieces by Viennese composers such as Johann Strauss. Bjørn Strandvold should also be mentioned as one of the binding forces which held the whole week together! Bjørn is a Norwegian pianist on the faculty of the Norwegian State Academy of Music, where he rehearses and performs primarily with horn players. He owns more horn music than most of us hornists do, and he played for every master-class and concert performance throughout the week. Thank you, Bjørn!

Another important figure who was not able to be at the Workshop but who nevertheless made his presence felt was Ib Lansky Otto. Ib has been a Guest Artist at nearly all these Scandinavian Horn Workshops, but this year Mahler called (a performance of Mahler 1 in Stockholm) and Ib could not refuse. He did send a note of apology though (appropriately hilarious) and — enough Swedish kronor to buy wine for everyone for a final party! Bravo, Ib!

Lawrence University
Appleton, WI 54911



ACOUSTICAL REVERBERATIONS

by Robert Pyle

In this column I want to write about tone quality, or *timbre*, of brass instruments. The discussion will be restricted largely to the characteristics of steady tones. I will *not* attempt to deal with the question of what constitutes "good" or "bad" tone. I hope to show you what all brass instruments have in common and how the various families of instruments differ from each other.

The traditional way of describing the *perception* of such a musical sound is to say that it is completely specified by three things: loudness, pitch, and sound timbre. Note that these are *perceptual* quantities, not *physical* quantities. A steady sound such as we are going to examine here can be described physically by its *intensity*, *frequency*, and *spectrum*. The spectrum measures the distribution of energy among the various partial tones that make up the total sound. If you don't remember what partial tones are, read my October 1987 column. There will be a quiz at the Potsdam Workshop.¹

If each perceptual parameter depended only on one physical parameter, I would not be writing this column, but life is not so simple. It is one of the jobs of the psychoacoustician to find out how the perceptual attributes of a sound depend on its physical parameters. Loudness depends largely on the physical intensity of a sound, but also to some extent on the frequency and spectrum. Pitch (at least for the sounds produced by traditional instruments) depends almost entirely on the frequency of the sound, but it is also influenced slightly by the intensity and spectrum.

Timbre is inherently more complicated than loudness or pitch. It is what is left over when loudness and pitch are accounted for, and is therefore what distinguishes two different sounds

whose loudness and pitch are identical. It is not nearly as well understood as loudness and pitch. The timbre of sustained sounds depends heavily on the spectrum; hence, most of this column will be devoted to describing the spectrum of a brass instrument.

A Little Fantasy

First I am going to "invent" a mythical family of brass instruments called stannicors.²

Energy in a steady periodic sound exists only at the repetition frequency of the sound (the *fundamental*) and frequencies that are exact integer multiples of the fundamental (the *harmonics*). The spectrum of such a sound is called a *line spectrum* because it is usually shown graphically as a series of vertical lines. Figures 1 and 2 show spectra for two notes a fifth apart played by a stannicor. The height of each line represents the strength and the horizontal position the frequency of a particular harmonic. Tick marks in the vertical direction are separated by 10 decibels. The frequency axis is logarithmic so that equal musical intervals occupy equal space. As you can see, tick marks in the horizontal direction are separated by an octave.

For purposes of discussion, let us say that our instrument is a tenor stannicor playing a fourth-harmonic C in Figure 1 and the G above that in Figure 2. Both notes are played at what I will call a healthy *mezzoforte* dynamic level and the sound is picked up by a microphone a few feet away directly in front of the bell. The two spectra don't look very much alike, do they? The second harmonic is the strongest for the C, while the fundamental is the strongest for the G. The C has ten harmonics strong enough to appear in the graph while the G only has six.

If I had plotted spectra for a dozen notes instead of just two, you would see right away what they have in common. Imagine a *spectrum envelope* curve connecting the tops of the harmonic spectral lines in Figures 1 and 2. The same curve fits the spectra of both notes. This kind of a peak in one frequency region of the spectrum is call-

ed a *formant* and the frequency of the peak is called the *formant frequency*. For any particular note, whichever harmonic lies closest to the formant frequency will be stronger than any of the others.

Vowel sounds in speech are characterized by three formants, corresponding to the lowest three resonances of the vocal tract. Each vowel has its own special relationship between the formants. For example, the sound "oo" as in the word "pool" has formant peaks at about 300, 625, and 2500 Hz when spoken by an adult man. The formant frequencies for a given vowel are pretty much the same for all male speakers; women's formants lie about a minor third and children's about a major third higher than men's.

We recognize a given vowel by its formant frequencies, not by the pitch of the voice uttering it. Consequently, when a soprano voice sings a high note whose fundamental frequency lies above the first or even the second formant, there is no way for the listener to tell where those formants are supposed to be, and all vowels sound rather alike. The second formant of the vowel "oo" lies at a lower frequency than that of any other vowel; hence, sopranos lose "oo" before the other vowels.

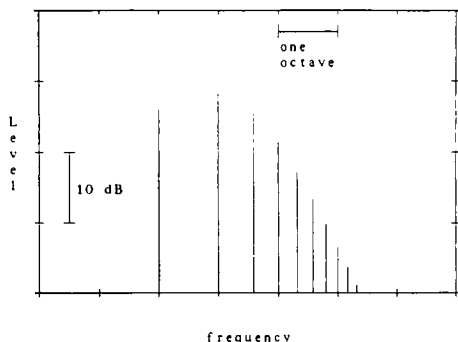


Figure 1: Tenor stannicor spectrum of fourth-harmonic C

Brass instrument tone has a single formant whose peak is generally wider than one of the vowel formant peaks. The formant frequency lies in the top octave of the normal playing range and

is therefore higher for small instruments than large. It is essentially determined by the dimensions of the "ends" of the instrument, the mouthpiece and the bell: it is very little

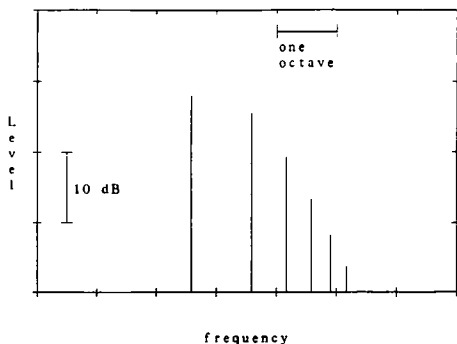


Figure 2: Tenor stannicor spectrum of sixth-harmonic G

influenced by the length of tubing in between. Thus, using the valves (or extending the slide) does not shift the formant frequency of a particular instrument.

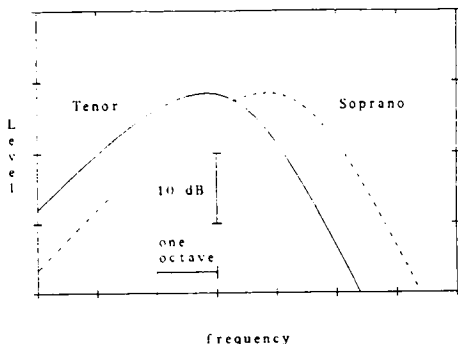


Figure 3: Spectrum Envelopes of Tenor and Soprano Stannicors

Figure 3 shows the spectrum envelopes for tenor and soprano stannicors, played *mf*. We distinguish various brass instruments playing the same pitch partly from differences in formant frequency, but also from the non-steady parts of the sound such as attacks and transitions between notes.

The shape of the spectrum envelope for any particular instrument varies with dynamic level. Figure 4 shows the spectrum envelopes of the tenor stannicor at three different dynamics. Note

in particular the behavior above the formant frequency. Harmonics above the formant peak increase much more rapidly with playing level than those below. At very high dynamic levels (*fff* in the figure), the spectrum envelope falls off at high frequencies at a rate of 6 dB/octave. This 6 dB/octave slope is a basic physical limitation that cannot be exceeded. Above a certain level, blowing harder will not further change the shape of the spectrum envelope, although the level will continue to rise. The increased prominence of the higher harmonics at high playing levels is responsible for the "brassiness" of the sound. The frequency of the formant peak increases slightly with increasing level, but this has less impact on the tone quality than the rapid rise of the higher harmonics.

At lower dynamic levels than are shown in the figure, the spectrum envelope falls off even faster at high frequencies than for the *mf* curve.

The slope of the spectrum envelope above the formant peak can be altered somewhat by changing the embouchure. If the opening between the lips closes abruptly, ("smiling embouchure"), the higher harmonics will be stronger than if it closes more gradually ("puckered embouchure"). Good singers learn to control timbre by controlling the motion of the vocal cords in much the same way.

All members of one family of brass instruments will have similar spectrum envelopes. Different members of the family will have the formant peak at different frequencies, but the shape of the spectrum envelope and the way in which it changes with changes in playing level will be much the same throughout the family.

Mutes alter the tone color by changing the shape of the spectrum envelope. The details of the muted spectrum depend on the type of mute (straight, cup, Harmon); generally, the muted spectrum envelope has a more complicated shape than the single broad peak of the open instrument.

A Little Reality

What about real instruments? The formant peak for both horn and trombone lies near 500 Hz. The difference between the two is that the horn's spectrum envelope falls off more below the peak, and, at modest dynamic levels, above the peak as well. Thus in the low register, the fundamental and lower harmonics of the horn are relatively weaker than those of the trombone. Both instruments can play deep enough in the pedal range that the formant peak occurs near the eighth or tenth harmonic.

With the exception of the horn, all the other standard brass instruments fall fairly neatly into one of two families, the "narrow-bore" trumpet and trombone family, and the "wide-bore" flugelhorn and euphonium family. Let us compare the flugelhorn and the trumpet.

The trumpet formant lies about an octave above the trombone formant. If one plays back at half speed a tape recording of a trumpet, it sounds very much like a trombone (with sluggish valves and a very slow tongue). Similarly, a "half-speed" flugelhorn sounds like an euphonium.

The formant frequency for trumpet and flugelhorn is not very different, although I wouldn't be surprised if the flugelhorn's were slightly lower. The big difference is in the way the spectrum envelope changes with playing level. A loudly-played trumpet has *much* stronger harmonics above the formant peak than does the flugelhorn. I once made a tape recording of the same player on both instruments where the recording level on the tape was adjusted so that the strength of the fundamental was the same. When the flugelhorn was played at a level 10dB higher than the trumpet (and the gain on the tape recorder was set 10 dB lower), the two instruments were indistinguishable. Remember that an increase of 10 dB means 10 times as much sound power!

What can we say about the horn? The longer the narrow-bore part of an instrument is, the greater will be the in-

crease in the level of the higher harmonics. The sound of the low F horn thus changes more with playing level than does that of the B-flat horn. The B-flat horn in turn changes more than the high F descant horn. Although the differing resistance of the three horns is readily apparent, the player can produce very nearly the same tone quality from all three when playing softly. However, at higher dynamic levels there is a tendency for the shorter instruments simply to get louder without much change in the timbre.

The horn is unique in another way. Radiation of sound from the horn varies with frequency in a different way from either the wide or narrow-bore brass families due to the right hand in the bell. Because variation of the right-hand position offers an additional method of controlling the tone that other instruments do not have, I think it is safe to say that the horn can produce the widest range of timbres of any of the brasses, at least if one neglects the richer variety of mutes available to the trumpet.

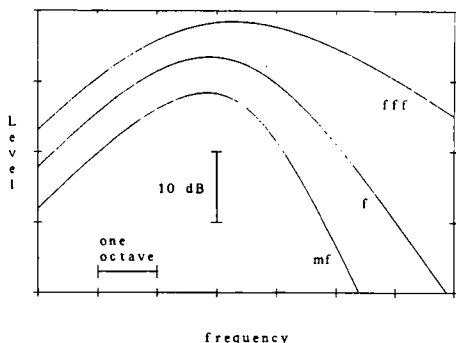


Figure 4: Spectrum Envelopes at Different Dynamic Levels

Some Complications

The spectrum envelopes shown in Figures 3 and 4 are smoother than those of real instruments. The only published data that I know of³ shows little peaks and valleys superimposed on an overall structure similar to my figures. Although the magnitude of these is about the same as the experimental variability, I *think* these are real, probably caused by vibration of the metal body of the instrument. Such

peaks and valleys probably make the sound much more interesting to the listener and add individuality to the sound of each instrument.

Luce and Clark also analyzed attacks by measuring the time required for each harmonic to achieve its final amplitude. They found that for all instruments other than the horn, harmonics below the formant peak all took about 50 milliseconds to settle down. Harmonics above the formant peak took longer, the higher the harmonic the longer the time. The horn was characterized by a rather less clean attack, described as a series of rapid "blips" lasting 15 to 30 milliseconds. I have been told that neither the instruments nor the players used in these experiments were of the highest quality, so I would conclude only that perhaps it is harder to obtain a really quick attack on horn than on the other instruments.

To this point I have discussed the spectrum envelope as if it is uniquely determined by the instrument, the player, and the playing level. However, sound is not radiated equally well in all directions by an instrument, so the spectrum envelope for a given listener depends on the orientation of the instrument with respect to the listener. The directivity of a sound source depends on the size of the source compared to the wavelength of the sound. If the diameter of the bell is small compared to the wavelength, as it is for the lower harmonics, sound will be radiated almost equally in all directions. For the higher harmonics, where the bell is comparable to or larger than the wavelength, radiation tends to be in a narrow beam directed along the axis of the bell. Think about the differences in tone quality you hear outdoors from a loudly played trumpet, depending on whether the player is facing you or not, (loudly played so that the high harmonics are strong, outdoors so that reflections from walls and ceiling do not confuse the issue).

This tendency for high-frequency (short-wavelength) sound to travel directly also means that it does not

go around obstacles very well. In the concert hall, the trumpet player can change quite dramatically how well the audience hears the higher harmonics depending on whether he plays into his music or over it. The difference is much less noticeable to the player who, after all, is always behind the bell.

You may have noticed that I have said nothing about the actual sound pressure levels associated with musical dynamic levels. Different listeners may be at greatly different distances from the performer, so that they experience quite different actual levels at the ear. Yet a distant listener will still perceive *fortissimo* as *fortissimo* even though the actual level at his or her position may be no greater than a *mf* level measured on stage. I maintain that the perceived dynamic level of an instrument is judged at least as much by the tone color as by the actual sound-pressure level. The degree to which that instrument is

audible, however, depends on the actual SPL relative to other instruments playing at the same time.

The late Arthur Benade felt that, for an instrument to "carry" well as a solo voice with a strong individuality and yet blend well with other instruments, harmonics above the fourth or fifth should fall off at a rate of approximately 128 dB/octave. This is the slope shown for the *mf* curve in Figure 4. If the higher harmonics are less prominent, as is often the case for the Boehm flute, the instrument is too easily covered by others. If the higher harmonics are more prominent, as in the *fff* curve in Figure 4, the tone will be too "aggressive" and harsh because the musical intervals between successive harmonics above the sixth or so are small enough to be rather dissonant.

To a degree it is possible for a skilled player to control the tone color and the level independently. As usual, Phil



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Farkas expresses the musical need for this very well: "A solo passage *must* carry, even though the dynamic mark indicates softness. ... The solo must be hard *above* the accompaniment. In a case of this sort, all that can be done is to strive to maintain the soft *quality* of the dynamic if not the soft *volume*. Each dynamic on an instrument produces its own characteristic tone coloring; and if the player can reproduce this tone *quality* while actually playing another *dynamic*, it is possible to give the impression of playing the written dynamic even though this is not actually being done."⁴

The reverse problem also exists. When accompanying singers, the orchestra must allow them to be heard, yet there are times when the music should convey that sense of excitement and urgency that only a brassy *ff* tone quality can impart. The Opera House at Bayreuth addresses this balance problem by placing the or-

chestra *under* the stage, so that the audience never hears the full sound of the orchestra. Wouldn't it be nice if there were a kind of mute available that would simply reduce the level of the sound without changing its quality? Then one could blow satisfyingly hard without incurring the wrath of the conductor or vocalists.

When listening to recordings or radio broadcasts, we cannot judge the actual sound-pressure level of the performance except by its musical context. If no other instruments are playing to "calibrate" our ears, we can easily confuse instruments such as the horn, trombone, and Wagner tuba, all of which have similar spectrum envelopes when softly played. But when we hear horns *and* Wagner tuben simultaneously, we can easily tell which is which because at comparable sound-pressure level, the horn has a "brassier" sound.

A subtle yet important attribute of



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brass tone is caused by slight random deviations from perfect steadiness in the sound, not slow and regular like vibrato but fluctuations so rapid they are not perceived as such. These occur in even the steadiest tone. This was discovered by the Frenchman, Jean-Claude Risset.

About twenty years ago, then working in the United States at Bell Telephone Laboratories, Risset was one of the first to use the digital computer for the analysis of musical sounds. He studied the sound of the trumpet as exhaustively as he could, measuring not merely the strength of each harmonic during the steady part, but the way in which each of the harmonics varied with time throughout the entire duration of the tone. He then sought to verify the completeness and accuracy of his analysis by synthesizing the sound of the trumpet, not just one or two notes, but the whole opening phrase of the *Trumpet Voluntary* of Jeremiah Clarke. Initially his synthesis fooled no one. The tone sounded "cold" and "glassy." When he added small rapid random fluctuations in both pitch and amplitude, most listeners could not tell the original tape from the synthesis. (I heard the two tapes and I *could* identify which was which, not from the tone color but because the real trumpet had some slight peculiarities of intonation that the precisely equal-tempered synthesis did not.)

Summary

Let me finish by itemizing the important points:

- The spectrum of the steady tone of a brass instrument is characterized by a single formant peak in the top octave of the normal playing range.
- Small instruments therefore have higher formant frequencies than large ones.
- Each instrument of a family has its own formant frequency that serves as a cue in identifying it, much as the three formants of a spoken vowel identify it.

- The "brassy" quality associated with loud playing results from the increased level of harmonics above the formant frequency compared to those below.
- The shape of the spectrum envelope and the way it changes with dynamic level is consistent throughout a family of brass instruments.
- The sound quality heard by a distant listener can be influenced by the direction the instrument is pointed, due to the greater directivity of the instrument at frequencies above the formant peak.
- Small rapid random variations of frequency and amplitude are an important part of brass-instrument tone, lending warmth to the sound.

END NOTES

¹Not really, but I *will* be looking to you, the readers, for suggested topics for future columns.

²In case you have forgotten your classical education, let me remind you that the Latin for tin is *stannum*. I owe the name for these "tin horns" to the fertile imagination of my wife.

³David Luce and Melville Clark, Jr., "Physical Correlates of Brass-Instrument Tones," *J. Acoust. Soc. Am.*, 42, 1232-1243 (1967)

⁴Philip Farkas, *The Art of French Horn Playing*, Clayton F. Summy, Chicago, 1956, page 83.



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BOOK REVIEW

by Randall Faust

Arnold Jacobs

The Legacy of a Master

Edited and Collected by M. Dee Stewart
The Instrumentalist Publishing Company,
200 Northfield Road, Northfield, Illinois. (1987)

This volume, described as 'the personal and pedagogical recollections of thirty-one of his colleagues, students, and friends,' includes contributions by hornists Philip Farkas, William Robinson, and Milan Yancich. In addition, it includes *An Interview with Arnold Jacobs* by Bill Russo of Radio Station WFMT, excerpts from a lecture and a panel discussion at the Second International Brass Congress at Indiana University in 1984, and an article from the December, 1983 *Instrumentalist*, "The Dynamics of Breathing" by Kevin Kelly with Arnold Jacobs and David Cugell, M.D..

Every serious brass student or teacher should have this book. Anyone

who has been touched by Arnold Jacobs' playing or teaching will know why: He knows the details of acquiring mechanical information and the importance of imparting musical information. This book is important, not only for the information it contains, but for the important history of brass teaching that it documents. However, no one should consider reading the book as a substitute for a real lesson. As Keith Johnson states in his recollection in this book "...the validity of an idea often lives or dies by the medium in which it is transmitted; and as anyone who has had a lesson with Arnold Jacobs will testify, there is no experience quite like it. In that terribly personal, at times excruciatingly intense one-to-one crucible, he transmits ideas into the student, judges their appropriateness, and enables the player to transcend old limits and achieve new levels of excellence."'

'Stewart, *Arnold Jacobs: The Legacy of a Master*, p. 38.

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AN ALPHABETICAL LISTING OF THE CHAMBERS/INTERNATIONAL MUSIC COMPANY ORCHESTRAL EXCERPT BOOKS FOR HORN, VOLUMES I-VII

*Compiled by John C. Dressler
Baylor University
Waco, Texas*

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MUSIC REVIEWS

by William Scharnberg

Movements IV and V for Horn and Piano

Richard Faith

Shawnee Press, Inc.: Delaware Gap,
PA 18327 (\$10)

If you have performed Richard Faith's *Movements for Horn and Piano* (reviewed in *The Horn Call*, April 1981; recorded by Gregory Hustis on Crystal Records) and wish to complete the suite, the final two movements are now published by Shawnee Press. To the original slow-fast-slow movements, Mr. Faith offers a *Lento espressivo*, more dramatic than the previous slow movements, and an *Allegro vivace*, to be "played with headlong and almost violent energy." The five movements make a wonderful set of brief, attractive, Coplandesque pieces which are both interesting to perform and enjoyable to hear; movements IV and V have durations of 3 and 3.5 minutes respectively, bringing the total length of the suite to about 12 minutes. The range (E to a#" written) and technical demands are slightly more difficult in these last two movements but the composition would still rank about grade 4-5 of 6 grade levels; highly recommended!

Pastorale (for Horn and Organ) (1978)

Två stämningar för Valthorn (Two

Moods for Horn) (1981)

Staffan Lundberg

Libitum Musik: Skolvägen 6, S-37024

Nättraby, Sweden

I would like to bring two works to your attention from the pen of hornist Staffan Lundberg, of the Swedish Royal Opera. *Pastorale* is an unpretentious melody for horn and organ; the horn part is entirely legato and relatively easy, with the exception of one section that ascends to a written b". Although not suggested by the composer, the transposition of a few measures down one octave would make the work available to even the youngest horn-player. The tonal ABA form and rela-

tively simple organ part make this a very useful addition to the horn and organ repertoire.

Two Moods for Horn is an unaccompanied solo, written for Bengt Belfrage and recorded by him on LP Fermat FLPS 49. Although the composition is much more ambitious and demanding than his *Pastorale*, it is a colorful and playable work that will fulfill the requirements of those looking for a solo in this category. The first "mood" is modal and dramatic, with a written range of E-flat to b-flat"; there is token use of flutter-tongue, stopped horn, trills, glissandi, and only minor endurance demands. The second "mood" opens with a motive adopted from a major-arpeggio, lip-flexibility exercise. If the hornist has the flexibility to perform this recurring motive and a good high range (written d-c""), this is a very practical and interesting movement. Taken together, the two movements lie very well on the B(flat) horn and have a total duration of approximately 5 minutes, including only about 1.5 minutes for the second movement.

Concerto Brillante

Henri Kling (edited by Thomas Bacon)

Southern Music Co.: San Antonio, TX
(\$10)

This is one of the 500+ compositions that Henri Kling is reputed to have composed during his lifetime (1842-1918). Typical of his other works for horn, the technical demands are those of his *40 Characteristic Etudes*, with a modest range of written g-a". The outer movements (*Allegro con brio* and *Allegro moderato*) are the kind of flashy pieces that sound much more difficult than they are to perform; unfortunately, the middle *Andante semplice* is not *semplice* enough for my taste, with Kling's variation mode still operating full-force. One of the outer movements could be a suitable encore or a typical high school contest solo. The piano reduction is by Kling himself and, like his Mozart *Concerto* reductions which are found with almost every published version on the market,

are full of places where the pianist will be obliged to "edit" awkward technical passages (e.g. rapid scales in thirds).

Concerto for Natural Horn
(A Romantic Horn Concerto)

James Collorafi
Shawnee Press, Inc. (1986) (\$18)

This is an odd composition! Written for the natural horn specialist, Richard Seraphinoff, to fulfill a wager, the concerto is roughly 28 minutes long. Two horn parts come with the difficult piano reductions, one in E-flat for hand horn and one in F. Certain passages in the F part are marked stopped, echo horn, or muted; these are not intended to match the hand positions used on the natural horn but to simply add color to the work when performed on valved horn. This *Concerto* might be recommended best as a unique addition to the hand-horn literature and performed on that instrument. The three movements are: *Molto moderato*, *Andante un poco adagio e mesto*, and *Allegriissimo*. The tessitura is quite high (written g-c''' for E-Flat horn) and the style can best be described as mid-nineteenth-century German: a poor-person's Brahms.

Andantino (from a fragment in B-flat for violoncello)

W.A. Mozart (ed. Hermann Baumann and Karl Marguerre)
Nova Music: London (1981)
(E.C. Shirmer: Boston) (\$4.50)

Hermann Baumann and Karl Marguerre went to a considerable amount of trouble to bring this edition to fruition. The work was reconstructed from a sketch of the exposition composed by Mozart during the summer of 1781. The editors borrowed the middle section from Mozart's *Violin Sonata*, K. 306, completed the recapitulation, and added a brief coda. The horn part is printed in C (basso) with a written range of g-c''' (in C). It is difficult to predict the suitability of this movement for a specific occasion; perhaps it would work best as a church offertory or as an unexpected change of pace on

a recital. This edition would also offer the younger hornist an opportunity to study both C transposition and some Classical ornamentation.

Concertino in D Major for 2 Horns
(or Horn and Alto Trombone)

Michael Haydn
(edited by Róbert Árpád Murányi)
Schott: Mainz, London, NY, Tokyo
(1986) (\$13.50)

Most hornists are undoubtedly acquainted with this *Concertino* in its horn and trombone version, published by Editions Billaudot. Those who have heard the work realize that the equal and relatively high tessitura of the two solo parts makes an edition for 2 horns quite logical. In fact, where the hand horn and narrow-bore trombone of the eighteenth-century would have made a unique combination, the high range and ornamentation required from the modern trombonist against the less-colorful valved horn tend to draw the listener's attention to the trombone; this detracts from the equality that Haydn probably intended, an equality that is restored in this edition. The horn parts are printed in D with written range of (c)g-c'''; cadenzas are provided in both movements (*Adagio* and *Allegro molto*). If you wish to perform the *Concertino* with trombone, that D part is simply read as alto clef with two added sharps.

O Maria, Mundi Domina (Aria for Alto, Horn in E-Flat and Basso Continuo)

Anonymous (Bohemia 1715) (ed. Kurt Janetzky, realization by Vratislav Bělský)

Möseler Verlag: Wolfenbüttel and Zurich (1987)

This aria for alto, *lituo* and organ was rediscovered in the Mährischen Museum of Brünn (Sign. A-2005) in 1978. Modern scholars are still uncertain as to the actual instrument used in the Baroque era when the instrument, *lituus*, appears in the score, including cantatas of J.S. Bach. The Roman term obviously designated some sort of

brass instrument, perhaps in the "J" shape of the Roman original. Kurt Janetzky seems quite accurate in editing this work for horn as it demonstrates typical clarino-obbligato horn writing, with a written E-flat horn range of c"-c'" (descant horn territory). The typical Da Capo aria form has a relatively brief "B" section, thus making the horn part quite repetitive. The sacred Latin text is presented in a rather low alto range (b-flat-d") in slower-moving subdivisions. Mr. Janetzky suggests, in the edition's preface, that the voice part might be performed in unison by a children's choir; for this reason I bring the selection to your attention. With no tempo, dynamics or articulations indicated and with a bass clef continuo part also included, there is a range of possible effects available from "spirited" to "stately."

Six Horn Quartets

Franz Joseph Haydn (transcribed by
Verne Reynolds)
Ludwig Music Publishing Co. (1986)
(\$16.95)

Professor Reynolds selected these 6 quartets from a group of 13 vocal quartets written between 1796 and 1797, at the height of Haydn's career. The range (A-a") and equality of the voices make these terrific new transcriptions for horn quartet. Suitable for background music or for performance either singly or in combinations of three or four movements, Haydn's wit and elegance can be heard in virtually every measure. The grade level of each would range from 4 to 5; the movements are: *Poco Adagio*, *Allegretto*, *Allegro*, *Andante*, *Allegretto*, and *Andante*.

Partita für Horn Quartett (1985)

Karl Etti
Doblinger Verlag: Wien, München
(Foreign Music Distributors:
305 Bloomfield Ave. Nutley, NJ
07110) (\$23.10)

Written for the Wiener Hornquartett, this work includes five movements: *Intrada*, *Scherzo*, *Cavatine*, *Gavotte*, and

Fugue. The written range of B-flat to b-flat" and conservative harmonic language make this a readily approachable quartet for both performers and audience. Perhaps the only weakness is a certain amount of predictability that grows from the overuse of certain patterns. This is a good quartet for those groups looking for something new, yet written in a traditional tonal style.

Serenade, Op. 69 für 6 Hörner und 46 Streicher

Helmut Eder
Ludwig Doblinger Verlag (1978)

In spite of such an unusual and specific combination of instruments, the publisher obviously had enough faith in this work to print it; as horn players we should at least be aware of its existence. The *Serenade* for 6 Horns and Strings (16/8/8/8/6) is found in four movements: *Introduktion*, *Scene 2*, *Ele-gie*, and *Capriccio*. The composition makes effective use of sound mass techniques: clusters or bands of dissonance, often introduced in wedges through the texture; there are some aleatoric sections based on predetermined patterns. The horn parts are not as difficult as one might imagine in such a complex score; the written range is A to a" with "as high as possible" indicated at one point. At times, the horns appear as solo instruments, either in unison or contrapuntally. At other times they initiate aleatoric sections or join the strings at climactic points. If the combination of instruments is available and the conductor is willing, this would be a fairly easy piece to put together for a professional ensemble. The result may not be a great work of art, but the audience would find interest in the powerful dissonance that this sound mass idiom often illicit.



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MUSIC REVIEWS

by Randall Faust

The Golden Echo (I) for Horn and Tape
Thea Musgrave

Novello and Company Limited:

Borough Green, Sevenoaks, Kent,
Great Britain

Grade VI.

The *Golden Echo* exists in two versions: this one for horn and tape and another for solo horn and sixteen horns. Both versions were premiered by Douglas Hill at the Nineteenth International Horn Symposium at Provo, Utah.

This composition, commissioned by the International Horn Society, takes its title from the poem by Gerald Manley Hopkins. It is poetic in its juxtaposition of sounds and it is theatrical in its spatial dimension. The theatrical quality is enhanced in the version with sixteen horns through the interaction of hornists on and off the performance stage.

The tape part was realized on two DX-7 Synthesizers. Performers will need to decide which version of the composition they prefer. The tape version results in simpler rehearsals. However, there are some dimensions in terms of color, range, and dramatic content that are preferable in either version. The published edition provides a small disc for the rehearsal purposes only. A reel-to-reel tape is available on hire for the performance.

The hornist must be of the highest level of technical and musical maturity. In terms of technique, he/she must have excellent endurance, a solid range—particularly in the high register, and control of a couple techniques such as stopped horn and microtones. (No doubt, the composer was aware of Douglas Hill's book on the subject!) However, the greatest requirement is in the dynamic pacing of this work of almost 13 minutes in duration.

In her composition lecture at the Horn Symposium, Thea Musgrave stated that "when you use effects—really digest them so that they have

real meaning.' This, then, is the real challenge of this work: (not the techniques or the time-proportional notation), one must not only consume the work, one must digest it and allow it to enrich the mind and heart of the player and audience.

The IHS should be proud to have commissioned this poetic masterpiece.

Quartet for Horns (1981)

Bernhard Heiden

Associated Music Publishers (1987), A

Subsidiary of G. Schirmer, Inc.,

Distributed by Hal Leonard Publishing

Corporation, Winona, MN 55987

Range — First Horn up to c'''.

Fourth Horn down to c.

Grade V.

This is one of several major works commissioned by The International Horn Society. The IHS is honored to have another major work from this composer who has already provided several important works to the horn literature.

As with his other compositions, Heiden's writing is marked with melodic integrity, harmonic power, and contrapuntal interest. He employs the instrument in a traditional fashion—without use of special effects or new techniques. From the graceful melodic sweep of the first movement to the soulful contrasts of the second movement, or the toccata-like tonguing passages of the third movement, Bernhard Heiden's *Quartet for Horns* is simply high on musical content.

Compared with the *Sonata* for Four Horns of Paul Hindemith, hornists will find this work less difficult in rhythmic complexity. However, the tessitura of the Heiden *Quartet* does lie a bit higher.

Hubertus—Serenade

for Horn Quartet Op. 102

Bernhard Krol

Bote and Bock: Berlin (1987)

Grade IV +.

Several works of Bernhard Krol are

well known by hornists. Krol, whose career as a hornist has included positions in Stuttgart and Berlin, carries on the traditional concept of horn sonority in the ensemble. In addition, his solo writing is marked by a high degree of lyricism.

His *Hubertus—Serenade* is a composition in three movements. The first movement uses an interplay of shifting triadic structures—spiced with chromaticism. The second movement starts with a melody that is dovetailed throughout the quartet. Then it is developed by standard motivic and harmonic elaboration. The third movement is a set of variations on the *Hubertus—Lied* that Krol attributes to Franz v. Pocci. This movement shifts between diatonic and chromatic styles, but employing the traditional hunting-horn concept throughout. The composition, then, becomes increasingly more traditional with each movement.

The first horn, who has little rest, ascends to an a-flat" and the fourth horn descends to an A.

Three Pieces for four Horns

1. *Choral and Variations*

(1964. rev. 1981)

2. *Purcell Variants* (1972)

3. *Polytony* (1977)

Oliver Brockway

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

Distributed in U.S. by Foreign Music Distributors. 305 Bloomfield Ave., Nutley. New Jersey 07110.

Notated Range — CC to d^{'''}.

Grade VI.

As the dates of the compositions indicate, these pieces can stand alone. Although each of the pieces demonstrates Oliver Brockway's interest in the classical approach to horn writing and variation technique, there are stylistic differences between the compositions, from the classical figurations of the *Choral and Variations* to the dense dissonances of *Polytony*.

One classic feature of this set is the

fact that Brockway scores the horns in different keys. For example, in the first piece, the first and second horns begin in E-flat and the third and fourth horns begin in F. In *Polytony* each horn is 'crooked' in a different key: F, E, E-flat, and D. It would be most appropriate to hear this work performed with correctly crooked horns.

Six Suites for solo cello

Johann-Sebastian Bach

Horn Transcription by

Daniel Bourgue

Published in Two Volumes

Gerard Billaudot, Editor

Distributed in U.S.A. by Theodore

Presser

Range G-g^{'''}.

Grade V/VI.

Vol. I — *Suites 1, 2, 3*

Before using the *Six Cello Suites* of J.S. Bach, the teacher must decide the purpose for studying them: Will it be to develop flexibility, bass clef reading, or a better understanding of Baroque form and style? A decision on these matters should precede the choice of a given edition.

Daniel Bourgue's edition is different from the previously published edition by Wendell Hoss. The differences can be found in articulations, phrase markings, breath marks, octave placements, non-harmonic tones, and ornaments. For example, the *Sarabandes* in Bourgue's edition have been simplified — eliminating arpeggiation of the chords.

In other ways, both the Bourgue and Hoss editions are similar. Both differ from the original in the areas listed above. In addition, both use the treble clef and the original key for the horn key. As a result, the part sounds a perfect fourth away from the original.



JOHN CERMINARO. Principal Horn Los Angeles Philharmonic, former principal New York Philharmonic. *"poised, skillful, technically impeccable"*, New York Times
 S375: Bozza En Foret, Saint-Saens Romance, Poulenc Elegy, Gliere, Kraft, etc.
 S376: Hindemith Sonata for F Horn, Faure, Bernhard Heiden, Franz Strauss
 S672: "A New-Slain Knight", Heroic new music for horn by Rand Steiger. Also Robt. Schumann Adagio & Allegro, Gliere Nocturne, Schmid Im Tiefsten Walde.

MEIR RIMON. Principal Horn, Israel Philharmonic.

S506: Israeli music for Horn & Orchestra by Kogan, Rooth, Halpern, Zorman, Graziani. David Amos conducting members of Israel Philharmonic.

S507: "Quiet Moods". Glazunov Serenade, Saint-Saens Romance, Hovhannes Artik Concerto, etc. David Amos conducting members of Israel Philharmonic.

S673: Meir Rimon with the Indiana Percussion Ensemble & members of the Israel Philharmonic. music by Deason, Pusztai, Schonthal, & Schuller: Trois Hommages.

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

S126: "Prunes" (with Roger Bobo, Tuba & Bass Horn). J.S. Bach, Sinigaglia, Schubert, Cui, and Roger Kellaway: Sonoro & Dance of the Ocean Breeze

S377: Schumann, Saint-Saens Morceau de Concert, Chabrier, Cherubini, Tomasi

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

S373: Sonatas by Ferdinand Ries, Joseph Rheinberger. Richard Strauss Andante

S670: Hindemith Sonata for Eb Horn, Persichetti Parable, Iain Hamilton, & Hill.

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

S371: Schubert Auf dem Strom (w/Linda Ogden, soprano), duets (w/William Zsembery, Horn) by Wilder, Schuller, Heiden. Other works by Nelhybel, etc.

CHRISTOPHER LEUBA. former Principal Horn Chicago & Minneapolis Symphonies.

S372: Horn Sonatas by Paul Tufts, Halsey Stevens, & John Verrall.

"Performances are top-notch", Los Angeles Times

LOWELL GREER. Horn Soloist, former winner and then judge of Heldenberg Intl. Horn Competition. *"marvelously fluid tone"*, Fanfare

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

GREGORY HUSTIS. Principal Horn, Dallas Symphony.

S378: Franz Strauss Theme & Variations, Rossini Prelude, Theme & Variations, Lefebvre Romance, Francaix Canon, Richard Faith Movements, Villa-Lobos Choros.

THOMAS BACON. Principal Horn Houston Symphony.

S379: "Fantasie". Salon music by Franz Strauss, Moscheles, Lorenz, Rossini, & Kuhlau. *"absolutely marvelous 19th-century crowd pleasers"*, The New Records

RALPH LOCKWOOD. Principal Horn Eastern Music Festival, Prof. Arizona St. Univ.

S671: (w/Melanie Ninnemann, Organ) music by Randall Faust, Krol, Ravanello, Badings, Read, Scheck, Woehrmann, & Marks. *"a model disc in every respect. music is uniformly attractive"*, The New Records

NEW YORK BRASS QUINTET.

S210: Jan Bach Laudes, Persichetti Parable, Leclerc Par Monts et Par Vaux.

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RECORDINGS SECTION

Julian Christopher Leuba
Contributing Editor

My thanks go to Charles E. Bell, III of Cincinnati for his assistance in the preparation of this issue.

With the proliferation of recording technologies, some new abbreviations have been introduced: if a CD (compact disc) is indicated as "DDD," the recording was originally mastered in digital format, and of course, all laser discs are encoded digitally.

A re-release of a recording preceding the compact disc era might be either AAD, an analog recording, re-mastered by analog format, and finally transferred to digital format, or ADD, an analog recording, remastered digitally, before transfer to the digital, laser format.

Hermann Baumann, with a host of assisting artists, is heard on a pair of Philips compact discs (PHILIPS 416 815-2 and 416 816-2), obviously at the peak of his powers: his formidable technique seems effortless, and the lyricism is admirable. Both discs capture his tone quality quite convincingly: one is impressed with so many fine nuances and details which surpass the abilities of most other performers.

I was especially impressed with the Rossini *Prelude, Theme and Variations*: classy virtuosity. In the Leopold Mozart, one may be startled at some odd percussion effects: at first, I thought either my amplifier or speakers had shorted out; it turned out to be the gunfire of the hunt.

The Mouret gives us a representation of our "Roots," the French Trompe de chasse, played with vigour by *Les Trompes de France*. The effect is best perceived when playing this cut as loudly as the speakers will tolerate. It is interesting to hear vibrato as a tool of phrasing and ornamentation.

Baumann obviously enjoys what he is doing; the joy somehow gets through the microphones, the digital pro-

cessors, the laser disc patterns, and finally to us, unimpeded.

As Randall Faust writes in his excellent album notes, **Douglas Hill**, with his new recording, "A Solo Voice" (GunMar GM 2017), takes a logical step in the direction pointed by Rick Todd's "New Ideas" (GunMar GM 2010).

Hill explores advanced techniques, both in Horn technique and in compositional methods, on an entire record of music for unaccompanied solo Horn. Hill plays with great aplomb and virtuosity: soon, one is listening to the music, and not the Horn playing. Compositional styles run the gamut from Avram David's rather opaque *Sonata for Horn Solo, Op. 101* to Hill's own *Jazz Set*, light hearted and accessible to the listener, while pressing techniques to the limits.

As with the previous GunMar productions, all is first class, pressing, packaging and notes. Hill is given a splendid recording by engineer John Newton in a flattering environment.

For those who are interested in expanding their horizons, this recording of Douglas Hill is a must!

"Christmas Past and Present" (METROPOLITAN BRASS KM 14556) is a combined presentation by the Metropolitan Brass, De Organographia, the Oregon Sackbutt Ensemble and the Saxhorn Social Orchestra, comprising musicians from Portland, Oregon, some of whom participate in several of the ensembles: this is a witty and charming program of traditional carols and contemporary materials associated with the Christmas season, most of the arrangements being by Philip Neumann, tuba player and doubler on Renaissance period instruments, a program of great variety.

The Renaissance instruments are recorded superbly, as are the Saxhorns and Sackbutts; the Metropolitan Brass is at times lacking in incisiveness, for

my taste.

I enjoyed Neumann's *Christmas Quodlibet*, and the scholarly will certainly appreciate the original version of *Jingle Bells!* Program notes by Neumann are excellent.

Lawrence Johnson, Hornist with the Metropolitan Brass, as well as with the Portland Opera and the BridgePort Horn Quartet, has become the Northwest's leading exponent of the Swiss Alphorn, on which he is heard in a beautifully played (and recorded) *I Saw Three Ships* (with lip trills, no less!) and *The First Nowell*.

Recommended!

A cassette by Les Miserables Brass Band, with **W. Marshall Sealy** playing Horn, was submitted for review. Those who are into Klesmer music will enjoy this one, fine and uplifting for the car stereo on the evening commute. To my ears, in trying to categorize the style of Les Miserables, I label it as Latino-Klesmer. Yes, there is a nice Horn intro on *Balla Andina* as well as an extended duo with clarinet on *Donna, Donna*, nicely done by Sealy, who otherwise is a percussionist in the group.

My favorite is the Bulgarian *Diachovo Horo*: it does my soul good to hear a band jamming in 11/8!

One of a kind?

Generally, I don't review recordings of larger ensembles, confining these columns to solo and chamber music utilizing Horn and its close relatives; I was requested to consider a recording by the Fredonia Brass Band, of the State University of New York College at Fredonia. This ensemble is constituted in the British Brass Band instrumentation, cornets, euphoniums, and so forth (no woodwinds), all instruments being supplied by the Yamaha Corporation.

This Brass Band tradition is an important one, of which we, in the USA, are not well informed. The British per-

former, I for James, comes from this tradition, as does the Principal Trumpeter of the New York Philharmonic, Philip Smith.

The performances are exemplary, with traditional works as well as a contemporary "contest piece," *Blitz*, by Derek Bourgeois. Their *Liberty Bell*, by Sousa is, to me, much more satisfying than one played by one of the major British ensembles on an all-Sousa collection.

Recording by Vince Morette, of Mark Custom Recording, is as effective as I have ever heard: clarity without undue dryness.

The comprehensive album notes explain the rationale of using Horns rather than the alto horns which the British tradition requires: it is indeed effective, and the Horns are well played, and recorded with clarity.

- + *Gramophone* June 1985
- + + *Gramophone* October 1987
- * *Fanfare* May/June 1987
- ** *Fanfare* July/August 1987
- *** *Fanfare* Sept./Oct. 1987

ADDA 581035 (compact disc) **
Paul Minck
Groupe Instrumental de Paris
H. Villa-Lobos, *Quintette en forme de Choros*

ADÈS 14.052-2 (CD) ***
Lucien Thevet
with Francis Poulenc, Piano

collections includes:
Poulenc, *Elegy*

CALIG/IMPETUS CAL 508 50 (compact disc: DDD) ***
308 50 (digital) +
Olaf Klamand
Munich Residenz Quartet

G. Rossini (arr. Frederic Berr)
from the *Six Quartets for Winds*:
#1 in G Major, #2 in A Major, #4 in Bb Major, #5 in Eb Major, #6 in D Major.

CBC ENTERPRISES SMCD 5029C (CD)

CBC Vancouver Ch. Orch.
players?

sampler, includes:

Händel, *Water Music Suite in D*

CHANDOS 8407 (compact disc) **

players?

Scottish National Orchestra Wind
Ensemble

W.A. Mozart, *Serenade 11 in Eb, K. 375*

W.A. Mozart, *Serenade 12 in c, K. 388*

CLAVES CD 50-803 (compact disc) **

Barry Tuckwell

Carl Reinecke, *Trio in a, for Oboe,
Horn and Piano, Op. 188*

Heinrich von Herzogenberg, *Trio for
Oboe, Horn and Piano, Op. 61*

COLUMBIA MK 42324 (compact disc)

Dale Clevenger

Franz Liszt Chamber Orchestra

W.A. Mozart, *Four Horn Concertos* and
Concert Rondo

CRD 3367 **

John Pigneguy

Nash Ensemble

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

L. v Beethoven, *Quintet for Piano and
Winds, Op. 16*

CRI 439

Robin Graham, with Rosalind Rees

William Schuman, *Elegy for Young
Dead Soldiers*

CRYSTAL S 731 **

Gail Williams

George Rochberg, *Trio for Clarinet,
Horn and Piano*

Gunther Schuller, *Romantic Sonata for
Clarinet, Horn and Piano*

DENON 33CO 1474 (CD:DDD) ***

Radovan Vlatkovic

Schoenberg, *Quintet for Winds*
Janáček, *Mladi*

DEUTSCHE GRAMMOPHON

412 237-2PH (compact disc) + +

Hermann Baumann

Leipzig/Masur

R. Strauss, *Concerto No. 1*

R. Strauss, *Concerto No. 2*

C.M. von Weber, *Concertino*

EMI ANGEL CDC 747692-2 (CD:DDD)

players?

The German Brass

Samuel Scheidt, 10 selections

EMI-ANGEL CDC 7-47834-2 (compact
disc) */ +

Dennis Brain

Paul Hindemith, *Concerto for Horn*

Richard Strauss, *Concerto 1 for Horn*

Richard Strauss, *Concerto 2 for Horn*

GALLO 30-357 **

players?

Punto Horn Quartet

L.F. Dauprat, *Quartet for Horns, Op. 8*
Gallay, *Grand Quartet for Horns, Op. 26*

GLOBAL VILLAGE C 403 (cassette)

W. Marshall Sealy

Les Miserables Brass Band

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various selections

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New York, NY 10025

HYPERION CDA 66163 (compact disc)*

Jonathan Williams

N. Rimsky-Korsakoff, *Quintet for Piano,
Flute, Clarinet, Horn and Bassoon*

LE CHANT DU MONDE LDC 278835 **
(compact disc)

Sdenek Svab

Thomas Tritle

Carlos Gomes de Oliveira

H. Villa Lobos, *Choros 4 for Three
Horns and Trombone*

L'OISEAU-LYRE 417 249-2 (compact
disc) **

players? Natural Horns

Amadeus Winds
W.A. Mozart, *Serenade 11 in Eb, K. 375*
W.A. Mozart, *Serenade 12 in c, K. 388*

LONDON 417 406 (compact disc) +
Barry Tuckwell
Academy of St. Martin, Iona Brown

Baroque Horn Concertos:
Knechtl, *Concerto in D*
Reinhardt, *Concerto in Eb*
Quantz, *Concerto #3 in Eb*
Quantz, *Concerto #9 in Eb*
Röllig, *Concerto #14 in Eb*
Röllig, *Concerto #15 in D*
Graun, *Concerto in D*

MARK RECORDS MCBS-20736 (digital)
Marc Guy
David Morse
Scott Allen Schultz
Fredonia Brass Band

Berlioz, *Le Corsair*, overture
Robert Simpson, *Volcano*
Kenneth J. Alford, *The Standard of St. George*
John Philip Sousa, *The Liberty Bell*
Derek Bourgeois, *Blitz*
Stephen Sondheim/Frank Bryce, *Send in the Clowns*
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MCA CLASSICS MCAD 5956 (compact disc) **
players?
English Chamber Orchestra, Philip Ledger, cond.

J.S. Bach, *Brandenburg Concerto 1, BWV 1046*

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NOVALIS 150 006-2 (CD:DDD) ***
Marie-Luise Neunecker
with Mannheim String Quartet

W.A. Mozart, *Quintet for Horn and Strings, K. 407*
W.A. Mozart, *Quartet for Horn and Strings, K. 370*

ORPHEO C 155 871 A (CD:DDD) ***
players?
Consortium Classicum

Spohr, *Nonet in F for Strings and Winds, Op. 31*
Spohr, *Notturmo in C for Winds and Janissary Music, Op. 34*

PHILIPS 412 726-2 (CD:DDD) ***
hornists?
W.A. Mozart, *Serenade 10 in Bb, K. 361*

PHILIPS 416-815-2 (compact disc)
Hermann Baumann
Radovan Vlatkovic
Timothy Brown
Nicholas Hill
(Academy of St. Martin-in-the Fields)

Leopold Mozart, *Sinfonia da caccia (Jagt-Symphonie)*
Joh. Friedr. Fasch, *Concerto in D "Die Jagt"*
Leopold Mozart, *Concerto in Eb*

Les Trompes de France:
Pierre Dornez
Christian Conte
Hubert Heinrich
Dominique Boudier
Vincent Dornez

Jean-Joseph Mouret (1682-1738), *Suites de Symphonies: Second Suite*

PHILIPS 416 816-2 (compact disc)
Hermann Baumann
Leonard Hokanson, piano

Carl Czerny, *Andante e Polacca*
Beethoven, *Sonata in F, Op. 17*
Gioacchino Rossini, *Prélude, Thème and Variations*
Nikolaus von Krufft, *Sonata in E*
Richard Strauss, *Andante, Op. posth.*

RELIEF CR 1842 (CD:ADD) ***
NBC Symphony/Toscanini

Arthur Berv ?

Joseph Haydn, *Symphony 31 "Horn
Call"*

SURAPHON 33CD-1332 (compact disc)

**

František Langweil
with Panocha Quartet

W.A. Mozart, *Quintet for Horn and
Strings, K. 407*

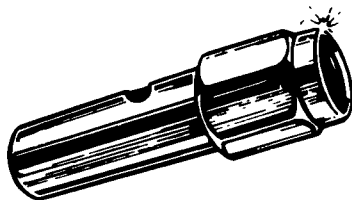
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(digital)

**

Robert Cook

Peter Maxwell Davies, *Sinfonia Concer-
tante*



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Sunday

1:00-5:30 Registration
 8:00-9:30 *Quintet for Winds and Piano*, Mozart, Potsdam Woodwind Quintet
 Composer Competition Winners, Crane Horn Ensemble
Rounds and Dances, Jan Bach, Potsdam Brass Quintet
Concerto, Double Quintet, Robert Washburn

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:30-9:00	General Meeting & Introduction of Artists, Guests & Council Members	Delaware Horn Club Francis & Ruby Orval, Conductors	Wichita Horn Club Nicholas Smith, Conductor	Oklahoma Horn Club Eldon Matlick, Conductor	Alpine Horn Choir
9:00-10:00	Eugene Wade Techniques for Peak Musical Performance	Charles Kavalovski TBA	Julie Landsman Carmine Caruso Method	Philip Myers Articulation and Phrasing	David Wetherill TBA
10:00-10:25	Exhibits	Exhibits	Exhibits	Exhibits	Exhibits
10:30-11:30	Kris Thelander , Hand Horn Recital <i>Concerto</i> , Oestreich <i>Concerto No. 5</i> , Punto 2nd Half TBA	Larry Lowe <i>Concerto for Horn</i> , Gordon Jacob John Dressler <i>Oh Had I Jubal's Lyre</i> , from "Joshua," Handel, transcribed by J. Dressler <i>Concertino</i> , Donizetti, transcribed by A. Becknell Tim Thompson <i>Blues & Variations for Monk</i> (Solo Horn) <i>Fantasy for Horn</i> , Malcolm Arnold	"All Presser" Concert performed Ellen & Doug Campbell, Randy Faust, Marvin Howe & Friends	Nicholas Smith <i>Concerto</i> , Leopold Mozart Bill McCann <i>Sonata</i> , B. Heiden Peter Kurau <i>Horatide Vino Carmina</i> , B. Krol Cindy Loebl <i>Espana</i> , Boujanouski <i>En Foret</i> , Bozza	Sigfried Schwarzl Alpine Horn Traditions Marvin McCoy Performing with Brass Quartet <i>Suite for Alphorn & Quartet</i> <i>Danseries for Alphorn Quartet</i> F. Bovard
11:30-12:15	Exhibits & Mock Auditions Morris Secon	Exhibits & Mock Auditions Morris Secon	Exhibits & Mock Auditions	Exhibits & Mock Auditions	Exhibits & Mock Auditions Winners
12:00-1:00	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
1:00-1:25	Exhibits & High Chops Lewis Songer	Exhibits & High Chops Lewis Songer	Exhibits & High Chops Lewis Songer	Exhibits & High Chops Lewis Songer	Exhibits & High Chops Lewis Songer
1:30-2:30	Bruce Lawson , Instrument Maker Horn Acoustics, with Special Emphasis on Mouthpieces	Hans Pizka Playing Opera in Germany	Frank Lloyd Playing the Horn Around the World	Roland Horvath Weiner Horn Now-a-Days	Robert Sheldon TBA

2:30-2:55	Exhibits	Exhibits	Exhibits	Exhibits	Exhibits
3:00-4:00	John Zirbel <i>Sonata, Op. 24, Trygve Madsen</i> <i>Andante e Polacca, Karl Czerny</i> <i>Elegy, Francis Poulenc</i> Meir Rimón <i>Sonata 178, J. Rheinberger</i> <i>Abendgesang (Evening Song), Op. 10, C.D. Lorenz</i> <i>Two Israeli Songs w/Orchestra</i> <i>Those Were Nights, M. Zeira</i> <i>Chariots of Fire, N. Shemer,</i> arr. by S. Shoham	Eric Ruske <i>Concerto No. 2 in Eb, R. Strauss</i> Nancy Becknell <i>Sonata for Horn & Piano, Oskar Morawetz</i> Bill Scharnberg <i>Premiere Performance, composed by Cindy McTee</i>	Tom Varner & Friends <i>Jazz Concert</i>	Mason Jones Betty Baritaud, Piano <i>Largo & Allegro, A. Frackenpohl</i> <i>Andante, Piano Sonata Op. 5</i> Brahms, transcribed by Mason Jones Philip Farkas <i>Romance in F, Saint-Saens</i> <i>Canon in Octave, Francaix</i> <i>Hunter's Moon, Vinter</i> <i>Three Celebrated Songs for 2 Horns, Flute & String Quartet</i> <i>Se L'Arco, Admetus</i> <i>Combatti Da Forte, Rinaldo</i> <i>Io Segno Sol, Parthenope</i>	Herb Spencer Andre Von Driessche Recital — TBA
4:00-5:00	Nicholas Smith The Horn Mute: Its History and Acoustics Exhibits	Exhibits	Exhibits	Exhibits IHS Meeting	Exhibits
4:30-6:30	DINNER	DINNER	DINNER	BANQUET (5:30-7:30 P.M.) in honor of James Chambers, Philip Farkas, Mason Jones	DINNER
6:30-7:30	Mass Horn Ensembles Conductors of Ensembles: Philip Farkas, Paul Mansur, Hans Pizka	Mass Horn Ensembles	Mass Horn Ensembles		Mass Horn Ensembles
8:30-9:30	Eugene Wade <i>Sonata for Horn & Piano, Hindemith</i> <i>Sur Les Cimes, Bozza</i> Julie Landsman <i>Adagio-Allegro, Schumann</i> <i>Pavana a Rondo, Peter Piacquadio</i> <i>Nocturne, Gliere</i> Charles Kavalovski <i>Nocturno, F. Strauss</i> <i>Cornucopia, T. Dunhill</i> <i>Three Short Pieces, Solo Horn, M. Weinstein</i> <i>Villanelle, Dukas</i>	David Wetherill TBA Andre Cazalet <i>Sonate, Op. 3, Louis Francois Dauprat</i> <i>Appel interstellaire pour Cor Seul, extrait "Des Canyons aux Etoiles," Olivier Messiaen</i> <i>Lorraine por Cor et Tape, Claude Lefebvre</i>	Philip Myers-Jerome Ashby <i>Concertino, F. Kuhlau</i> <i>Chanson & Hommage a Darius Milhaud, Gunther Schuller</i> <i>Divertimento, J. Wezeslaus Kalliwoda</i> <i>12 Calls Offstage—Onstage—Offstage, Verne Reynolds</i> <i>Fantaisie, Variations et Rondeau, P. Lindpainter</i> <i>Jagdstick, Alexander Zemlinsky</i>	Hans Pizka <i>Concerto, Josef Suttner</i> <i>Nocturno, Op. 7, Franz Strauss (Pumpenhorn convertible)</i> David & Frank Lloyd <i>Music for Horn & Piano, Theo Musgrave</i> <i>Sonata de Bravuro Concertante, Potter Cipriani</i> <i>Fantasies Brilliante on a theme by Schubert, Czerny</i> <i>Five Pieces, Borodine</i> <i>Three Pieces, Dauprat: Cor Alto, Cor Basso, Two Horns</i>	Gala Concert Artists & Choirs
10:00	SOCIAL HOUR	SOCIAL HOUR	SOCIAL HOUR	SOCIAL HOUR	SOCIAL HOUR
SATURDAY: Boat Trip — 1000 Islands					

AFTERBEATS

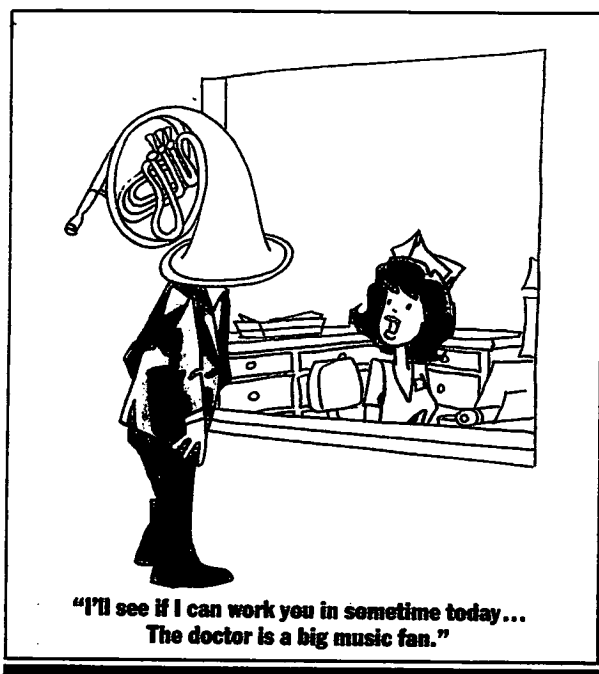
Leuba's Loonie Tunes

Horn in E



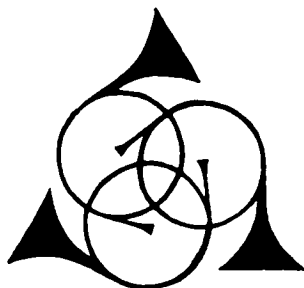
How dry I am, no beer to - day! etc.

A tune derived from the era of the Temperance Crusades bears a distinct resemblance to that used by Brahms, in his *Symphony No. 1*. The words remind the player to subdivide! This phrasing is best practiced with the metronome, to learn how the syllables fit.



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20th Annual International Horn Workshop



June 19 - 25, 1988

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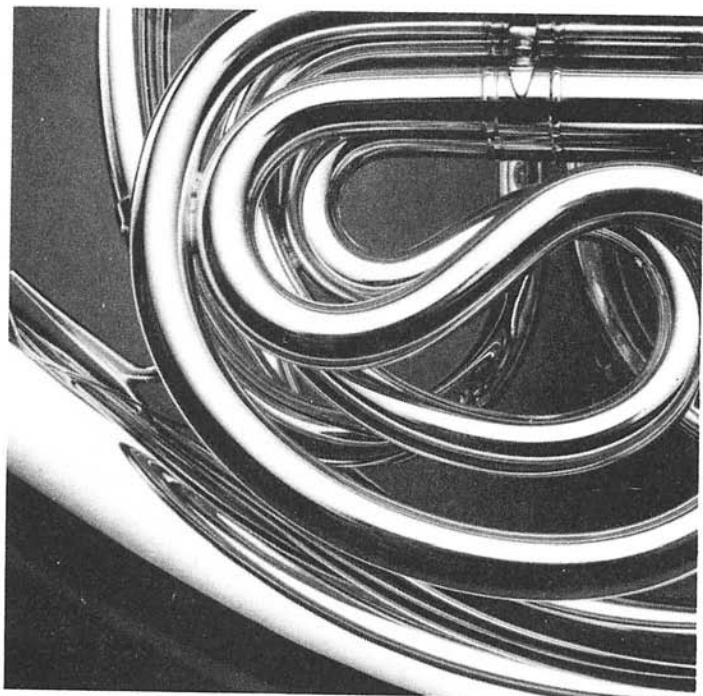
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