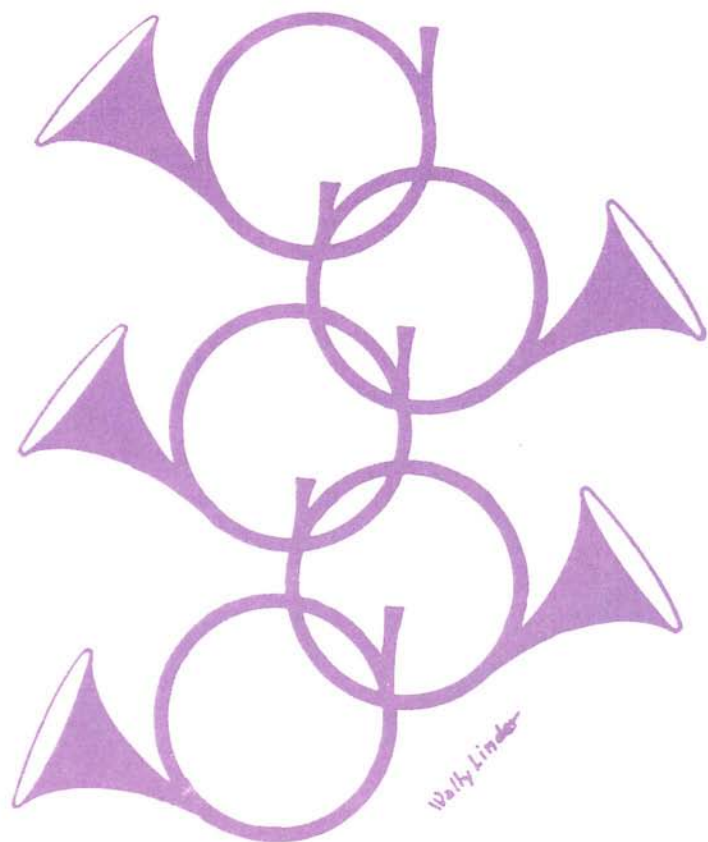


The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

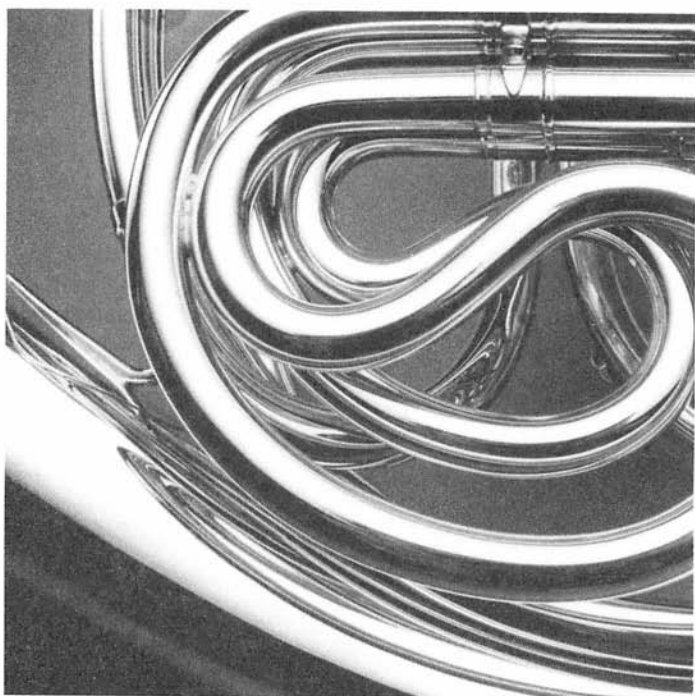
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October, 1988

Volume XIX, No. 1

Year beginning July 1, 1988—Ending June 30, 1989

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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.]

Library of Congress Number ISSN 0046-7928

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Printed in the United States of America

The *Horn Call* is published semi-annually by the *International Horn Society*

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

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Annual membership in the International Horn Society is \$20.00 U.S. per fiscal year, 1 July to 30 June; three-year membership is \$50.00; Lifetime membership may be secured by a single payment of \$300.00. Clubs of eight or more may be registered simultaneously at a rate of \$15.00 per year per member. Overseas Air Mail service is an additional \$8.00 per year. Payment must be by U.S. check with magnetic encoding or by international money order in U.S. funds. Forward with permanent address to:

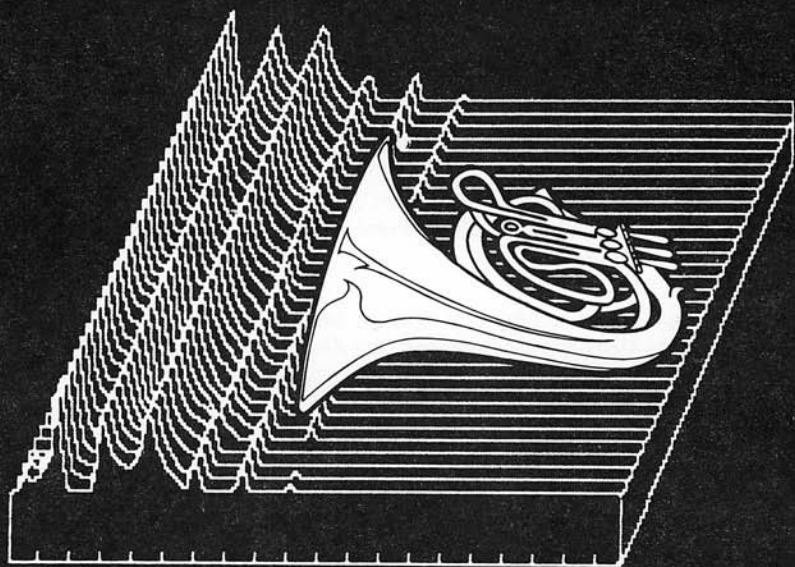
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LETTERS TO THE EDITOR

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.

ANMERKUNG DES HERAUSGEBERS

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

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

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

CARTAS AL EDITOR

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

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

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

LETTRES AU REDACTEUR

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

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

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

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

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

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

I wish to advise of a change of address from . . . to the one mentioned (below). I hope this does not cause any inconvenience and I thank you for a publication that has renewed the enthusiasm in a young horn player. Yours sincerely,

Glenn Robinson
3 Park Avenue Bluff Point
Geraldton WA 6530
Australia

«««»»»

Well, it was another marvelous horn conference, wasn't it? (*Workshop No. 20*) We have just completed our first week here at New England Music Camp. Have played a run-out stage band concert in Augusta, a faculty brass quintet concert, an orchestra concert, a symphony band concert, and a wedding — hate things that start out so slowly.

We still have much to do to get ready to leave for Taiwan, but guess the next six weeks will allow time for all the loose ends. What with all the paperwork necessary for these projects, it does not seem worth all the effort. But

I know once we are there it will be a nice experience. Most cordially,

Louis J. Stout
1736 Covington Dr.
Ann Arbor, MI 48102

Editor's Note: Mr. Stout, after retirement from the University of Michigan last spring, will spend eight months (as I recall) as a special consultant and artist in the Republic of Taiwan during the 1988-1989 school year.

««««»»

I recently acquired the instrument shown in the accompanying photograph. The only markings on it are on the bell:

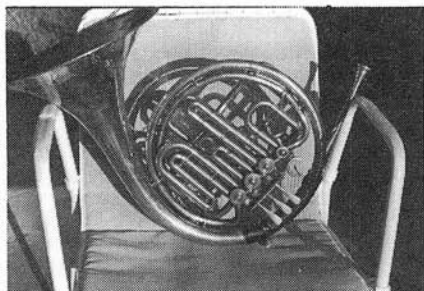
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The Horn is a compensating double F-Bb and plays very easily in both modes.

The only background information on this instrument that I could determine was that the last owner purchased it (used) in Regensburg, Germany, in 1951.

Does anyone out there have any further information or opinions that you could share? Thank you.

Waldo Peter Johnson
P.O. Box 2487
Gearhart, OR 97138-2487



««««»»

I send you herewith a photo from a Festive Concert, June 7, 1988, in which we appointed our dear friend, Maestro

Leonard Bernstein, as Laureate Conductor of the Israel Philharmonic Orchestra. We have had a very special relationship with Maestro Bernstein for 41 years since his first appearance with the Israel Philharmonic in April, 1947. On that occasion he not only conducted, he was the piano soloist and also played one of his own works. Not yet 30 years of age, he captivated the orchestra and the audience. It was a mutual love triangle at first sight and sound between the young conductor-pianist-composer, the orchestra, and the public. Warmly yours,

Yaacov Mishori



Yaacov Mishori, Principal hornist and member of the management of the Israel Philharmonic Orchestra, nominates Maestro Leonard Bernstein a *Laureate Conductor* of the Israel Philharmonic Orchestra. (Festive Concert, Mann Auditorium, Tel Aviv, June 7, 1988, I.P.O. photo.)

««««»»

Editor's Note: There have been so few letters to the Editor that I am beginning to feel that I'm a failure at stirring up a controversy! NOT TRUE! I take the shortage of letters to indicate that the readership is largely happy and pleased with recent HORN CALLS and there are simply no burning issues at hand just now. Not to worry. Something on the order of Stopped Horn or how to finger A-flat will erupt some day. In the meantime, would anyone be interested in a Home Improvement Course on "How to Convert Horns into Hanging Planters"?

In regard to another matter, I have a Letter to the Editor I would gladly publish. The author takes me to task quite seriously and caustically. However, it was written anonymously, and until the author signs his/her name to the letter it will remain unpublished.

«««»»»

CLARINHORN LOST ON PAN AM FLIGHT!

On August 22, 1988, a suitcase was lost and maybe stolen on a Pan Am flight from New York to Philadelphia. The contents included a small French Horn, the description of which is as follows:

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On leadpipe — "Model,
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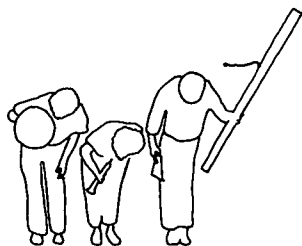
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MANSUR'S ANSWERS

Notes from the Editor's desk

By Paul Mansur

There has long been support for IHS to publish scholarly materials. *The Horn Call* has printed a number of such works through the years. Several persons have suggested that *The Horn Call* should become a scholarly publication and eliminate the *Letters to the Editor*, the regular *Reviews*, *Interviews*, *Afterbeats*, and any first person narratives or commentary. Given the diversity of our membership, the Editors, through the years have maintained a publication policy that balanced a broad spectrum of materials appealing to students, pedagogues, amateurs, *aficionados*, and professionals.

The growth of our Society in recent years and the increase in numbers of manuscripts being received, plus the need by many members, in an academic setting, to enhance their *vitas* and to obtain advanced academic standing and promotion thereby, has presented us with a splendid alternative. Rather than change the character of *The Horn Call*, an addition to our publications is an appropriate solution. The Editor proposed, and the Advisory Council approved, an addition to our publications to be identified as *The Horn Call Annual*. This is to be a refereed journal concentrating upon scholarly research works. Works submitted for publication will be read by a jury of experts. Upon approval, they will be scheduled for publication in *The Horn Call Annual*. Contributors now have the option to seek publication in either *The Horn Call* or in *The Horn Call Annual*. It is expected that, in some instances, the board of referees may recommend that articles of broad, general interest should be published in *The Horn Call* rather than in the *Annual*.

The tentative schedule is to publish the *Annual* in June. Newsletter #4 will be reduced in size to essential announcements and news and included in the June mailing. Renewal notices will also be included as required with that mailing. The net effect for all members is that you will now receive three journals per year, four newsletters, and a membership directory. Your membership in the INTERNATIONAL HORN SOCIETY is now an ever greater value!

Congratulations to Roy Schaberg, Host for the 20th International Horn Workshop; and to all of the helping hands from his students and the Office of Graduate Studies/Lifelong Learning, and particularly to Mimi Tyler of that office. Although there were some problems with last-minute artist cancellations, every program and concert was covered. The ambience and attitude were splendid. It was an enjoyable week of sharing, caring and listening. Roy described it all as "Horn Heaven."

The outstanding quote for the week must be that of Elaine Braun. While conducting the massed choir in a rehearsal of Pachelbel's Canon for Friday's concert, she said: "You gotta know who you're doing it with!" Now there's a maxim to live by! I recommend someone commit that to stitchery on a sampler and present it to her, suitably framed, at the next Workshop. In all fairness, it must be observed that she was speaking of matters concerning balance between the melody and the accompanying parts in support of the melody. Context is important in matters both musical and verbal.

Be sure to read Elaine's report concerning the 20th Workshop in this issue. Her humor and acute insight and perception show through loud and clear. I've lost track of how many of these Workshop reports she has written, but there have been many and all were excellent. I am quite appreciative and convey my most sincere thanks for her contributions to the pages of *The Horn Call*.



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This seems an appropriate place to extend gratitude and appreciation on behalf of our membership to those who have completed terms on the Advisory Council. They are Elaine Braun, Albert Linder, Hans Pizka and Siegfried Schwarzl. We are grateful for your service and contributions to the ongoing growth and development of The International Horn Society. Your terms of office are now history but your work lives on in our traditions and policies that preserve our continuing function in this brotherhood of the Horn. (Sisterhood? Siblinghood? Can we accept generic language of tradition, for crying out loud?! We are a fraternity in the truest, basic, inherent, essential sense of the word with no sexual connotations whatever!) OOPS! I seem to be on a tangent. Excuse me! Well, anyway, *THANK YOU! And we extend our very best wishes for continued happiness and success in all your endeavors.*

In case you looked closely at your mailing label for Newsletter No. 1 and for this mailing you might have noticed a different I.D. number. Ellen Powley, Executive Secretary and Computer Coordinator, found it necessary to organize a new identification numbering system for the membership. The old numbers would not work with the software and equipment she is using. She has edited all the labels and abbreviated everything possible to keep the labels compact and unified in style. More visible results should be apparent in the new Directory for 1988-89. It should be more useful and useable.

After an absence from these pages a year ago we are pleased to have a report of news from London again from John Pigneguy. Paul Kampen has also secured a report by Keith Burdett concerning the Northern England Seminar in 1988. In case anyone feels that a local event has been neglected, it is politely suggested that perhaps no report of the event was written or mailed to us. The solution is simple: Write it up! Mail it! Newsworthy happenings will be published in either the Newsletter or in *The Horn Call*. Timeliness is important. Johnny Pherigo, Editor of the Newsletter, and I must have materials well ahead of publication schedules in order to include your events, past and future.

An observation may be in order. Although the large majority of IHS members are American citizens, their voting patterns do not reflect any national bias. The five elected members of the Advisory Council beginning new three year terms on 1 July 1988 are comprised of two British, one German, one Spanish, and one Israeli member. I am persuaded that most members of the IHS perceive the organization as truly *international* and that leadership knows no political, physical, or geographical boundaries.

The Volume XVIII No. 2 issue of *The Horn Call* was the first with the "Perfect" binding spine rather than the saddle stitch used previously. We are the first of the instrumental societies to change to this superior binding technique. Beginning with Volume XIX you will find the Volume and Issue Number along with the date imprinted on the spine. This should be a real aid in filing and finding the desired issue on a book shelf.



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It is not too early to be handling details and planning for the 21st Annual International Horn Workshop in Munich. There is a registration page in this *Horn Call*. The brochure with details and registration form was mailed in early September to all members of the Society. The entire week's program has been planned and scheduled. Enrollment will be limited and there is a cutoff date for registrations. An early reservation would be helpful both to Hans Pizka and to all participants. Those who must travel a great distance to Munich should seek an Apex or SuperApex fare as early as possible to reduce travel costs, if that is an important matter to your decision to attend and participate.



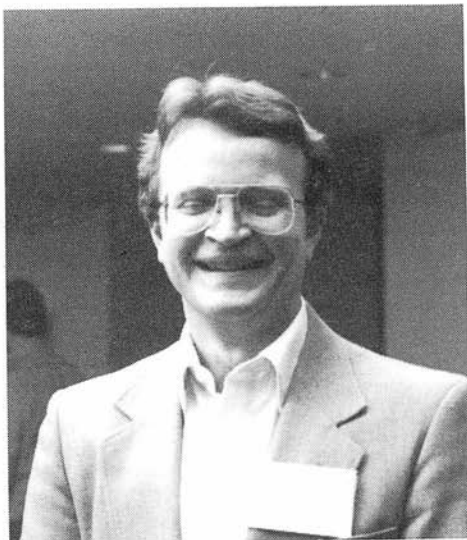
Prof. Friedrich Gabler of Vienna supplied us with this snapshot of the judges for the 1988 Munich Horn Competition. Prof. Gabler served as the Foreman of the jury panel. Others, listed alphabetically, are: Daniel Bourgue, France; Hans Dullaert, Netherlands; Feld Jindřich, Czechoslovakia; Michael Hoeltzel, West Germany; Charles Kavalovski, USA; Karl Kolbinger, West Germany; František Šolc, Czechoslovakia; and Froydis Ree Wekre, Norway.



For the first time in recent memory a photo of all the Advisory Council and Officers in attendance was arranged. Pictured, left to right are: Wates, Thelander, Paxman, Pizka, Schwarzl, Powley, Horvath, Mansur, Becknell, Braun, Hokanson, Scharnberg, McCoy, Howe and Faust. (S. Schwarzl photo)



Our genial host, Roy Schaberg, at the reception preceding the IHS banquet. (Horn Call photo)



Meet the new Editor of the IHS Newsletter, Johnny Pherigo, Horn Professor at Western Michigan University. (Horn Call photo)



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NOTES FROM LONDON

June 1988

By John Pigneguy



David Pyatt, BBC Young Musician of the Year

A young horn player from Watford, just north of London, has been making a big and well-deserved splash in the UK lately. David Pyatt, aged 14 and a pupil of Frank Lloyd, was the outright winner of the Young Musician of the Year, the biennial competition organised by BBC Television and open to all instrumentalists up to the age of 18. In the televised Concerts Final in which the other performers were a flautist, pianist and cellist, David gave an outstanding performance of Strauss's 2nd Horn Concerto, playing with great self-assurance and poise. As an adjudicator in the previous Brass Final, I was most impressed with David's playing on that occasion as well, when his programme consisted of the first movement of the Gordon Jacob Concerto, the Franz Strauss Nocturne, and the Second Cherubini Sonata. Playing on a new Paxman 'New World,' he showed remarkable technical ability; and with such a good sound and a growing musical awareness, David is definitely a talent to watch out for.

With the Festival season now upon us in UK, Britten Serenades seem to be proliferating. Prominent performances have included ones by Jeff Bryant, Frank Lloyd, and Richard Watkins, and all receiving glowing Press reviews. Another of our outstanding players, and an exceptional all-round musician, Anthony Halstead, has had recently released his compact disc recording (on the Nimbus label) of all the Mozart Concerti played on the hand-horn at the Queen Elizabeth Hall. I would most certainly recommend this CD, which has already been extremely well received by the critics and will be a big seller. Timothy Brown, First Horn with the Academy of St. Martins in the Fields, and himself a noted exponent on the hand horn, is also appearing as a Mozart soloist in July with the Academy, again on hand horn.

A major event in July '88 is the Dennis Brain Celebration Concerts at the Royal Academy of Music in London, organised by Michael Thompson. Apart from all our indigenous horn-playing

activities, we look forward to welcoming our foreign colleagues at the Royal Albert Hall when the Promenade Concerts commence in mid-July. Visiting orchestras will include the New York Philharmonic, Concertgebouw, and Leipzig Gewandhaus plus most of the UK Symphony and chamber orchestras taking part. The bulk of the concerts will be performed by the BBC Symphony Orchestra. All in all, a splendid and unique festival of music.

Editor's Note: Mr. Pigneguy has also supplied an article concerning David Pyatt, BBC Young Musician of the Year, that appeared in Classical Music, 25 June 1988. Mr. Pyatt is scheduled to be featured as a youth performer during the 21st International Horn Symposium, Munich, West Germany, July 22-29, 1989.

Pigneguy also sent a program of the "Dennis Brain Celebration Concerts" of 7 July 1988. The 3:00 p.m. Chamber Music concert included these works: Michael Tippett, Sonata for Four Horns;

Britten, Canticle III 'Still Falls The Rain'; Beethoven, Sextet in Eb, K.407; Poulenc, Elegie for Horn and Piano; and Berkely, Trio for Horn, Violin and Piano. Hornists performing were Neil Mackie, Richard Watkins, Ifor James, and Nicholas Busch.

The evening program by the Royal Academia Sinfonia, conducted by Anthony Randall (a distinguished former horn player turned conductor) included these works: Gordon Jacob, Horn Concerto; Britten, 'Now Sleeps the Crimson Petal' (originally intended as part of the 'Serenade' but subsequently omitted by Britten — recently had its first performance by Michael Thompson on BBC-TV); Britten, Serenade for Tenor, Horn & Strings, Op. 31; Mozart, Horn Concerto No. 2 in Eb, K.417; Hindemith, Horn Concerto; and Schumann, Konzertstuck in F, Op. 86 for Four Horns and Orchestra. The listed players include Mackie, James, Busch, and Watkins with the addition of Michael Thompson.



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HORN HEAVEN — ALMOST
20th International Horn Workshop, Potsdam, NY; June 19-25, 1988

By Elaine Braun

"Old horn players never die, they just play afterbeats." If there were a Horn Heaven, what would it be like? Well according to Roy Schaberg it would be something like this:

350 + players/enthusiasts
Potsdam State College in June
Heat, longish walks, good food, an a-MAZE-ing building
Stars and starlets/starlettes
(Notice: no sex discrimination at the top!)

Concerts: 20
Lectures: 9
Lecturets: 15, Lecturettes 0 (Hmm.)
Exhibits, social hours, meals, a banquet, large ensembles
Alphorns

Put them all together and you have Workshop 20 — almost.

The schedule for the week was planned in such a way as to start each morning with a Horn Ensemble concert. Concert #1 Potsdam, Concert #2 Delaware, Concert #9 Wichita, Concert #13 Oklahoma, Concert #17 North Texas. Just a taste, 30 minutes, but a good start with really fine playing and a variety of sounds and styles.

Following each ensemble concert was a serious — almost — set of lectures. Topics included breathing (always do, start low, plan ahead); anxiety (we were so relaxed we went to sleep!); peak performance (try to, plan ahead, just do it); auditions (you had to be there for this one!).

Next were Concerts #2, #6, #10, #14, #18 — a variety: Hand Horn Concerti, Scholarship Finals (more about this later), standard modern works, the works of William Presser — almost — (we didn't hear the Herrick Songs due to illness of the vocalist); Mozart, Heiden and Buyanovsky, and the incomparable Alphorn ensemble — outside of course.

Exhibit time was next: Horns by Alexander (now through Getzen in the U.S.), Finke, Holton, King, Lawson, Lewis, Paxman, Schmid, Yamaha and others. Music from the Baltimore Horn Club, Israel Brass-Wind, McCoy Library, Robert King, Wind Music and others — *OR* you could try or watch mock auditions coached by Morrie Secon.

— LUNCH —

More Exhibit time — *OR* you could try or watch (listen) Playing High C and Beyond coached by Lew Songer.

Afternoon lectures were on the subjects of Acoustics-Mouthpieces (what we should know to make intelligent choices); playing opera (what we didn't know about playing Wagner, R. Strauss and more on a daily basis); playing around . . . sorry I guess I can't shorten this one — that's playing the Horn around the world (your basic tour profile or when not to drink and party too much); the Wienerhorn (a fresh look at an old tradition); teaching (this really got down to basics; bare-back-breathing and a little-known, seldom-performed, antiphonal, offstage concerto by Otto Fisch).

— EXHIBIT TIME —

Afternoon Concerts — this set (#3, #7, #11, #15, and #19) was basically shared recitals — almost — Wednesday was an exception. Music on these concerts came from Norway, France, Canada, Germany, Israel, the U.S., and TBA (almost?).

More Exhibit time — *OR* take in lecturets on The Mute: Its History and Acoustics and The Voice: Its Benefits to the Horn. On Friday the IHS General meeting was held at this time.

— DINNER —

Mass ensemble rehearsals — almost — Thursday was an exception. Concerts #4, #8, #12, #16, and #20 occupied the bulk of our evenings:

#4 featured Eugene Wade and Charles Kavalovski

#8 presented Andre Cazalet and Francis Orval

#12 gave us Hans Pizka and Eric Ruske

#16 starred the Lloyd Brothers, David and Frank in a program which wasn't even ALMOST compared to the handout, but great nonetheless

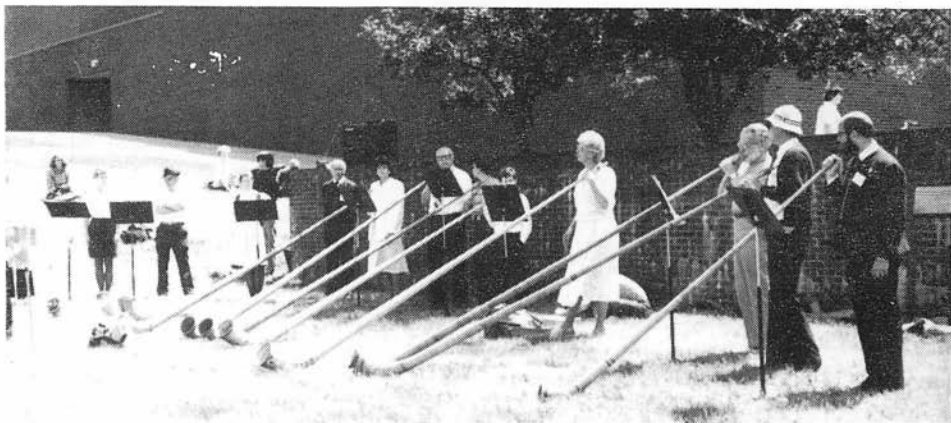
#20 included everyone who wanted to play plus a few individual acts.

If you still wanted more, there was the evening Rap Session with Morrie Secon, the Social Hour with limited refreshments, the IHS Advisory Council meetings (for those select few who need no sleep at all) or an opportunity to play the horn with friends, acquaintances and even total strangers!

Earlier I mentioned the Scholarship Finals. I wonder how many of the general membership know about this fine opportunity for young players. Each year students can enter the Scholarship contest and may win an all-expense-paid workshop experience plus a cash prize. The contest is announced in the *Horn Call* each year and is open to student members. For more information about how you or your student can enter, please write to A.D. Krehbiel in San Francisco or to the *Horn Call* Editor.

Perhaps you wonder why the — almost. As with any endeavor of this nature there are always last minute changes. Horn Heaven would have been complete for Roy Schaberg if the people who couldn't come had actually been there. Phil Myers would have appeared; however he had had recent surgery and wasn't sufficiently recovered to show his scars in public! Julie Landsman wanted to come, however her schedule was changed at the last minute and she had to work (at least *she's* working!). Despite the last minute changes, this was a special workshop. I've not been to one in recent memory where the people mingled, talked and generally fraternized as much as this crowd. I think that sharing a common workshop schedule (no choices) is one way to keep the spirit alive — you knew that the person next to you at lunch had just heard the same thing you did — almost (he/she could have been practicing instead . . . heaven forbid).

Well, each of us has our own version of Horn Heaven, and I guess mine would have to include the opportunity to conduct 300 or so really fine — almost — players. Although the piece was not of my choosing, it lent itself to a very musical performance with very little preparation. I must say conducting a group like that is a great experience, maybe even better than playing — ALMOST. Thanks, Roy.



Alphorn concert, complete with Alpine echoes, presented on the lawn near the Snell Theatre entrance. (*Horn Call* photo)

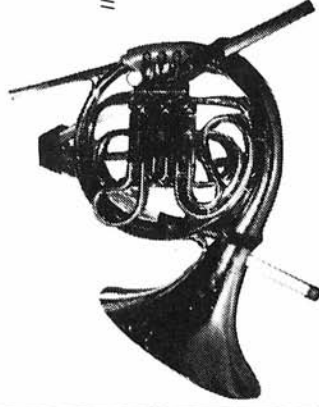


A special commendation must go to Carolyn Panasevich who hobbled to everything wearing this imposing boot and cast on her broken leg. Note the striking resemblance to the business end of an Alphorn! (*Horn Call* photo)

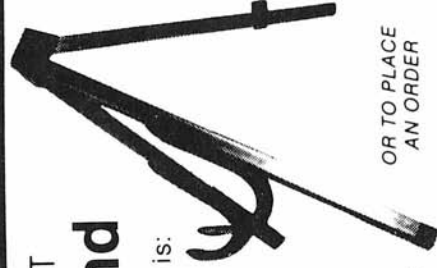


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JULIUS WATKINS, JAZZ PIONEER

By Tom Varner



Perhaps in contrast to the general social and cultural flavor of the times, jazz in the 1950's enjoyed a rich life, consolidating and building upon the innovations of the 40's, most importantly that of the contributions of Charlie Parker, Dizzy Gillespie, and Thelonious Monk. In the brass world, only Julius Watkins adapted the *horn*, difficult enough as it is, to the challenging world of jazz improvisation. John Graas, Gunthur Schuller, Willie Ruff and others also deserve credit for putting the horn in new settings, but only Julius brought jazz improvisation on the horn to the same level of facility, sophistication and feeling as that of his saxophone and trumpet playing contemporaries. He had a beautiful sound, fluid articulation, incredible high range, and a very subtle, restrained, and refined musicianship that earned him his nickname, "the Phantom." He could also achieve a beautiful tone color effect by "half-stopping," or splitting the bell into two separate parts with the hand. As his partner and co-leader of the Jazz Modes, tenor saxophonist Charlie Rouse said in an interview back in the 50's:

"Most people associate a misterioso

sound quality — that far away Alpine horn sound used by Wagner and Mahler — with the French horn. That is just one of the sounds that Julius can get from it. His horn (can also have) all the virility and hard masculine quality of the trumpet and trombone. There is so much more in the French horn than the symphony orchestra players ever realized, and Julius is the person who has made everybody aware of this. And don't let him kid you, he can play plenty of notes, too."

Julius was born in Detroit October 10, 1921. He took up the horn at age 9 in school, and later studied with Francis Hellstein of the Detroit Symphony. Hearing his teacher play cemented his decision to play the horn, he later told John Wilson in *Downbeat*: "I liked the sound. I don't know exactly why, and I still can't explain it satisfactorily. But I fell in love with the instrument." And to be a jazz player? "I wanted to be a soloist, but there is very little repertoire for classical music for solo French horn. So I leaned to jazz." He worked with Ernie Fields' big band from 1943 to 1946, but unfortunately on trumpet, and after working with the Milt Buckner Big Band, playing both trumpet and horn, he moved to New York. For the next three years he attended Manhattan School of Music, where he learned theory and composition, and could devote himself solely to the horn, studying with Robert Schultze of the N.Y. Philharmonic.

From then on, Julius was involved in many important groups of the 50's and 60's. In 1954, he recorded with Thelonious Monk (Sonny Rollins was also a sideman), and toured with the Pete Rugolo Orchestra. He also performed and recorded with Johnny Griffin, Milt Jackson (of the Modern Jazz Quartet), Kenny Clarke, Babs Gonzales, and the innovative ensembles of bassist/composer Oscar Pettiford. He recorded for Blue Note as a leader in '54 and '55, and formed the Jazz Modes in '55 (recording in '56), with Charlie Rouse, who had played with Julius in the Pettiford Sextet. The Jazz Modes often experi-

mented with softer textures than most of the "hard bop" groups of its day, sometimes adding harp and soprano voice, and always achieved a lush warm sound with the combination of tenor sax and horn. Some of Julius' best playing was as a sideman, particularly with the Jimmy Heath Sextet (which often also featured the young master trumpeter Freddie Hubbard), and the Quincy Jones Big Band of the early 60's (same Quincy Jones as Michael Jackson's producer today). His solos on two recorded versions of the tune "G'wan Train" with Quincy Jones went up to double high C's, generating an incredible excitement while still retaining his characteristic subtlety and sophistication. In 1965 Julius worked with the historic "Music for Monterey" Charles Mingus Group, and played with the Gil Evans Orchestra throughout the 60's and early 70's. In the mid-70's he did studio work, Broadway pit orchestras, and various free-lance jazz performances. It was not an easy life, as he told John Wilson: "I think more of doing music justice than of making a dollar. It's not a profitable life, but I like it."

I was fortunate to be able to study with him briefly for the month of January 1976. When I asked him what his most memorable musical experience was, his answer was seeing Charlie Parker and Dizzy Gillespie together at Birdland. The following year I was plan-

ning to let him know of my progress and practicing, but Julius died in the spring of 1977. He will always be an inspiration.

Transcription

For this article I have transcribed one of my favorite Julius solos. It's from the Jimmy Heath composition, "The Quota," originally on the "Quota," Riverside RLP 9372, but now available on Jimmy Heath, "Fast Company," Milestone M47025. The recording featured Heath on tenor saxophone; Freddie Hubbard, trumpet; Julius Watkins, horn; Cedar Walton, piano; Percy Heath, bass; and Albert Heath, drums. The solos are over a minor (12 bar) blues cycle: [[: C-^Δ7 (C minor with a major 7) / $\frac{1}{2}$ / $\frac{1}{2}$ / $\frac{1}{2}$ / F-7 (F minor 7) / $\frac{1}{2}$ / C- / $\frac{1}{2}$ / D-7(b5) (D minor 7 with a flattened 5th) / G7(b9) (with flattened 9th) / C-^Δ7 / $\frac{1}{2}$:]].

Notes in parenthesis are "swallowed" or "ghosted" — implied, but just barely played. Notice how Julius builds the solo so that it peaks at the exact mid-point of the middle chorus with the double-high G — a very symmetrical structuring (but spontaneous, remember) of the three choruses. He also makes use of the whole tone/augmented sound that goes well with a minor chord with a major 7th (Eb/G/B over C). And finally, in the last chorus, he utilizes rhythmic displacement of a repeated phrase to get a "3 repeating over 4" feel. A beautiful solo.

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I Chorus C-(b9)

II Chorus C-(b9)

III Chorus C-(b9)

IV Chorus C-(b9)

Trumpet solo

Discography

I've included a discography of records that Julius improvises on. Unfortunately, most of these are out of print and can only be found from used record shops or collectors. The ones that are still in release include the Japanese reissue of the Blue Note Watkins Sextet, the Milestone Jimmy Heath, and the Emarcy Quincy Jones Big Band. They're your best bet. Often mail-order is easier than record stores, who really don't like to special order

single records. These mail-order dealers are most likely to help with Julius records:

Daybreak Express Records
P.O. Box 250 Van Brunt Station
Brooklyn, NY 11215

Cadence Record Sales
Box 345, Route 1
Redwood, NY 13679

Rare Records
417 East Broadway
Glendale, CA 91205

The Jazz and Blues Record Center
Box 87 Station J, Toronto, Ontario
M4J 4X8 Canada

NOTE: Many thanks to Dan Oppenheim of NYC, Curtiss Blake of Anchorage, AK, and Dr. Lewis Porter and the Institute of Jazz Studies at Rutgers University at Newark, NJ, for help with the discography. Also special thanks to Jeff Agrell of Lucerne, Switzerland, for help from his article on Julius in the Brass Bulletin (#41, 1983). Next issue I'll try to bring Julius' influence up to date with a jazz horn discography of the last 12 years. Have a great fall!

JULIUS WATKINS DISCOGRAPHY

Julius as a leader:

"Julius Watkins Sextet" Blue Note BLP 5053 (10 inch) recorded August 1954, NYC

"Julius Watkins Sextet Vol. II" Blue Note BLP 5064 (10 inch) recorded March 19, 1955, NYC

—these two "10 inch" records reissued together on LP by the Japanese as Blue Note K18P 9273

"French Horns for my Lady" Phillips PHM 600-001/200-001 recorded December, 1961, NYC, and also features Gunther Schuller, Bob Northern, Jim Buffington, and John Barrows, with arrangements by Quincy Jones

Julius as co-leader of the Jazz Modes with Charlie Rouse:

"Jazzville '56" Dawn DLP 1101 recorded June, 1956, NYC

"Les Jazz Modes" Dawn DLP 1108 recorded June 12, 1956, NYC

"Mood in Scarlet" Dawn DLP 1117 recorded December 12, 1956, NYC

"Critic's Choice" Dawn DLP 1123

"Smart Jazz for the Smart Set" Seeco CELP 466

"The Jazz Modes" Atlantic LP 1306 recorded October 28, November 20, 1957, NYC

"The Most Happy Fella" — music from the Frank Loesser musical — Atlantic LP 1280 recorded November 7 and 11, 1957, NYC

Julius as co-leader of the Jazz Contemporaries:

"Reasons in Tonality" Strata-East SES 1972-2 recorded February 13, 1972,

NYC

A Few of the Records On Which Julius Improvised as a Sideman

Benny Bailey "Big Brass" Candid CJM 8011

Art Farmer "Brass Shout" United Artists UAL 4079, Japanese reissue UAS 5047

Benny Golson "New York Scene" Contemporary C3552

Johnny Griffin "Change of Pace" Riverside 368

Jimmy Heath "The Quota" Riverside RLP 372/9372

Jimmy Heath "Triple Threat" Riverside RLP 400

Jimmy Heath "Jimmy Heath and Brass" Riverside RLP 465/SMJ 6060

Jimmy Heath "Fast Company" (reissue of the 3 above) Milestone M47025

Milt Jackson "Roll 'Em Bags" Savoy MG 12042

Milt Jackson "Meet Milt" Savoy MG 12061

Quincy Jones "Around the World" Mercury PPS 6014

Quincy Jones "Great Wide World of Quincy Jones" Mercury SR 60221

Quincy Jones "I Dig Dancers" Mercury MG 20612

Quincy Jones "Live at Newport" Trip TLP 5554 (reissue)

Quincy Jones "Quintessence" Impulse A 11 (reissue of some of the 4 above)

Quincy Jones "Birth of a Band" Emarcy 818 177-1 (reissue of the selections from the Mercury and Trip LPs above)

Matt Matthews "The Modern Art of Jazz" Dawn DLP 1104

Matt Matthews "Four French Horns + Rhythm" Savoy MG 12173 (plus David Amram, Fred Klein, and Tony Miranda — recorded April 14, 1957)

Cal Massey "The Jazz Life" Candid 8019

Charles Mingus "Music Written for Monterey, 1965 ... & not Heard ... & Played in Its Entirety at UCLA, Vol. I & II" East Coast JWS 0013, 0014
Thelonious Monk "Reflections, Vol. I" Prestige PR 7751/"Work!" Prestige 7169

Oscar Pettiford "Orchestra in Hi-Fi" ABC 135/ABC 227/Paramount 227 reissued on Jasmine JASM 1034

Oscar Pettiford "Bass By Pettiford/
Burke" Bethlehem BCP 6 reissued
by Japanese — Bethlehem YP 7129
BE

Oscar Pettiford "The Oscar Pettiford
Sextet" Blue Note 5053

Oscar Pettiford "The New Oscar Petti-
ford Sextet" Blue Note 5064

Oscar Pettiford "New Sextet" Debut
OJC 112

Oscar Pettiford "Oscar Pettiford" De-
but 8/Bethlehem BCP 1003

Pete Rugolo "Rugolomania" Columbia
CO-689

Les Spann "Gemini: Les Spann" Jazz-
land JLP 9355

Clark Terry "Color Changes" Candid
8009

Randy Weston "Bantu" Roulette RE 130

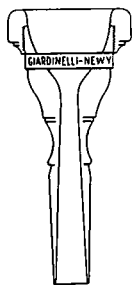
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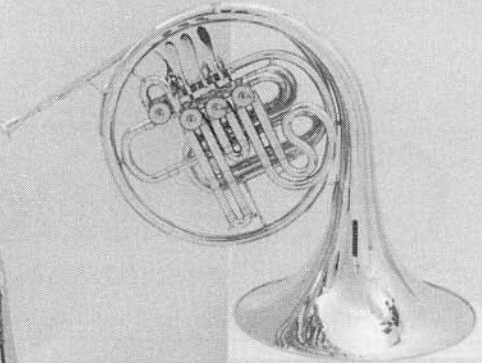
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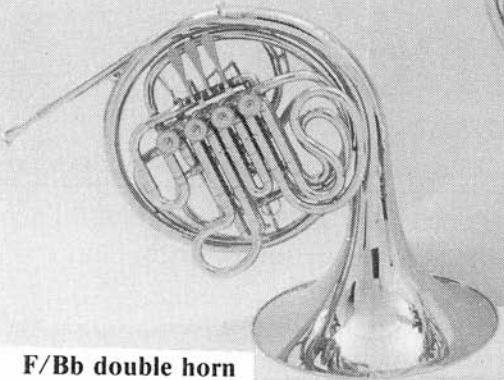
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An envelope from Paul Kampen to tell me he has organised another "horny day" is always welcome but this one, when it came, was somewhat unusual I thought. The previous day at Ripon included Barry Tuckwell. For this one the soloist was Claire Briggs; and I must confess I had not heard of her. Special Guest John Burden; well, of course I had heard of him but never met him. So I was a little unsure of myself when inviting some of my pupils to go, but I have great confidence in Paul!

The venue was Woodhouse Grove School at Apperley Bridge, Bradford. As we approached along the winding drive with views across the green valley of the River Aire to a building appearing like a minor stately home, one of my pupils commented "I thought it was going to be an ordinary Comprehensive," but Paul again had chosen a good place with a suitable size concert hall and other rooms for ensembles. After coffee we were introduced to John Burden who in turn introduced the horn quartet from Trinity College where he is professor of the horn. Stephen Flower, Tim Ward, Ian Parkes and Rod Smith got us off to a splendid start with an *Allegro* by Belloni followed by a four movement work by a more modern Hungarian composer, Hidas, for which first and third players exchanged places. John Burden commented that in a quartet all the seats are "hot seats," and that is more than true when the audience is about 50 horn players. Consequently some of the attack was at times nervous but there was excellent dynamic contrast and balance, and a special word for Rod Smith on fourth — watch out Paul — you've got competition!

The high quality of young players coming into the profession today was a point raised by John Burden in his talk, in which he reminisced about conditions during his long career. In fact he reminded us of history before his time, of the tradition of horn playing in Britain set up by Adolf Borsdorf and Franz and Otto Paersch. Few horn concertos were ever heard until Aubrey Brain in the late '30s. A horn seminar like today's would have been undreamt of. A less known name from the past is Eddie Whitehead who started John Burden's horn playing at Trent College and also helped me when I needed an instrument and some guidance. In the war years and its aftermath good horns were very scarce, so Mr. Whitehead sold me one of his, a Hawkes piston valve. He sold John Burden a Courtois which no doubt sped him on his way to meeting Aubrey Brain and starting at the Royal Academy at 16. He soon was attracted away to the L.S.O. as second horn — his first job was *Fidelio* overture! His time in the forces was in an RAF band with Gilbert Vinter — a meeting which created "Hunter's Moon." He returned to the L.S.O. and was involved in much free lance film and TV work and later the Sinfonia of London and the Virtuoso Ensemble. Earning a living on recitals and theatre work such as *West Side Story* and *Candide*, and touring the world with a chamber orchestra makes being the horn teacher for Trinity College sound like a deserved resting place!

Mr. Burden was asked about his memories of Dennis Brain and their time together at the Academy. Dennis was a pianist and organist, and took to the horn so quickly with a remarkable "key sense." John Burden's own development as a player seemed to illustrate the changes in the horn in the last 50 years from the piston valve era of Aubrey Brain, via the influence of Karl Stiegler, reducing mouthpiece pressure and changing his mouthpipe angle downwards with teachers Alan Hyde and Charles Gregory. His instruments changed via Sansone-Paxman to an Alexander double, then a compensating Bb-F alto to a Paxman Bb-F alto with ascending 3rd valve — as pictured in his tutor book "Horn Playing — A New Approach."

A few anecdotes are always well received — it seems Sir Malcom Sargent (who had another name to horn players) was known for telling the horns to play quieter. Aubrey Thonger was repeatedly requested to play the opening of *Oberon* overture

quieter in rehearsal until, utterly frustrated, he simply mimed it, or perhaps he hummed it because Sargent was finally satisfied! John Burden, when rehearsing Holst's "The Planets" with Sargent for a recording, was requested to hand stop the opening of Venus. When John heard the record he was surprised at the result — the recording engineers had substituted open notes from an earlier run through!

The Discussion Group led by Mr. Burden produced some more stories about conductors. A rehearsal session with Karajan in which Dennis Brain actually split a note rather badly caused Karajan to lay down his baton and exclaim "Thank God!" It seems Dennis was human after all. Dennis had an upside down embouchure, fixing the mouthpiece onto his top lip and freeing his bottom lip to adjust pitch. Normally, we rest the mouthpiece on the bottom lip leaving the top lip free to buzz with a downward sloping mouthpipe, depending on our teeth and jaw positions, but little or no pressure on the top lip — no red rings after playing! The wrong embouchures we see come mainly from trumpet teachers starting young horn players. Youngsters need more quiet playing, not competing with trombones and saxophones in bands, as horn players must learn to balance with the woodwind. Beginners need an F horn and to practice in many ten-minute sessions until strength is gained. To get a flowing embouchure practice arpeggios on open notes — young players must be made aware of the harmonic series. John Burden's contribution to Hunter's Moon was amplified about the gliss from stopped G to open A which must be done without change of valve, using the open Bb horn. He commented on the deterioration of horn tone in recent years, even though technique has improved.

The final recital was given by Claire Briggs, most ably accompanied by John Gough. Claire studied at the Academy with Michael Thompson and Derek Taylor and did free lance work until becoming Principal horn in the Royal Liverpool Philharmonic. Mr. Burden's remark about deteriorating horn sound certainly does not apply to Claire. Her gold brass Alex produced a superb round sound, and her general expressiveness together with a feeling of total control gave a most satisfying performance. Her programme was Nielsen *Canto Serioso*, Alan Abbott *Alla Caccia*, Hindemith *Sonata*, Franz Strauss *Nocturno*, concluding with the Lars Erik Larsson *Concertino*. If I have a criticism it is that most of the programme was on the serious side and she didn't smile! Perhaps rather more cheery verbal introductions would have helped.

Claire was given a break in the middle of her recital by our friends of the English Northern Philharmonia (Opera North) horn section. We had been promised a performance of the Tippett Horn Quartet, and we got it! They really are a great group of players — Robert Ashworth, Michael Murray, Margaret Ayres and Paul Kampen. One of my friends said the Tippett was the highlight of the day. It was followed by a lighthearted "Frippery" by Lowell Shaw. Mike Murray's good advice to one of the ensembles earlier about balance, dynamics and avoidance of "lumps" was well demonstrated in the quartet's own playing.

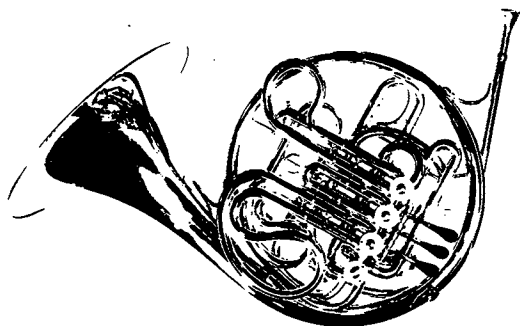
Our thanks are due to all the organisers; to John Cundall for "on the day" work. Bob Ashworth for announcements and "continuity" and of course to our general organiser Paul Kampen. Also, the very pleasant and helpful staff at the school — but I would have liked a bun with my afternoon tea!



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HORNS IN THE SHRINE TO MUSIC MUSEUM

By Thomas Tittle

Great treasures occasionally appear in the most unlikely places — in this case, the small, wind-swept prairie town of Vermillion, South Dakota, home to the University of South Dakota. On its campus sits, unknown to most of America's musicians, the Shrine to Music Museum and Center for Study of the History of Musical Instruments, founded in 1973, and one of the greatest institutions of its kind in the world. Today the collection holds over 4,000 instruments, and an extensive supporting library of books, music, periodicals, recordings, photographs and related musical memorabilia.

The basis of the Shrine to Music Museum's holdings is the Arne B. Larson Collection, comprising over 2500 instruments, of particular interest to American brass players.

This collection, and indeed the museum as a whole, is the result of a lifetime of devotion and dogged persistence on the part of the late Arne B. Larson, who died this July at the age of 83. Arne Larson was raised on a Minnesota farm in a Norwegian family with music in its blood. He became a music teacher, retiring in 1966 after a quarter of a century teaching high school in Brookings, South Dakota.

But Arne's passion was collecting instruments. Year after year he scoured the plains, tuning pianos to support his searches in out of the way places. He traded food for instruments with indigent Englishmen after World War II, and wrote ceaselessly to missionaries and world travelers to increase his collection.

Presently his son, Dr. Andre P. Larson, is Director of the Museum and Center. He states, "My father's collection really took off in 1920 when Congress passed a bill establishing A440 as this country's official pitch." Until that time, American instruments were alone in the world at A466. Arne Larson continues, "When American military bands went overseas in World War I, they were unable to play with British and French bands. It was the difference in pitch in their instruments. It was a horrible racket when they played together. So, the pitch was changed, and all the American musical instrument factories had to gear up. Times were booming for the instrument factories, and for me, too."

The burgeoning collection was stored in his home, with the inevitable result that the dwelling became known as one of the most eccentric in the area. I knew it rather well, for "Arne B.," as he was called, was my high school band and orchestra director. I remember the house as filled to bursting, with horns hanging from the walls and ceilings, trombones under beds and bathtubs and only narrow paths from room to room between instruments and music (Arne also operated a band music store out of his house!).

In 1966 the collection began to find a home, as Arne accepted a professorship at the U. of South Dakota, taking his collection with him. By the time of the museum's opening in 1973, Prof. Larson had amassed what is considered to be the largest private collection in the western hemisphere. As his work began to be internationally recognized, he made a number of national tours and television appearances, and garnered numerous honors, including the Edwin Franko Goldman Award, the highest national honor bestowed by the American Bandmasters' Association, "in recognition of distinguished contributions in the interest of bands and band music in America." The museum is supported by the Shrine to Music Museum Foundation and the University. Travelling to Vermillion to perform last summer, I saw the collection for the first time since it left Arne's walls, and was absolutely awestruck by its present size, scope and beauty of presentation. From "the world's finest assemblage of Baroque violins in original condition" (the London-based music journal, *The Strad*), including five of the sixteen surviving Amati violins, to displays from the novelty bands that toured the Midwest in the '30s, the range of displays is endless.

Brass players may be particularly interested in the immense collection of instruments dating from the Civil War to the early years of our century. The Music department boasts a "Golden Age Band," with original music, instruments and costuming. Curator Margaret Downie Banks's recent article in the *Brass Bulletin* (No. 58, pp. 50-59, "17th- and 18th-Century Brass Instruments in the Shrine to the Music Museum") states that the 1540 brass instruments in the collection (38% of the total) include 272 tubas, helicons and Sousaphones, 260 trombones, 186 tenor horns, baritones and euphoniums, 440 trumpets, bugles and cornets, 37 keyed brass instruments, 29 non-Western and/or European folk brass instruments, and 316 alto horns, mellophones and "French" horns.

Most of the collection is in storage, but my all-too-hurried trip through the museum produced the following notes on horns on display:

1) Hunting horn by Joseph Raoux (Rue Tiquetonne, Paris, ca. 1769-1776. Three generations maintained the reputation of the Raoux family as the most notable horn makers in France, from 1769 to 1857) (photo I).

photo I



2) Cor de chasse by George Friedrich Steinmez, Nuremburg, Germany, ca. 1700-1740. Gift of Dr. Burton Hardin, Charleston, Illinois (photo II). The Shrine to Music Museum Newsletter (Oct. '86) states, "Only two other horns by this maker survive, both in the Musikinstrumentenmuseum in Berlin. The richly engraved bell rim (photo III) is typical of early 18th-century craftsmanship in Nuremburg, a great center for brass instrument making in the 17th and 18th centuries."

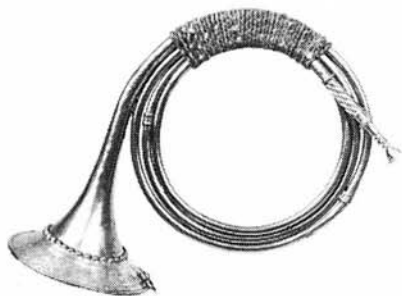


photo II

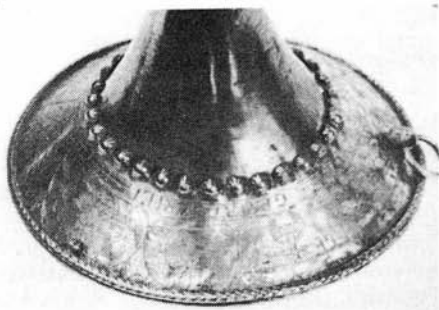
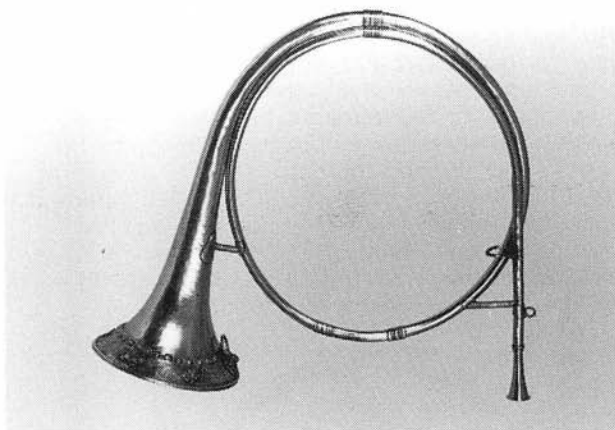


photo III

3) Hunting horn by Wolf Wilhelm Haas, Nuremberg, Germany, ca. 1706-1760 (with the typical engraved "hare" emblem of the Haas family [photo IV]).

photo IV



4) Horn by Charles Sax, Brussels, Belgium, ca. 1850 (two Stoezel valves) (photo V).

photo V



5) Horn by Ernst Johann Conrad Haas, Nuremberg, ca. 1750 (the Haas family was also involved in instrument making for three generations, producing both horns and trumpets).

6) Horn by Paulus Schmidt, Nuremberg, ca. 1750.

7) "Orchestral" horn (an inventionshorn, if I recall correctly) by Thibouville (Paris, 2nd half of 19th c.), with seven crooks.

8) "Jagdhorn," by Balthas Furst, Ellwangen, Germany, 1783.

9) Horn by F. Van Cauwelaert, Brussels, 1847, with two Perinet valves (the Perinet valve was a piston valve following the line of Stoezel's valve, offering less resistance to the air stream, and was an ancestor of the modern piston valve [Tuckwell, *Horn*, p. 45]).

10) Alto horn by Franz Pelz, Koline, Bohemia (2nd half of 19th c.), with three Vienna valves.

11) buchel (or "bucium") made in Muotathal, Switzerland, mid-19th c. Obviously similar to the alphorn, the instrument is made of wood, and wrapped in birch bark (photo VI).



photo VI

12) Hunting horn (no date), from a castle at Newcastle-on-Tyne, Scotland. The instrument is a cow horn, with overlaid metal ornaments, mouthpiece and bell. (There are many more animal and semi-circular horns in the collection.)

Instruments of the horn and alto horn family in the "Golden Age of Bands" (ca. 1860-1915) present another fascinating area of study. The photo (VII) of the display case shows various upright altos and over-the-shoulder tenor horns.



photo VII

Another intriguing instrument from this period is a horn by the E. A. Couturier Co. of La Porte, Indiana, made around 1910-15. It carries three piston valves, and a completely conical bore. I was able to try the instrument, and can vouch for the success of the bore enabling wonderfully smooth and liquid slurs.

An added attraction for hornists is a collection of horns from Tibet, Nepal and India. The Tibetan group includes a trumpet in the shape of a serpent (a gift from journalist Lowell Thomas), two ceremonial drone trumpets, and three short horns

(one made from a human legbone) used in monastic rites. From Nepal comes an early 20th-century buffalo horn, with elaborate corals and turquoises, silver and bronze overlays, and a brass mouthpiece and carrying chain (photo VIII). India is represented by a 19th-century wooden S-shaped "trumpet" five feet in length, used for marriages, processions and temple services.



photo VIII

The shrine's collections offer worlds of research waiting for scholars, as much of its material is not yet catalogued (the horns, for instance, could benefit from research such as that on the Stearns collection at the University of Michigan [see the article by John Hancock, *The Horn Call* XIV, 2, p. 60, April, 1984]).

The University of South Dakota offers the nation's only Master of Music in the History of Musical Instruments, with graduate and tuition assistance available. To date, six to eight theses have been written on the collection, mostly catalogues by instrument. They include catalogues of keyed brass instruments, instruments of Burma, India, Nepal, Thailand, and Tibet (these two catalogues being published), 19th-century British band instruments, trombones, and E-flat tubas. Hornist Gary Moege, presently on the faculty of Central Missouri St. U. in Warrensburg, has written a thesis on the alto horns, mellophones, etc., in the collection.

Much needed research could be solely concerned with cataloguing. Other areas include the study of instruments by manufacturer (particularly of older American companies), independent study on individual instruments and non-Western instruments such as the Burmese harp, mouthpieces, technical drawings of brass instruments, and comparisons between this collection and other museums, research libraries and catalogs of major collections.

In addition, a great amount of work remains in the cataloguing and study of the immense collection of early band music, including such prizes as the library of the U.S. Seventh Cavalry Band of General Custer, headed by Italian immigrant Bandmaster Felix Vinatieri, and much music of the Civil War period.

"The Shrine to Music Museum encourages access to its collections, staff expertise and reference resources by visiting scholars, qualified students, musicians, instrument builders, and other interested individuals. This includes access to ob-

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and
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414 East Clark Street, Vermillion, SD 57069, (605) 677-5306

While the museum's location precludes casual visits for most American musicians, I would point out that it is not far off the track for those travelling north or south on I-29, perhaps between Minneapolis and Kansas City, and for those travelling east or west on both I-80, and I-90. Whether as a resource for serious study or as a vacation stop, any musician should make the attempt to see it.



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ORCHESTRAL EXCERPT CLINIC

By Richard C. Moore
(Jeffrey Agrell, Series Editor)

The "Micaela" Aria from *Carmen* by Bizet

I. The first line in this solo horn quartet states the basic theme of the aria. Perfect tuning along with sustained legato are needed. The singer's tendency is to be somewhat below pitch, thus be sure that G and Bb concerts are always in tune, if not a hair high. In bar 4, last beat ritard is not in the original score, but is traditional and sometimes even subdivided.

I **Moderato** (♩ = 58) **Acte III**

I-II *en Mi^b (E^b)* **Solo** **pp** [rit.]

III-IV *en Si^b (B^b)* **pp** [rit.]

II. This is a short bridge for repeat of first phrase; double pp and smooth legato.

II

III. This section is a counter and support for the solo voice; usually rather free. Legatissimo. At letter |A| 0-0 possible tenuto on C concert and ritard through whole bar. This second horn part is almost always played by the first horn; legato going through the whole bar as a continuous line.

Listen and be with the singer. This is an excellent example of the need in operatic playing to be attentive and immediately adaptable to the singer's intonation and freedom of interpretation. Such changes are dependent upon the vocal condition of the soloist.

|B' This aria is Micaela's only big solo opportunity of the performance, thus, in good voice or sadly in trouble, the tempo as well as the rubati may be changed from the planned and rehearsed version.

III **Moderato** (♩ = 58) [2]

I-II *en Mi^b (E^b)* **p** [a tempo] [mf & rit.]

IV **Solo** **pp** [mf] **pp** [mf] **smorz.**



There are two articles in this issue about the architectural acoustics of rooms for music performance. This one is an introduction to some of the terminology and history of architectural acoustics. The other is "Room Acoustics and the Orchestral Hornist," by Edward McCue of the Wenger Corporation. My article deals with concert-hall acoustics more from the perspective of the audience; Ed's article more from the perspective of the player.

The acoustical design of concert halls is something that many people feel is more of a black art than a science. While there is certainly much yet to learn, the design of a new hall is definitely not a hit-or-miss proposition.

Questions about architectural acoustics arose in antiquity. For instance, Aristotle asks, "Why is it that when the orchestra of a theater is spread with straw, the chorus makes less sound?" More than two thousand years later, the Paris Opéra opened in 1875 and was acclaimed for its very good acoustics. Acoustical design at this time was still mostly left to chance. Charles Garnier, the architect of the Opéra, said, "The credit is not mine. I merely wear the marks of honor. It is not my fault that acoustics and I can never come to an understanding. I gave myself great pains to master this bizarre science, but after fifteen years of labor, I found myself hardly in advance of where I stood on the first day."

The first real answers were not forthcoming until the very end of the nineteenth century. In 1895, Harvard University opened the new Fogg Art Museum (renamed Hunt Hall after the present Fogg Museum opened in 1928). This building had a hall that was a scaled-down replica of Harvard's Sanders Theater but built entirely of stone, with no drapes or upholstery. Sanders had reasonably good acoustics (it was for many years the site of the Boston Symphony's "Cambridge Series" of concerts), but the new hall was atrocious.

President Eliot of Harvard went to the physics department and asked that they "do something."

Eliot's request was passed down the departmental hierarchy and was given to Wallace Clement Sabine, then a very junior faculty member eager to impress his superiors (in other words, he had not yet been granted tenure). Sabine realized at once that the new hall in Fogg had too much reverberation (or "resonance"). He attacked the problem in a way that would have pleased Aristotle: he brought in straw, in this case stuffed into seat cushions borrowed from nearby Sanders Theater. Sabine did far more. He conducted some truly ingenious experiments that allowed him to make quantitative measurements of reverberation, using only his own ears, a stop watch, and some organ pipes. He measured reverberation time in the Fogg auditorium with various numbers of the borrowed seat cushions and also conducted experiments in Sanders Theater and in two rooms in the physics laboratories. Thus he had data from rooms of widely varying size and interior furnishings.

Sabine's successful recommendations for the Fogg auditorium put him in President Eliot's good graces. When planning began for Boston's Symphony Hall in 1898, Eliot suggested that Sabine lend his talents to the design of the building. Sabine was initially reluctant because he had as yet no way to relate all his measurements. However, the very day after Eliot approached him, he realized that the reverberation time he had measured in the Fogg auditorium was inversely proportional to the number of Sanders seat cushions. He had finally found a simple formula that encompassed all his data. At this point he is said to have shouted, "Mother, it's a hyperbola!" (His mother had sufficient mathematical training that this is not as unlikely as it may seem.)

What exactly had Sabine done? He had defined *reverberation time* as the

time required for a sound to die away to one-millionth of its original energy and he had devised a method for measuring it with remarkable precision. Imagine a room with a steady source of sound in it, one of Sabine's organ pipes, say. At some point the sound source is abruptly stopped and the stopwatch is started. The time that has elapsed when the sound-pressure level has dropped by 60 dB (that's the factor of one million) is the reverberation time of the room.

Sabine had found that the reverberation time was proportional to the cubic volume of the room and inversely proportional to the total sound absorption. At frequencies below about 4000 or 6000 Hz, virtually all absorption of sound occurs at the boundaries of the room when it is reflected by walls, ceiling, or floor. Armed with experimental measurements of the absorption of various materials, Sabine, if he could dictate the construction of walls and ceiling, could thus control (within limits) the total absorption and could predict in advance what the reverberation time would be. Draperies, upholstery or other absorbing material could be used to shorten the reverberation time, or a higher ceiling could be used to increase the volume and lengthen it.

How does reverberation benefit music? It increases the loudness of the sound, particularly in the back of a hall where the direct sound may be weak. Perhaps more importantly, it "warms" the timbre and provides continuity of sound. However, excessive reverberation blurs articulation. There is no one "best" reverberation time; the optimum depends on the type of music to be performed. For opera, early Classical, and Baroque music, a somewhat shorter time is preferred than for late Classical and Romantic orchestral music. Much organ music benefits from even longer reverberation, probably because the composers intended it to be performed in large cathedrals.

Reverberation time varies with the frequency of the sound. In the best concert halls it is always longest at the

lowest frequencies (in which case it augments the bass). The largest absorber of sound is the audience in virtually every hall. This is the reason that most halls are much more "live" empty than they are when full. It also means that a hall that works well for concerts may make a poor recording studio when unoccupied.

Reverberation is only one of several factors contributing to satisfactory acoustics, and it is no longer thought to be the most important. Another factor that Sabine considered was *diffusion*, a rather vaguely defined term for the idea that reverberant sound should come from all directions. The listener should feel "surrounded" by the sound field. Diffusion is enhanced by irregularities in the shape of the walls and ceiling that scatter the sound in many directions instead of reflecting it like a mirror. In Boston's Symphony Hall, the statues in the upper part of the walls, the niches they occupy, and the coffered ceiling were all deliberately introduced by Sabine to encourage diffusion.

Also important to the listener is the *ratio* of direct to reverberant sound. Articulation in music, like intelligibility in speech, is impaired not only by too long a reverberation time but also by too high a level of reverberant sound compared with direct sound. The listener who is unable to hear clearly a sound source in front of him instinctively cups his hands behind his ears. This shields the ears to some extent from sound arriving from directions other than the front; in a concert hall, it reduces the level of the diffuse reverberant field relative to the direct sound coming from the stage. This technique also works in reverse. Try cupping your hands in *front* of your ears sometime to augment the reverberant sound at the expense of the direct.

Instead of "direct" sound, I should probably say "early" sound here, because I mean to include not only the sound that travels direct from instrument to listener but also reflected sound that arrives within about 50 milliseconds of the direct sound. The

human nervous system seems to merge separate sounds arriving within about 50 milliseconds into a single stimulus.

Beranek (Ref. [2]) studied more than 50 halls and interviewed players, conductors and music critics. He found that the time delay between the direct sound and first reflection correlated very highly with the subjective "intimacy" of the sound. the bigger this time delay, the larger the room "feels," acoustically. He also found that this delay was about three times more important than any other single parameter in determining listener satisfaction. Those few concert halls that are universally accepted as superb all have a low value for this time delay for most of their seats, well below 50 milliseconds.

Sabine's design of Symphony Hall is very successful in this regard because the hall itself and the stage enclosure are relatively narrow so that reflections from the side walls reach all listeners, even those in the middle of the floor, reasonably soon after the direct sound. The narrowness of the hall is no accident; Symphony Hall was deliberately patterned after the similarly-shaped old Boston Music Hall that it replaced, and after the somewhat smaller Neues Gewandhaus in Leipzig. The narrowness of the stage enclosure may be a stroke of acoustical luck. I believe it was designed with an orchestra of about 75 players in mind.

What can you learn from this? One thing is a good strategy for picking a seat when attending a concert in an unfamiliar hall. You will never go too far wrong sitting in the center of the (first) balcony, as close to the front as possible. In that position, you will have a direct path to the entire stage and you will be in the middle of the reverberant field for the warmest sound quality. You may not have the *best* seat in the house, but it won't be bad and you may not have paid the highest ticket price, either. The *least* desirable seats are usually well *under* a balcony and therefore isolated from the reverberant field.

Many people feel that the older concert halls are better than the new. In the sense that any list of truly great halls would have a high percentage of older halls, this is undoubtedly true. Is this *because* the halls are old? I think not. No doubt there were older halls that were acoustically unsatisfactory; those have been demolished in a sort of Darwinian "survival of the fittest." The old halls that we cherish also have associations that go beyond mere acoustics. Is there a violinist playing for the first time in Carnegie Hall who doesn't remember that this is where Jascha Heifetz gave his American debut?

There is no *acoustical* reason that a hall as satisfactory as any of the older halls could not be built today, simply be copying the important features of an existing hall. Economic considerations, however, almost guarantee that it will not happen. In order to keep ticket prices affordable and still pay the performers adequately, any new hall must have a seating capacity much larger than most of the older halls. In addition, the amount of floor area' allocated per seat has risen in the last century: La Scala, the Concertgebouw, and Symphony Hall have 5.5 to 5.7 square feet per seat; Kleinhans Music Hall in Buffalo (dedicated 1940) has 7.6 square feet. The absorption of sound by the audience is proportional to the area it covers rather than to the number of people. Thus, a larger seat size increases yet more the total absorption by the audience. To keep adequately long reverberation time, the volume of the hall must be increased by raising the ceiling (thereby increasing the cost of construction). Perhaps even more important, it is much more difficult to achieve those crucial early reflections in a large hall because many of the seats are too far from the walls.

Various solutions have been tried. Jesse Jones Hall in Houston (opened 1965) is typical of many recent halls. It has a large volume to keep the reverberation time high enough. Well below the true ceiling there is a layer of

rigid panels to supply early reflections. Substantial gaps between the panels allow the sound to enter the reverberant space above them. For seats in the middle of the floor, the early reflections come from above, rather than from the sides, which some people feel is less beneficial to the quality of the sound.

Another way to accomodate more listeners is to let the audience surround the stage, as in Davies Hall in San Francisco. Since all orchestral instruments radiate sound somewhat directly, I would think the sound quality might be rather different behind the orchestra. (We horns should worry about this more than anyone, with our backward-facing bells). Shortly after Davies opened I asked Dave Krehbiel how he liked playing with some of the audience behind him, in hopes that I would get some great insight into the acoustical aspects of playing in such a hall. "I love it," he replied, "The conductor has to look pleasant for the en-

tire performance." I guess good acoustics isn't the only way to make a hornplayer happy!

Even if there were such a thing as "the perfect concert hall," very few of us would get to play in it. Wherever we play, we should remember what Wilhelm Furtwängler said: "The hall with the best acoustics is the hall with the best performance."

¹The numbers quoted here are from Ref. [2].

References

- [1] W. C. Sabine, *Collected Papers on Acoustics*, Dover, New York, 1964.
- [2] L. L. Beranek, *Music, Acoustics, and Architecture*, John Wiley & Sons, New York, 1962.

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ROOM ACOUSTICS AND THE ORCHESTRAL HORNIST

By Edward McCue

Based on the premise that their musical experience is much different from that of a listener in the audience, orchestral hornists know that the acoustical attributes of successful performance platforms vary from those of the auditorium in many respects. Horn players around the world are working with acousticians and architects to design performance environments which enable musicians to hear themselves and one another and also to distribute their sound efficiently to the other members of the orchestra and to each listener in the audience.

The orchestral horn player processes a tremendous amount of information as he reads music, checks that his own performance is satisfactory in itself, and attempts to synchronize it with the rest of the horn section and other musicians. Because orchestral music-making is a collaborative process, the hornist continually revises his personal aesthetic judgement according to the feedback he receives from the conductor and his colleagues. The orchestral horn player realizes that he is a team player and waits to shape the overall aesthetic sense of a performance until he is performing as a soloist or as a member of a small ensemble.

When the hornist is consistently pleased with his own sound onstage, his work becomes personally gratifying and he is apt to collaborate with his colleagues in search of the ideal interpretation of a composition. If such a positive attitude exists during rehearsals, his performance during concerts is likely to inspire the other musicians also to play to their fullest potential. An acoustical environment that regularly inspires excellence from the musicians undoubtedly leads to memorable listening experiences for the audience. However, if the design of a concert hall's stage requires that the musicians continually compensate for acoustical shortcomings, it is less like-

ly that their performance will have an unforgettable impact on the audience.

The ability to adjust one's playing to the acoustics of the hall is of great importance to the hornist and this ability should be acquired rather early in a hornist's career. Both talent and interest are necessary for acoustic listening and adaptation. Familiarity with the acoustical interrelationships between music and architecture can help hornists improve their music making during rehearsals and concerts.

Musical Aspects of Acoustics

Directionality of the Horn and Hearing

Before attempting to understand in detail the external acoustical environment that shapes a music performance, it is helpful to be aware of some unique qualities of the horn's sound that affect how the player hears himself and others. The horn radiates sound in a very asymmetric pattern. Because of the directionality of the sound coming from the bell and the shadowing effect of the hornist's upper body and head, the difference in loudness noted between the ears of the player is striking. When playing a concert G below middle C (200 Hz), the sound level of the fundamental in the right ear is already 6 dB higher than in the left, and the difference increases by 2 dB per octave until a maximum between 1000 and 1600 Hz where the difference is more than 15dB. Overtones at these frequencies profoundly influence the timbre of the horn, and the sound energy in this region has been shown to be of great importance when musicians attempt to synchronize their playing.

While playing in an orchestra, it is essential that a horn player find a balance between the loudness of the various instruments, including his own. When a horn player's own sound masks that of the others, the result may be good intonation, but poor rhythmic precision. When his own instrument is masked by the sound of others, rhythmic precision may be excellent while intonation suffers.

The effect of a hornist's own sound on his ability to hear others is not highly dependent on the frequency of the fundamental of the note being played because of the uniformity of the horn's spectrum. Since the characteristic timbre of the horn is based on a formant in the 300 to 500 Hz range, the sound of the horn does little to mask 250 Hz (middle C) energy arriving from any direction. However the sound of the horn tends to obscure 500 Hz sound arriving from behind and left of the player, and at 1000 Hz, the hornist becomes least sensitive to direct or reflected sound energy coming from directly in front of him and to his right and rear. At 2000 Hz, his greatest sensitivity shifts to energy arriving directly headon and overhead but he becomes rather insensitive to sound energy originating from either side.

Playing Together

Two mechanisms allow a trained horn player to maintain the basic pulse of the music. The influence of a spontaneous tempo and internal clock become obvious when an orchestra attempts to perform a simple composition at a moderate tempo (100 beats per minute) without a conductor and without watching the concertmaster's bow. Each musician begins by comparing the given tempo to his own spontaneous tempo, which usually lies in the region of 80-120 beats per minute, and sets his inner clock. As long as no one makes a mistake or intentionally rushes or drags, the tempo should be constant, as a trained musician's ability to maintain a tempo and accurately play dotted rhythms is greatest in the range of his spontaneous tempo.

When a composition progresses at a rate much slower than that of the spontaneous tempo, the horn player subdivides the basic rhythmical unit so that the subdivisions lie within the range of his spontaneous tempo. Similarly, when a composition is composed of many notes in rapid succession, the musician groups small note-values together to define a unit that cor-

responds to his spontaneous tempo. As rhythms begin to become complex and disruptive to the pulse at any tempo, the internal clock becomes more externalized in such movements as toe tapping as the musician struggles to maintain the tempo and convey visual cues to his colleagues. At this point a conductor is required to provide the visual cues and the architecture of the performance platform must begin to convey acoustic cues from one player to another.

Acoustic cues allow a hornist to check the progress of his internal clock against the playing of the others. At slow tempos, the musician can listen for musical events that anticipate his next entrance so that he can synchronize his attack with the sounds of those already playing. But if such an anticipatory cue is heard late so that it no longer corresponds to the internal clock of the listening musician, the horn player must decide if his attack should be delayed or aborted. If he determines that the error is entirely random, he may decide to ignore the late cue altogether so that a sense of stability is maintained within the slow tempo. In fast tempos, anticipatory cues become much less important as groups of rapid incoming and outgoing events known to coincide with the major beat are simply checked against the internal clock.

If a number of random errors begin to pile on top of each other, the conductor will apply some corrective action to bring the orchestra back into synchrony. Although he is the final arbiter of disagreements within the orchestra, his more important role is to mark the progress of the music. In difficult rhythmic passages, he may tell the horn section to "play to the baton" rather than to rely on acoustic cues. When players are lost, they can look to the conductor for help. Players use the conductor's visual cues to confirm their view of the composition's progress and to receive an indication of when and in what manner to make an entrance.

Acoustical Concerns of Soloists

While the primary task of the individual hornist is to unite with the rest of the section in interest of the overall orchestral sound, any member of the horn section may have soloistic parts in the score or play chamber musical passages with a soloist, with other members of the section or with a small ensemble of musicians from several sections. Acoustical researchers have found that experienced musicians intuitively distinguish primarily aesthetic factors that affect soloistic playing from the functional concerns of ensemble playing. Since the soloist is primarily concerned about his own musical expression and the sound quality of his own instrument, the four subjective room acoustical parameters that determine the influence of the room on his impression of these features are reverberation, support, dynamics and timbre.

For soloist satisfaction, while playing within the orchestra or in front of it, some reverberation is favored. Reverberation is diffuse, nondirectional sound mainly heard during pauses or shifts between long tones and chords. It bonds adjacent notes together, promotes an easy, singing tone and sometimes gives a sense of response from the hall. However, reverberation can blur details in the performance and make ensemble playing difficult. The reverberation of a hall should be considered when a hornist selects his repertoire for a solo performance.

Support is the property that allows the horn player to feel that he can hear himself and that it is not necessary to force his instrument and distort its timbre in order to maintain sufficient intensity. Support is effective even while short tones are played and is therefore a property different from reverberation. Support is related to the energy returned to the player within 200 ms after emission and combines with timbre to influence attacks and dynamics.

The subjective room acoustical parameter of timbre refers to the influence of the room on the tone color of the horn and its smoothness of

response throughout different registers. Musicians are sensitive to changes in the spectrum of early reflections, and in ensembles, timbre influences the musician's impression of tonal balance among the instruments. High-frequency components of timbre are important for rhythmic precision, and the lower frequencies are important for intonation. Attack information is mainly supported by the hall's response at higher frequencies, and the perception of an increasing dynamic of the horn is strongly linked to the broadening of its radiated spectrum.

Dynamics describes the dynamic range obtainable in the room and the degree to which the room obeys the dynamic intention of the player. The horn soloist is able to take advantage of the differing dynamics of the performance platform and of the auditorium by simply altering the direction of his bell. This becomes especially useful when the soloist finds himself accompanying the orchestral ensemble.

Acoustical Concerns of Ensembles

The word, *ensemble*, has two related meanings (other than a group of performers) which are often confused when describing performance platform acoustics. Its larger meaning has to do with the overall agreement of a group of musicians on all aspects of their production: timing, phrasing, articulation, pitch, dynamics and timbre. A more specific meaning of ensemble refers only to the temporal synchronization of note-onsets. Achievement of synchronization is clearly a prerequisite for good overall ensemble.

The acoustical attributes of a performance environment that enable an orchestra to play with good ensemble are the ability of each musician to hear himself, the ability of a musician to hear all the others, and the absence of time delay. A hornist requires information about his own playing to be able to evaluate his performance and match it to that of others. This is possible only so long as the acoustical environment does not become too loud or delay the

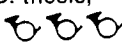
transmission of sound energy from one side of the orchestra to the other.

Most performers are well aware of how difficult hearing conditions can become onstage. A hornist may be satisfied by the way he sounds when warming up alone, but as soon as others begin to play, he must contend with the masking effect of the sounds of other instruments. If he is seated below and away from the rest of the brass and percussion and is favorably located with respect to sound-distributing surfaces (i.e., uncarpeted floor and risers, an orchestra enclosure, etc.), it is likely that he will be able to shift his attention easily back and forth between his own sound and that of others. But if sound-distributing surfaces are not nearby, or the hornist's reflected sound is shadowed by other players or their equipment, or more powerful instruments are directly behind him, then the horn player will probably experience some difficulty in hearing himself above the rest of the ensemble.

We have already noted that the sound energy of the horn is radiated in a pattern that is quite distinct. The sound is directed primarily in the direction of the bell when playing high notes, but the lower it plays, the more spherical its radiation pattern becomes. This omnidirectional, low-frequency sound energy quickly contributes to the level of the reverberant sound field onstage and becomes particularly detrimental to good ensemble because lower sounds effectively mask other sounds similar or higher in pitch. Since the other brass instruments and timpani share this tendency towards omnidirectional radiation with decreasing frequency, the typical Romantic orchestration of musical crescendos results in conditions onstage that make it often impossible for the majority of the orchestra to hear themselves. During such passages the conductor will probably be unable to localize on any individual's sound because his total sound impression will also be dominated by the loudest instruments.

Another difficulty that plagues hornists as they attempt to hear themselves and others has to do with the time delay that often exists between sections of the orchestra. Even under ideal conditions, ease of ensemble begins to deteriorate when sections are separated by more than 25 feet because of the relatively slow speed of sound with respect to the rate of production of information in music. In an attempt to counteract this, horn players typically take most acoustical cues from the musicians directly in front of them and a sort of bucket brigade is set up from the front of the orchestra to the rear. Combine this with the natural tendency to play late due to the time it takes to react to a stimulus, and it is no wonder that horn sections at the rear of the orchestra tend to lag behind the violins at the front. Elevating the horns on risers, however, gives them a clearer view of the conductor and allows them to hear the woodwinds and strings several rows in front of them.

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AN INTRODUCTION TO MOZART'S 12 DUOS FOR TWO FRENCH HORNS (K. 487)

By Josef Marx

October, 1947

It is a long and arduous task to gather up the many scattered fragments which form in often neglected detail the life work of a man of genius. It is the building of a monument out of many oddly-shaped and unmatched stones which must yet be fitted into a larger, well-proportioned pattern. A little chip of rock, no bigger than a pebble, may here and there roll off to remain unforgotten by the wayside. It lies there till at a later time someone is fortunate to notice it and to discover in his find a tiny unsuspected jewel.

The *Twelve Duos for Two French Horns*, which have been unidentified and falsely classified since Mozart's day, have an interesting history.

In 1862, in the first edition of his *Catalog*¹, Koechel mentioned as No. 487: "Duet for two violins, composed 1786, February 27th in Vienna... (here follow the first three bars of No. 3 of these Duos) Autograph, editions, and copies unknown. Note: Aloys Fuchs, who ascribes the composition of this duet to the year 1786, refers to the autograph as being part of Mozart's estate. By that, as is frequently the case with Fuchs' catalog, the estate of Mozart's son must be meant. The musical parts of this, as is well known, came into the possession of the Mozarteum in Salzburg² and Mrs. von Baroni (+ 1860) in Graz. It could not be found in either place (1860)."

By September 1882 the autograph referred to here had turned up in the library of the Society of the Friends of Music in Vienna and proved to contain, as we shall see presently, two more duos for two violins. All three duets were then published in the *Complete Works of Mozart*.³

The confusion was furthered by Hermann Deiters in 1891. As editor of the 3rd edition of Otto Jahn's *W. A. Mozart* he added to the book the catalog written by Leopold Mozart which had been found in the collection Charles Malherbe in Paris: "List of everything which this twelve-year old boy has composed since his seventh year and which can be produced in the original. Written in his own hand by Leopold Mozart, father of W. A. Mozart." In the years 1767-1768 he lists: Many pieces for 2 clarini/2 corni/2 corni di Bassetto. Deiters now adds in a footnote: "In Paris were published by Imbault, Twelve Pieces for two horns composed by W. A. Mozart Op. 46, one copy of which has been examined by the editor. Of this Koechel says in an autograph note: '12 utterly unimportant pieces. The editor must take the responsibility for connecting them with the name of Mozart.' The editor [Deiters continues] does not share this view. The short and unpretentious pieces may well stem from Mozart's boyhood."

The twelve Duos of the Imbault edition contain as No. 3 Koechel's "Duet for two violins, No. 487" and his opinion therefore contradicts the facts pertaining to at least one of these pieces as he printed them in his *Catalog* of 1862.

In 1892 Paul Graf von Waldersee included the twelve Duos in the *Supplement* of the *Complete Works of Mozart*⁴ as "Twelve Duets for 2 Basset Horns" prefacing them with the following remarks: "Material: A printed edition in the possession of the Royal Court and State Library in Munich, consisting of two parts, entitled: "Douze Pièces pour deux cors composées par W. A. Mozart. Opera 46, Prix 3 Fr. A Paris chez Imbault, Professeur et Editeur de Musique, au Mont d'Or Rue St. Honore No. 125 près la Maison d'Aligre Et Peristile du Théâtre de l'Opéra Comique Impériale Rue Favart No. 461." Plate No. 785.⁵ As instruments are designated: Corno Primo and Corno Secondo.

"Aside from its content, the genuineness of the composition is vouched for by the fact that three duets (Nos. 1, 3, & 6) can be proven to have been composed by Mozart, and have been preserved in his handwriting. The autograph, in the possession of the Society of the Friends of Music in Vienna, 4 pages oblong of

twelve lines each, is entitled: 'By Wolfgang Amade Mozart, Vienna the 27th ? 1786 while bowling.' The name of the month is written indistinctly, it can be read as Febr but also as Juli or Jullius. The fact that the Duets are composed while bowling indicates a summer month. Koechel gives February as the time of composition but he has not read the autograph itself...Any indication as to the instruments for which these duets are intended is missing. They were published as violin duets (Series XV, No. 3). The editor, in a footnote on page 17, writes as follows: 'From the last three bars of the Menuet of this duo — the Menuet of duo No. 6 is referred to — it is obvious that Mozart did not write this for two violins. Since any indication as to the means of performance is missing, one believes that the piece should nevertheless be printed in this place, especially since the corresponding passage in the first part of the Menuet is notated in G clef, and since, with the exception of the above-mentioned place, the whole piece can be played by all possible instruments, and especially by two violins, to the range and character of which everything else corresponds.

"The Munich edition, which names two horns as the performing instruments, brought the solution: of all the existing kinds of horns, the Basset horns solely and exclusively can play the composition here before us." With this decision, which von Waldersee again quoted in the 2nd edition of the Koechel *Catalog*⁶ of which he was the editor, these twelve charming duets were condemned to seemingly eternal, undisturbed slumber.

In the 5th edition of Jahn's *W. A. Mozart* by Hermann Abert, which appeared in 1919, the previous opinion of Deiters is reprinted. Since Leopold Mozart's *Catalog* speaks of pieces for either pair of instruments, Deiters in 1891 may still have inferred a reference to the "2 corni," while Abert, following von Waldersee, implies a reference to the "2 corni di Bassetto."

Little more about the autograph is learned in 1919 from an article by E. Mandyczewski and R. von Lewicki entitled: "The Mozartiana of the Society of the Friends of Music in Vienna." Here we find listed: "Menuets for 2 violins, composed on the 27th of July 1786 while bowling, 2 sheets with 4 pages covered with music.⁸ Gift of Dr. Rizy 1833 (not listed in Koechel)." However, we have seen No. 3 of these Duos listed by Koechel in 1862 and all three of them were listed by von Waldersee in his 2nd edition of the *Catalog* in 1905.

We gather a few more details about this autograph from Prof. Alfred Einstein in his authoritative 3rd edition of the Koechel *Catalog*⁹: "The four pages of autograph contain only three by Mozart. The Duos are in the order 3, 1, and 6 of the Imbault edition and are notated not in score but directly in parts. The pages also contain other sketches by Mozart." Prof. Einstein also lists an edition of these Duos for violin and viola.¹⁰

We must be grateful to Prof. Einstein for his closer scrutiny of these Duos and for his subsequent digging of the first shovelful which led to this attempt to unearth these pieces again, to evaluate them once more, and to restore them to their proper place in Mozart's work and in our repertoire. Prof. Einstein first corrects von Waldersee's statement: "It can, however, hardly be questioned that these pieces are conceived for French Horns; Mozart's way of writing for Basset horn is different." Unfortunately no more material was found and no further confirmation appeared to be forthcoming. The problems inherent in these pieces seemed unsolvable and Prof. Einstein found himself constrained, in his recent revised reprint of the 3rd edition of the Koechel *Catalog*¹¹, to withdraw his previous statements. He suggests that the title of the pieces be changed to "Twelve Duos for two Wind Instruments" and he deletes the very sentence quoted above correcting von Waldersee's designation of these pieces for Basset horns. One new point, however, is added. A correlation is made with the Anh 207 (Doubtful Works) of his 3rd edition of the *Catalog*. Here it is pointed out that the Prussian State Library in Berlin owns a Manuscript "Petites Pieces pour le Piano-

Forte, Dritte Sammlung" which contains variations by various composers on the Menuet from *Don Giovanni*. One of them names Mozart as its author, and it is now discovered that this one is directly derived from No. 8 of the French Horn Duos.

Two factors are responsible for the confusion in the understanding of these Duos, the use of high notes up to a fifth above the highest note customarily written for a French horn, and the unusually large number of low as well as chromatic notes which would demand remarkably artful "stopping" to be producible on the French horn of Mozart's day. This high g^{'''}, however, appears in only four of these duets, No. 1, 3, 6 and 7. The other eight duos cannot be considered out of range for the French horn, at least as far as high notes are concerned. In four of the duets, Nos. 2, 6, 7 and 9, the second part has short passages notated in Bass clef. We have seen that one of these, No. 6, is included in the edition for two violins, a fact for which the editor was unable to offer any explanation.

The ranges of the four duos which contain the g^{'''} are



for the first and second parts respectively, or a total maximum span from



This is certainly a most illogical range for any two equal string or woodwind instruments. It is this g^{'''} which undoubtedly suggested the violin as the most suitable instrument. Since the implications of the Bass clef are blithely ignored in the two violin editions, except for the printing of an alternate two octaves higher¹², it is perhaps merely the f# in the second part of No. 7, the fourth of these high duets,



which prevented its inclusion in this edition. The edition for violin and viola seems to have been simply a commercial venture, without any regard for the utter unsuitability of this music. It must have been intended as a sequel to the well-known Duos for these two instruments, K 423 and K 424. The popularity of this combination of instruments is attested to by the existence of several similar such duos by Joseph Haydn, Michael Haydn, Carl Stamitz and others.

All of these twelve Duos are in C major.¹³ The c^{'''} is therefore always the tonic and the g^{'''} always the dominant of the scale used in every piece, whatever may be the instruments intended.¹⁴ The c^{'''} in that sense is therefore in no way inconsistent with Mozart's practice of writing for the French horn and it is to be found in almost all of his other works for solo French horn¹⁵ as well as in many horn parts of the symphonic literature of the period.¹⁶

Mozart's works for solo horn were composed almost exclusively for his Salzburg compatriot and life-long companion Ignace Leitgeb.¹⁷ Prof. Einstein makes much of Leitgeb's nit-witted and clumsy boorishness and implies an insensitivity and lack of refinement and education as a musician. The various jokes which Mozart played on him have frequently been cited and they are considered

the biggest clue to the man's character and to his relation to Mozart. "Leitgeb seems to have been the perpetual butt of his good-natured jokes. There are evidences to this in his autographs, as for example that of the manuscript fragment of the last concerto (K 495), which was written in a gay variety of blue, red, green and black inks, to confuse the poor performer; or in another (the Rondo of K 412), in which the soloist's part bears a succession of remarks such as *adagio - a lei Signor Asino, Animo - presto - su via - da bravo - Coraggio - bestia - o che stonatura - Ah! - ohime - bravo poveretto - and at the end grazia al ciel! basta, basta.*"¹⁸ From the perusal of the family correspondence¹⁹ a slightly more different picture of this relationship emerges, less obvious and condescending, more intimate and truly affectionate. Much interest was evoked, for instance, by Leitgeb's intended trip to Italy, as is borne out by several letters of both father and son in 1772. On January 23, 1773, Leopold Mozart wrote to his wife: "Wolfgang is sorry that Leitgeb will arrive too late to hear his work," and Wolfgang himself adds the very same sentiment: "I am vexed that Leitgeb left Salzburg too late to see a performance of my opera..." Three weeks later Leopold reports to his wife Leitgeb's final arrival in Milan: "Leitgeb arrived late one evening a week ago and the following Sunday he came to call on us. I have not seen him for the last two days, as he is staying with the painter, Martin Knoller, a quarter of an hour from this house. He pays nothing for his lodging. So far he has arranged his affairs pretty well and he will make quite a fortune here, for he is *extraordinarily popular*. If the concert takes place which the courtiers want to arrange for him, I wager that he will get one hundred *cigliati* on the spot. The Archduke too wants to hear him."

Perhaps the low estimation of Leitgeb is invited by the fact that, with money borrowed from Leopold Mozart, he opened a cheese store at the outskirts of Vienna. But after all, did not the great Viotti, at the height of his career, go into the wine business?

On December 1st, 1777, Leopold Mozart wrote to his son: "Mr. Leitgeb, who has now bought in a suburb of Vienna a cheesemonger's shop (the size of a snail's shell) wrote to us both after your departure, promised to pay me in due course and asked you for a concerto..." On May 8, 1782, Wolfgang wrote to his father: "Please have a little patience with poor Leitgeb. If you knew his circumstances and saw how he has to muddle along, you would certainly feel sorry for him. I shall have a word with him and I feel sure that he will pay you, at any rate by installments."

This friendship was intimate till the day of Mozart's death. During the last year of his life Mozart often refers to Leitgeb in letters to his wife: "I am sleeping tonight at Leitgeb's," "I am going to give Leitgeb a surprise by going out to breakfast with him," "Leitgeb...is staying for supper with me," "Mme. Leitgeb has

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laundered my nightcap and necktie, but I should like you to see them..."; and even after Mozart's death, we learn from Konstanze's letters, Leitgeb was at hand to help with the gathering of the manuscripts.

His artistic attainments, moreover, could not have been so inconsiderable. In 1770, Leitgeb made a successful recital tour through Germany and France in the course of which he performed a concerto of his own composition. We find concerts announced in Frankfurt for the 19th and 22nd of January of that year by the violin virtuoso Holtzbogen "together with Mr. Leitgeb, virtuoso, French hornist of Salzburg." The *Postzeitung* gave the following account of these concerts: "Our city is justly honored that the most famous artists and virtuosi choose it as an arena on which to display to the connoisseurs their accomplishments and talents. We had recently the good fortune to admire in a public concert Mr. Holtzbogen...as well as Mr. Leitgeb on the French horn, already known in our parts as the French hornist of the Archducal court in Salzburg. Both are in their way of such an unusual calibre that they won the applause of all listeners."²⁰ His performance in Paris won him still greater acclaim. The *Mercur* of May 1770 wrote: "Mr. Leitgeb, first horn player of His most gracious Highness Monsignor the Archbishop of Salzburg has performed two concerti with the greatest possible art. *He draws notes from his instrument at which the connoisseurs do not cease to marvel.* Outstanding is his manner of singing an adagio as perfectly as only the most gentle, interesting, and exact voice could do."²¹

The greatest tribute to his skill, however, is the fact that Mozart occupied himself about ten times to make use of it in music which is often extremely beautiful and which at times partakes unreservedly of Mozart's greatest artistic qualities.

That Leitgeb frequently requested music from Mozart is well known. That Mozart sometimes complied with these demands is also certain, and a chronological list of these works has been attempted by Saint-Foix²²:

- (1) *Rondo* K 371, composed in Vienna on March 21, 1781. Unfinished.
- (2) *Concerto in D major* K 412, in two movements, composed in 1782 and reorchestrated and finished in 1787.
- (3) *Quintet* K 407 for horn, violin, two violas and cello, composed in 1782.
- (4) *Concerto in Eb major* K 417, dated May 27, 1783.
- (5) The horn part of the *Quintet for piano and winds*, K 452, dated March 30, 1784 in Vienna.
- (6) Fragments of various pieces for horn.
- (7) *Concerto in Eb major* K 495, dated June 26, 1786.
- (8) Finale (*Rondo*) K 514 for the *Concerto in D major* K 412 mentioned above, dated April 1781.
- (9) *Concerto in Eb major* K 447, composed supposedly in 1783 in Vienna, but which, according to Saint Foix, could not have been written before 1788-1789.

Prof. Einstein, in his 3rd edition of the *Koechel Catalog*, has studied the fragments which Saint-Foix groups as No. 6 and has come to some very ingenious conclusions. He tells us that the *Rondo* K 371 is really the last movement of a horn concerto which Mozart never finished, and by comparison of handwriting, quality and size of paper and general manner of treatment is able to identify the fragments K Anh 97, Anh 98 and Anh 98b as sketches for the first movement of this projected concerto. An attempt to group with the two concerto movements in D major K 412 the fragment K Anh 98a, *Andante in E major*, as a projected slow movement, was not as successful. In his recent revised edition of the *Catalog* Prof. Einstein expresses doubt as to the validity of his previous assumption. He finds it more likely that this fragment is an *Allegro* movement and not an *Andante* and he prefers not to associate it with K 412. Altogether this gives us at least five concerti and two quintets which Mozart worked on or com-

Unfortunately very little of Haydn's solo and chambermusic for French horn is available today in published editions. That his horn parts must have been formidable is demonstrated by this statement of Mr. W. F. Blandford during a discussion at the 69th session of the Musical Association in Leeds.²⁸ "There is an even harder one [horn part] in a *Divertimento* by Haydn for horn, violin and cello, which has never been published. The manuscript belonged to Sir Edgar Speyer, and I do not know what has become of it. It was lent to the Gesellschaft der Musikfreunde in Vienna for the purpose of the collected edition of Haydn's works and while there, the editor Mandyczewski kindly made a copy of it for my benefit, possibly the only correct one now available for study. The horn part has a compass of three octaves and a fourth, reaching the twenty-first harmonic. The first movement consists of variations on an eight-bar phrase. In the first four bars of each variation the horn executes high and difficult fioriture against a string background; and in the second four bars the strings do the same and the horn supplies the bass on its lowest notes. In his younger days, before the hand-horn technique was developed, Haydn had no hesitation in this and other works in writing for the horn to the limit of its capacity and compass." We have an example here of the horn playing an f''' or only one note below the disputed g'' in our Duos.

Another instance of the occurrence of this f''' in Haydn is given by Cecil Forsyth.²⁹ "There is a symphony by Haydn sometimes called No. 24 (in Messrs. Breitkopf and Haertel's edition now progressing it is numbered 51). It was evidently written for two horn-players of specially brilliant attainments, for (1) the part is marked "corni obligati," (2) in an early set of parts at the British Museum the first horn has the following passage in the second movement accompanied only by muted strings:



For this f''' there is a precedent even closer to Mozart. In Leopold Mozart's *Sinfonia da Camera for Corno Solo in D, Violino Solo and strings*, composed in 1755³⁰, these passages for the horn can be found:

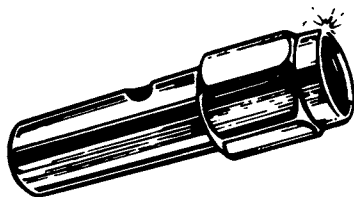


That these instances are not too isolated to be considered valid examples of French horn writing is borne out by several references to high horn playing earlier in the century. In 1713 Mattheson wrote in his *Das Neu Eroeffnete Orchestre*: "...the great performers climbed up to the f'''."³¹ But even the g''' is encountered. Eisel, in the *Musicus Autodidactos* published in Erfurt in 1738, wrote: "On the French horn one can have four octaves." In as much as the so-called "factitious sounds"³² were used on the French horn before the technique of hand-stopping was developed³³ which enabled the player to produce six chromatic notes below the low C, Eisel may be speaking of the subdominant (*sic*) G as the bass for his four octaves, which would give us the g''' as the highest note. Piersig writes³⁴ that the highest note he found after examining the literature of the first half of the 18th century was in a piece by Zelenka which went to the g''' once and frequently called for the f''' and the e'''. The Bohemian composer Johann Dismas Zelenka

(1679 (81?) - 1745) spent the latter part of his life in Dresden. The great horn player Hampel joined the Dresden orchestra in 1737³⁵ and it is therefore possible that this piece may have been written for him.

Let us return to Leitgeb's supposed playing of his cadenza for Mozart one month after the fourth horn concerto was finished. The autograph of the three duos also told us that these pieces were composed while bowling.³⁶ Mozart certainly did not go bowling alone; and who would make a better companion for a game of nine-pins, after a friendly visit and an hour of music-making, than the faithful and dependable Leitgeb? Mozart, while waiting his turn, perhaps, jotted down three little pieces using the passage he had just heard, to be tried at the earliest opportunity by Leitgeb together with a scholar or a colleague.³⁷ We must note that the g''' is not just a note within the register of the piece but that Mozart approaches it the same way every time, a swift staccato run of sixteenth notes followed by a rest or a quick jump downward. It is a tour-de-force of a brilliant horn player applied to some charming music in the only way in which it can be played — a feat not so remarkable if we take into account the narrower bore of the old horns, but which, despite the less favorable modern instrument, can yet be duplicated by some high horn-players of today.

How the duo No. 7 came to be written we do not know. Perhaps it was composed during the same game of nine-pins, but on a separate sheet of paper now lost. More likely it was composed after Mozart had heard the first three duets played. The sound of the two horns, so delightful for us today, must certainly have been enjoyable to Mozart so that he decided to write a few more pieces for this combination of instruments.³⁸ One more run to the g''' certainly exhausted the artistic possibilities of this passage even for a Mozart, and besides, he would



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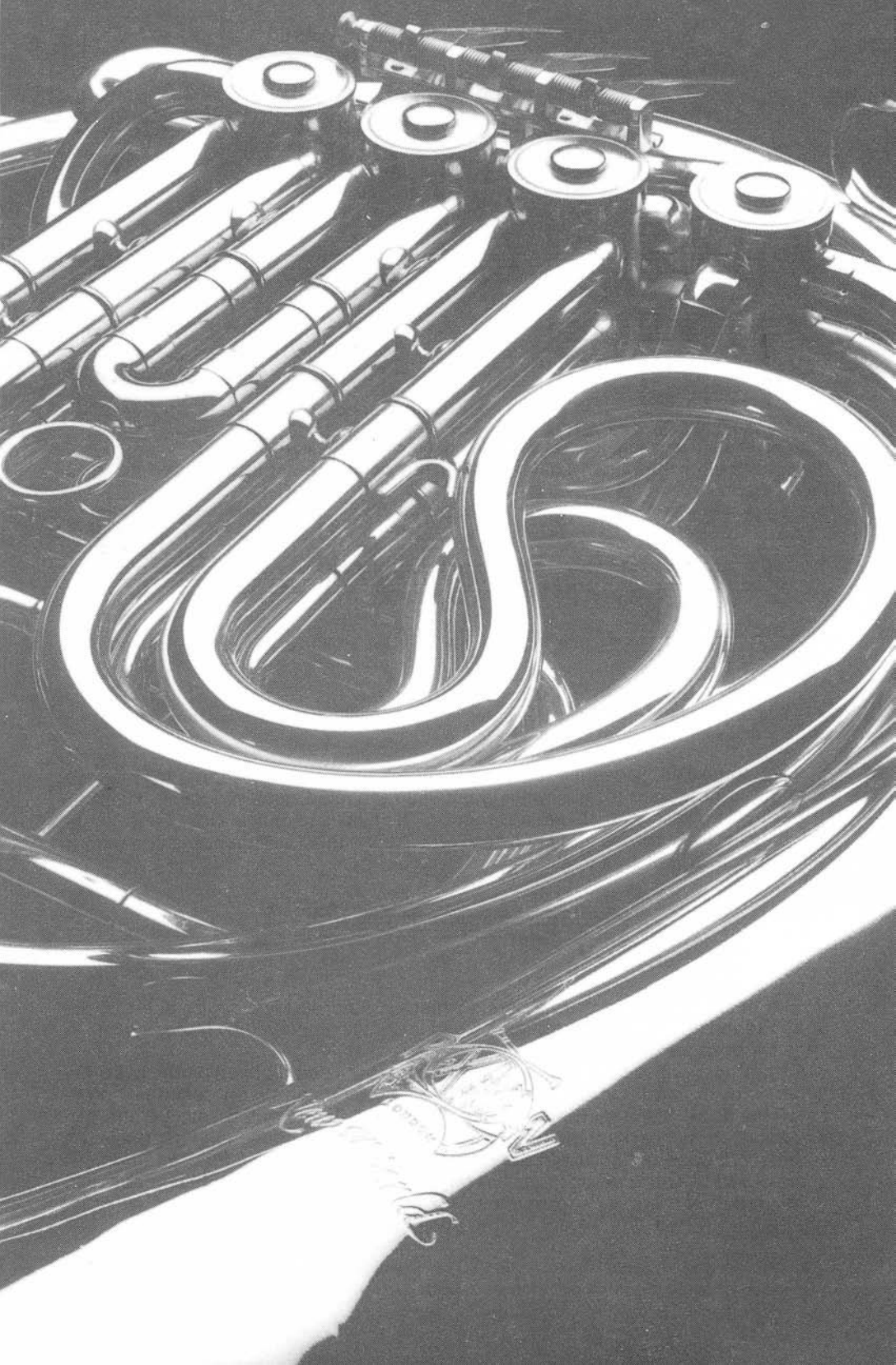


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for the first part.

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Above each note are numbers 1 through 12, indicating in which of the 12 Duos this note is found. For example, C4 is found in Duos 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. F#4 is found in Duos 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The numbers are: C4 (1-12), D4 (1-12), E4 (1-12), F#4 (1-12), G4 (1-12), A4 (1-12), B4 (1-12), C5 (1-12), B4 (1-12), A4 (1-12), G4 (1-12), F#4 (1-12), E4 (1-12), D4 (1-12), C4 (1-12).

for the second part.

*The numbers over each note refer to the duo in which this note is found. By juxtaposing these two scales we get the complete scale used by Mozart in these Duos.

*

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The stems of the notes indicate their direction: up for the first part, down for the second part, and both for notes used in both parts. For example, C4 has an up stem, D4 has an up stem, E4 has an up stem, F#4 has an up stem, G4 has an up stem, A4 has an up stem, B4 has an up stem, C5 has an up stem, B4 has a down stem, A4 has a down stem, G4 has a down stem, F#4 has a down stem, E4 has a down stem, D4 has a down stem, and C4 has a down stem.

*The direction of the stems of these notes indicates whether it is used in the first part or in the second part or in both.

The consistent absence of certain notes immediately leaps to the eye: chromatic notes are totally missing between the low C and middle c' except for the f# in No. 7, a, d' and eb' are never used. The f' is used only in Nos. 1 and 11, the g# only in No. 2, the bb only in Nos. 6 and 9. If we tabulate the notes common to all 12 Duos we get this scale:

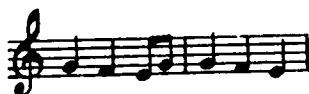
The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The notes are: C4, D4, E4, F#4, G4, A4, B4, C5. This is the scale common to all 12 Duos.

or that section of the overtone series which is the ordinary working scale of the open French horn, without stopping,⁴² and the scale employed by Mozart in his orchestral horn parts.⁴³

Altogether we see before us a typical French horn scale based on the overtone series with the addition of a number of notes which can be produced by "stopping" the horn, or the shifting of the position of the hand in the bell, a method in use about thirty years by the time these Duos were composed. It is generally the same scale used by Mozart in the other Leitgeb works.⁴⁴ A similar tabulation of the notes in the horn part of the *Quintet for piano and winds* K 452, composed in 1784 (about as hard a horn part as Mozart ever wrote), corresponds with the tabulation of the Duos except for the absence of the following notes:



Of these notes the a", b" and c" offer no problem; they occur frequently in Mozart's work, as in the example above of the *Divertimento No. 12*. The g# can also be found in several works, such as the *Quintet for horn and strings* K 407. The f" was a hard note to produce by stopping and it is found in Mozart's music about as rarely as it appears in these Duos. There is an example of it in the *Divertimento No. 2* K 131, in the Menuetto, 3rd horn bar 11 and 1st horn bar 12:



The b" is not to be found in any other work of Mozart's. It does exist as a valid horn note, however, in Leopold Mozart's *Concerto for horn in D, violin and strings*. All the diatonic and chromatic notes missing in these Duos are likewise absent from any other horn music of Mozart's with the exception of the g#" (or ab") which occurs in the *Symphonia Concertante* and in the fourth horn concerto. The remaining notes obviously could not be produced on a horn without valves.

This leaves us one note unaccounted for, not to be found in any other work of Mozart's nor of any other composer of the period whose music I have been able to study. This is the E in the Bass clef. Moreover, it is not used sparingly or apologetically as is the f", but appears boldly in three of the duets which contain Bass clef notation, Nos. 2, 6 and 7. Not having any precedent for it in any of the literature at our disposal, we must turn to the old instrument itself for elucidation. Experiments with old horns show that this E can be produced if the bell is completely closed by the hand and if simultaneously all tension in the lip is relaxed. The sound produced that way by the modern horn player has little to commend it, but it is very probable that the pupil or colleague of Leitgeb's who originally played these Duos had sufficiently perfected his technique of stopping so that this low note was presentable when produced in that fashion.

There can no longer be any doubt that this is original music for two French horns, as the instrument was played by the best virtuosi of Mozart's day. To have composed music for two Basset horns, or for any other two instruments not of the brass family, on the scale tabulated above would have been complete nonsense. The Basset horn is a chromatic instrument; with two such instruments at his disposal, Mozart, at the height of his career, we can safely assume, would have written an entirely different music, more akin in texture to the original Duos for violin and viola.

We have seen that the contention of von Waldersee, that these Duos are so obviously for Basset horns, found support from many other scholars, among them Abert who tried to link them to the pieces for two Basset horns listed by Leopold Mozart. Let us therefore look at some of Mozart's writing for Basset horns and see for ourselves if there is any tangible basis for this opinion. In the few instances in which Mozart does notate in the Bass clef for Basset horn we have a good opportunity to compare his writing for the low register of that instrument with that used in the Duos.

In the *Masonic Funeral Music* K. 477 Mozart replaced the French horns with Basset horns so that he could achieve a more agile bass part:



In the Adagio for two clarinets and three Basset horns K. 411, the third Basset horn is called upon for passages like this:



and in the Rondo for Soprano "Al desio, di chi t'adora" K. 577, which Mozart composed as an insert for *Figaro*, we find a Basset horn playing similar passages:



These examples definitely show that the assumption of von Waldersee is without any foundation whatever, and the Basset horn may once and for all be eliminated as a possible instrument for which these Duos could have been in-

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tended. The French horn emerges again as the only logical instrument and the conclusion may be drawn that the inscription on the parts of the Imbault edition means exactly what it says: First Horn and Second Horn.

In making these pieces applicable to the modern horn we must take into consideration that an instrument corresponding to the one used by Leitgeb no longer exists. No modern player can be expected to hit high notes on our present-day F horn with its much wider bore, which perhaps only one man in Mozart's time dared to try for on an old open Eb horn. Therefore in making a modern edition of these Duos it is expedient to maintain the division into two groups of pieces, the four high ones and the eight normal ones, and to treat them separately. If the four duos which call for the g^{'''} are played in Bb they come within the reach of every good high horn-player; if the other eight pieces are transposed to Eb, then all twelve Duos have been made playable for the present-day horn-player without destroying the relationship between these pieces which Mozart seemingly himself established in the regrouping of these duets.

The only indications of dynamics found in the original version, as given by von Waldersee in the *Complete Works of Mozart*, are the three groups of *forte* and *piano* at the end of duet No. 8. All other dynamic marks in this edition are additions of the editor and are only suggestions towards a better performance. This also holds true with the articulation marks which are used very sparingly in the original. The few patterns, suggested by the original slurs, have been applied throughout the whole composition. The individual performer may feel free to change them to suit his taste and technical skill.

In our day these Duos have been repeatedly drawn upon to furnish music for all sorts of combinations of instruments. Aside from the two entries in the *Complete Works of Mozart* I am familiar with the following editions:

(1) *Zwölf Duette für zwei Melodieinstrumente, Beihefte zum Musikanten* II, 3, 1926. The duets are transposed one fifth lower. The editor, Walter Rein, completely misunderstanding the fundamental overtone series which governs these pieces, speaks of the "five-tone scale of the children's song" from which he alleges Mozart derived these melodies.

(2) *Music for Two*, ed. by Sidney Beck, Music Press, 1942. Vol. 1 contains Nos. 1, 7, 9 and 12 of the duets in an edition for two violins or violas, flutes, oboes, clarinets and recorders.

(3) *W. A. Mozart, Twelve original Duets, Edited for Alto and Tenor Recorder* by Claude Simpson, E. C. Schirmer, Boston, No. 2035. In this edition Mozart's "original" music has undergone an "occasional compression of the range of the second voice" to make it suitable for the tenor recorder.

(4) *Clarinet Duet Arrangements from the Bass Horn Duets of W. A. Mozart*, ed. by Carl A. Rosenthal, Weaner-Levant, 1942. In this edition the parts have been interchanged and arranged to suit the instruments in question.

I want to thank the various people whose help and cooperation has made this edition possible. Anyone who in our day concerns himself with matters pertaining to Mozart must first pay a deep debt of gratitude to the one man who has single-handedly cleared away the clutter of confusion and prejudice, Prof. Alfred Einstein. His encouragement and comment has been invaluable. Gunther Schuller has advised in everything concerning the French horn and Patricia Quinn has helped where help was needed most. Lux Feininger, as usual, is responsible for the cover design.

October, 1947

Josef Marx

END NOTES

- ¹ **Chronologisch-thematisches Verzeichniss saemtlicher Tonwerke Wolfgang Amade Mozarts nebst Angabe der verloren gegangenen, unvollendeten, uebertragenen, zweifelhaften und unterschobenen Compositionen desselben** von Dr. Ludwig Ritter von Koechel, Leipzig, Breitkopf & Haertel, 1862.
- ² Prof. Alfred Einstein has pointed out (Koechel Catalog, 3rd ed. [see footnote 9] p. XXXIX) that the Mozarteum did not exist yet at that time. The Mozart autographs contained in the estate of Mozart's son went through the hands of Mrs. von Baroni-Cavalcabo and Aloys Fuchs into the archives of the Music Association of the Salzburg Cathedral from which they were later transferred to the collection of the Mozarteum.
- ³ **Gesammtausgabe der Werke Mozarts**, herausgegeben von Johannes Brahms, Franz Espagne, Otto Goldschmidt, Joseph Joachim, Ludwig von Koechel, Gustav Nottebohm, Carl Reinecke, Julius Rietz, Ernest Rudorff, Philipp Spitta, Paul Graf Waldersee, Victor Wilder, Franz Wuelner, Ernst Lewicki, 24 Serien, Leipzig, Breitkopf & Haertel, 1876-1905. Series XV, No. 3.
- ⁴ **Gesammtausgabae, etc.** Series XXIV, No. 58.
- ⁵ Unfortunately it is not possible to establish with certainty the date of publication. The plate number refers to a series which appears both in 1801 and 1809. As the publisher refers to the "Opera Comique Imperiale" the latter date is indicated. It is quite possible that the Munich copy is an 1809 reprint of an 1801 edition. For this information as well as that contained in footnote 10 I am indebted to Miss Christensen of the New York Public Library.
- ⁶ **Chronologisch-thematisches Verzeichniss, etc.**, bearbeitet und ergaenzt von Paul Graf von Waldersee, Leipzig, 1905.
- ⁷ **Mozarteum Mitteilungen**, vol. 1, No. 2, p. 9, 1919.
- ⁸ The exact wording of the autograph is: "Di Wolfgang Amade Mozart mp Wien den 27 Jullius 1786 unterm Kegelscheiben."
- ⁹ **Chronologisch-thematisches Verzeichniss, etc.**, Dritte Auflage bearbeitet von Alfred Einstein, 1937.
- ¹⁰ Edition Breitkopf 3979. This plate number indicates the year 1825 as the date of publication. All twelve duets are contained in this edition.
- ¹¹ **Chronologisch-thematisches Verzeichniss, etc.**, Dritte Auflage...Mit einem Supplement "Berichtigungen und Zusaetze" von Alfred Einstein. J. W. Edwards, Ann Arbor, Mich., 1947.
- ¹² Once we assume that this music is intended for French horns the Bass clef notation must be read one octave higher, so that the alternate in the two violin edition is actually only one octave higher.
- ¹³ Except the Trios of the Menuets No. 6, 9, & 11 which are in F major.
- ¹⁴ Throughout this preface reference to notes applying to the French horn is in terms of the horn scale. The fundamental of the horn is always called C no matter what the actual concert pitch of the particular horn may be.
- ¹⁵ The exceptions are the first and third concerti for horn, K 412 and K 447.
- ¹⁶ For instance in the Menuets of Haydn Symphonies (Breitkopf & Haertel edition) Nos. 5, 7, 13, 22, 24, 25, etc.
- ¹⁷ The only proven exception is the horn part of the Symphonia Concertante K 297b. The original Paris version, now lost, was composed with the great horn virtuoso Giovanni Punto in mind for the horn part. This version, however, was never performed, and the work known today is a transcription, probably not by Mozart's hand.
- ¹⁸ **Mozart, His character, his work** by Alfred Einstein, Oxford University Press, 1945, p. 284. See also pp. 194, 285, and the corresponding places in the 3rd edition of the Koechel **Catalog**.
- ¹⁹ **The letters of Mozart & his Family** by Emily Anderson, 1938.
- ²⁰ "Unsere Stadt rechnet sich mit besten Fug zur Ehre, dass die beruehmtesten Kuenstler und Virtuosen solche zu einem Schauplatz erwaehlen, um ihre Vorzuege und Talente den Kennern bekannt zu machen. Wir haben ohnlaengst das Glueck gehabt den Herrn Holtzbogen...wie den unseren Gegenden schon bekannten Waldhornisten des Hochfuerstlich Salzburgerischen Hofes, Herrn Leitgeb, auf dem Waldhorn, in einem oeffentlichen Concert zu bewundern. Beyde seyen in ihrer Art von einer so ausnehmenden Staerke dass sie den Beifall aller Zuhoerer erworben haben." **Frankfurter Concert-Chronik von 1713-1786** von C. Israel, 1876.
- ²¹ "M. Seikgeb (sic!), premier cor de chasse de S. A. S. Mgr. l'archevêque de Salzbourg a donné deux concertos avec tout l'art possible. Il tire de cet instrument des intonations que les connaisseurs ne cessent d'entendre avec surprise. Son mérite est surtout de chanter l'adagio aussi parfaitement que la voix la plus moelleuse, la plus intéressante, et la plus juste pourroit faire." Georges Cucuel, **Etudes sur un orchestre au XVIIIème siècle**, Paris 1913, p. 29.
- ²² Les Concertos pour le cor de Mozart, by Georges de Saint-Foix. **Revue de Musicologie**, vol. X, November, 1929.
- ²³ Saint-Foix expresses some doubt that the E major Andante (?) K Anh 98a was written for Leitgeb. Prof. Einstein's latest opinion concerning this fragment does not stand in the way of this doubt as his previous classification did. Saint-Foix also feels that the horn part in the quintet for piano and winds K

452 may have been intended for someone else. Prof. Einstein, in turn, has some doubt concerning the third horn concerto K 447, based on his low opinion of Leitgeb's abilities. But so far there has been no tangible evidence in support of any of these opinions.

²⁴ **Thematisches Verzeichniss saemtlicher Compositionen von W. A. Mozart, so wie er solche vom 9ten Februar 1784 bis zum 15ten November 1791 eigenhaendig niedergeschrieben hat, nach dem Originalmanuscript herausgegeben von A. Andre, 1805.**

²⁵ "Ein Waldhorn Concert fuer den Leitgeb." There is no mention in this list of these twelve Duos.

²⁶ Another exception which invites investigation are both horn parts in two arias in *Così fan Tutte* which demand great skill on the hand-horn whereas the rest of the opera uses only the usual open horn of Mozart's orchestra practice. In this respect Mozart was much more conservative than Haydn.

²⁷ **Johann David Heinichens Instrumentalwerke** von Guenter Hausswald, 1937.

²⁸ **The Evolution of the Modern French Horn from 1750 to the Present Day** by R. Morley-Pegge, in *Proceedings of the Musical Association*...Leeds, 1943.

²⁹ **Orchestration** by Cecil Forsyth, 2nd ed., 1935, pp. 79-80.

³⁰ **Denkmaeler deutscher Tonkunst**, 2te Folge, 9., 1908.

³¹ "Es sei dann, dass die gorssen Practici bis aufs f'" hinaufkletterten."

³² Sons factices.

³³ The discovery of the technique of "stopping" the horn is laid into the years 1753-1755 and attributed to Hampel, the great horn-player of the Dresden orchestra.

³⁴ **Die Einfuehrung des Hornes in die Kunstmusik und seine Verwendung bis zum Tode Joh. Seb. Bachs** von Fritz Piersig, 1927.

³⁵ Eitner. Fetis gives the year 1747.

³⁶ The Trio for piano, clarinet and viola K 498 is frequently referred to as the "Kegelstatt Trio." A legend persists that it was composed in the bowling alley. Mozart must have been an ardent bowling fan at this time, since the Trio is dated August 5, 1786, or nine days after the writing of these Duos.

³⁷ A problem which still remains unsolved after all these investigations and speculations is that of the identity of the second horn-player; for his part is as difficult in relation to the second horn part in a Mozart symphony as we have seen the first part to be. The stopping required for the low notes exceeds everything Mozart demanded of a low horn anywhere else. A similar situation exists, however, in the above mentioned Divertimento No. 2, K 131 where not only the first horn part is incomparably more demanding than the usual horn parts in his Divertimenti, but where this also applies to the three other horns called for by the score.

³⁸ Speaking of Mozart in a somewhat similar situation, Prof. Einstein writes (in his 3rd ed. Koechel **Catalog** K 452a-Anh 54): "...since Mozart customarily liked to start out with works of the same type one right after another."

³⁹ For example: William Bates, *Eighteen Duettinos for two Guitars, two French horns, or two Clarinets*, Printed for J. Longman & Co., London 1770 (?).

⁴⁰ Mr. R. Morley-Pegge, in his article referred to above, writes: "Throughout the reign of the horn-virtuoso (late XVIIIth and early XIXth centuries) the Eb crook was preferred to all others, partly on account of its peculiarly rich tone colours—more velvety than the F crook, less woolly than the D crook—and in part, perhaps, because the octaves are generally very well in tune, which is by no means always the case with the shorter crooks and is even exceptional with the Bb alto crook."

⁴¹ This is also true of the works written for Punto such as Mozart's *Sinfonia Concertante* K 297b, one of the horn concerti of Carl Stamitz (two others are in E), the horn concerti of Anton Rossetti (*Denkmaeler deutscher Tonkunst*, 2te Folge, vol. 25. Breitkopf's **Catalogo** shows three concerti by Rossetti in Eb.), the horn sonata of Dussek, etc. Beethoven's *Sonata for Punto* is a notable exception. Punto's own compositions are mostly for horn in Eb.

⁴² Strictly speaking the b' and the f' are not open notes. They were in use, however, before the hand-horn technique was discovered (for instance in the *Brandenburg Concerto* No. 1). The f' could be produced by "bending down" the 11th harmonic f sharp" with the lip. The b' lying between the close 7th and 8th harmonic bb' and c" probably presupposed some hand action. On the hand-horn it is the easiest note to produce. The open bb' is rarely found in parts for open horn.

⁴³ Only in the last three great symphonies, Eb major, G minor and C major, composed in 1788, does Mozart use the Bass clef in the second horn.

⁴⁴ Always with the exception of the four notes above the high c"" already discussed above.

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NEW MUSIC REVIEWS

By Randall E. Faust

Chamber Concerto for Horn,
Bassoon, and Violin
by Henry Wolking, 3091 Grace Street,
Salt Lake City, Utah 84109

Henry Wolking is a Professor of Music at The University of Utah. In addition to composing jazz, symphonic, and chamber music, he is a professor of Jazz Studies and a trombonist. Among his many compositions, he has several that feature the horn — including his *Concertino* for Horn and Chamber Orchestra and his *Chamber Concerto* for Horn, Violin, and Bassoon. The *Chamber Concerto* received its first performance at the International Horn Symposium at Brigham Young University in 1987. Subsequently, it won the Chamber Music Category of the Composition Contest of The International Horn Society in 1987.

The *Chamber Concerto* is cast in three movements: Moderato, Sinfonia, Cadenzas and Allegro. During these three movements he builds a challenging work of over nineteen minutes duration.

In the first movement, he solves the compositional problem posed by the would-be thinness of the instrumentation. Wolking solves this by juxtaposing angular horn melodies against complex rhythms and colorful timbres in the violin and bassoon. The result is a busy texture that gives the group a bigger sound than one would expect.

The composer describes the second movement as a "permutation fugue." However, this reviewer finds the dramatic, soulful melodic writing transcending the medium for which it was composed: It could stand on its own as a neo-romantic recital piece. (Could we talk Mr. Wolking into making a transcription for horn and keyboard instrument?)

The third movement recapitulates and develops previous thematic material. In addition to the technique required to negotiate the Cadenzas, the performers must have the sophistication to tie together the reiterated

musical thoughts of the composer. (Although the writing is *not* avant-garde, the average listener might need some help remembering the whole-tone tetrachords from the first movement.)

In conclusion, this writer hopes that hornists are able to find violinists and bassoonists who are willing to take on the substantial technical and musical challenges of this work. This writer finds the horn writing to be quite good. (Maybe the composer's experience as a brass player was helpful?) There are no extraordinary demands placed on the hornist other than that of a *VERY* flexible lower register and a *VERY* good ear for wide intervals.

Horn Range Ab—ab"
Grade VI

Gentle/Tender/Vigorous for Horn Solo
by Scott Huston

Scott Huston is a Professor at the College-Conservatory of Music at the University of Cincinnati. He composed *Gentle/Tender/Vigorous* for Robin Dauer, a Horn Professor at Arkansas State University, in 1987. Professor Dauer performed the work at the Midwest Horn Workshop at The University of Missouri in February of 1988.

At the outset, one is struck by the fact that one is required to play the opening theme with a *cup* mute! However, the use of a cup mute at the beginning or the use of a *whispa* mute near the end are not as important to the performance of this work as the contrast of melodic gestures that are either gentle, tender, or vigorous.

A letter from the composer provided the following information:

"There are three principal themes, motives, or gestures which I have labeled A, B, and C; A is tender, made, for the most part, of major and minor seconds and minor thirds; B is made entirely of minor seconds and minor thirds; and C motive may vary, but usually is made of minor seconds. The overall form is ACB in lines 1 and the beginning of line 2...The development begins on line 4 at Tempo II, where the rhythm becomes much more consecutive, down to a second develop-

ment section in line 8, (♩ = 84) where the *Vigorous* portion appears, and where the Golden Mean (not by accident) also appears.

Further subtleties: In most of the big-beamed 6's, 7's, 9's, and 10's there are perfect fourths; the Golden Section comes at line 11 (.62 of .62) the cadence of the lowest note, written b; the largest intervals appear in the coda, which contains 10 notes: (none of this 12 tone for me!), f-sharp and b are missing. (See line 2, last two notes of the sextuplet!)...Do you note the two written high a-flats? They appear only twice: once at the first Golden Section and again at the end."

Therefore, although this work looks easy on the surface, it is a difficult composition to perform. The difficulty comes because it appears to be easy: there are no wide differences in register; there are no extraordinary effects to set off the formal sections. In fact, other than the muting changes listed before, and some stopped horn passages, the composer is depending on the musical maturity of the performer to project a proper melodic interpretation.

Duration ca. 5 minutes

Range b—a-flat"

Grade V.

Four Herrick Songs for soprano,
horn, and piano
by William Presser

Tenuto Publications

Sole selling agent: Theodore Presser
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In this setting of four poems by Robert Herrick, William Presser continues his practice of excellent writing for the horn. As in some of his award-winning works, one finds clever ostinati and counterpoint here. In addition, however, one finds a lyricism in these songs that goes beyond some of his other compositions. The horn part is often treated as that of "second soprano" or "alto." In fact, the third song is for soprano and horn without piano. If you are looking for another piece to program with the Cooke *Nocturnes*, this is it.

The four songs are as follows:

1. To Daffadills
2. The Hag
3. An Epitaph Upon A Child
4. The Mad Maid's Song

Horn Range e—d"".

Grade VI

Duration 8'5"

Techni-Cor by Daniel Bourgue

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Volume I: Flexibilit  s

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Bryn Mawr, Pennsylvania 19010

This is the first of a five-volume set by Daniel Bourgue. In this volume, the contents are divided into two parts: a theoretical introduction, and the sets of exercises and excerpts. In the introduction, he explains his theories of respiration, breath control, and partials (the harmonic series). Then, in the main body of the volume, he pairs a set of flexibility exercises with specific orchestral excerpts. The excerpts and their paired exercises include:

First Day — Intervals

Bizet — *Symphony in C*

Beethoven — *Symphony No. 6*

Second Day — Trills

Haendel — *Water Music*

Massenet — *Werther*

Third Day — Glissandi

Wagner — *Rheingold*

Bruckner — *Symphony No. 7*

Spohr — *Octet*

Fourth Day — Combined Movements

Mozart — *Quintet, K. 452*

Mozart — *Sinfonia Concertante*

Forster — *Concerto No. 1*

Haydn — *Concerto No. 2*

Fifth Day — Octaves

Debussy — *Rhapsody for Saxophone*

Schubert — *Unfinished Symphony
and Octet*

Bruckner — *Symphony No. 7*

Tchaikowsky — *Symphony No. 5*

Sixth Day — Arpeggios

Gluck — *Alceste*

Mozart — *The Marriage of Figaro*

Brahms — *Trio, Op. 40*

Spohr — *Octet*

Franck — *Symphony in d minor*

I would recommend the use of this volume under the guidance of a teacher. The concept of the volume is quite sound: it is important for the student to have good theoretical concepts and preparatory exercises, rather than flailing away blindly at orchestral passages. However, some of the concepts he presents, (abdominal pressure, intonation of partials, and use of vowel sounds), are like strong medicine—they should be administered only under a doctor's supervision.

bibliographic footnoting suffered. However, in spite of the academic weaknesses, this volume might be the second best thing to visiting Hans in Munich.



BOOK REVIEW

By Randall Faust

Hornisten—Lexikon
Dictionary for Hornists
1986

Hans Pizka Edition
Kirchheim, Federal Republic of
Germany

This Dictionary is 544 pages of everything Hans Pizka could find about the world of horn playing as of 1986. This bilingual book, (in German and English), includes biographical sketches of hornists, composers, horn teachers, and horn makers. In addition, there are descriptions of instruments and essays on pedagogy and auditions. Photographic and musical illustrations appear frequently. Of special interest are the facsimiles of original parts of the *Long Call* from Siegfried and the *Second Horn Concerto* of Richard Strauss. In short, it is probably the most complete single volume reference book on horn playing.

Many of the items were obtained by the author through personal correspondence. Also, many items derive from his personal collection of instruments, literature, and documents on horn playing. Through this *Dictionary*, he shares his personal collection with us.

The weaknesses of the book are acknowledged by Mr. Pizka in the Foreword. Because he was financing the project himself, the translation to English and the tightness of the

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

By Milton L. Stewart

Part 2

Vocal Chamber Works of Moderate Difficulty for The Horn

Johannes Brahms: *Four Songs for Women's Choir*

Brahms composed his *Four Songs for Women's Choir*, Op. 17, during the summer of 1862. These songs are entitled: *Es tont ein voller Harfenklang*, *Lied von Shakespeare*, *Der Gärtner*, *Gesang aus Fingal*.

Es tont ein voller Harfenklang—*Es tont ein voller Harfenklang* ("It Sounds Like a Full Harpsound"), is scored for first and second soprano, alto, one horn in C and harp. A solo horn along with harp arpeggios provides a prelude and postlude to this song. This horn solo serves both as an effective melodic solo as well as an introduction to the character of the vocal parts which are to follow.

Example XI. Brahms, *Es tont ein voller Harfenklang*

The image shows a musical score for two instruments: Horn in C and Harp. The Horn part is written on a single staff in treble clef, with a key signature of one flat (B-flat). It begins with a dynamic marking of *p* (piano) and *espress.* (espressivo). The notes are connected by a slur, and there are short horizontal lines above the notes, labeled "legato tonguing". The Harp part is written on a grand staff (treble and bass clefs) in the same key signature. It begins with a dynamic marking of *p* and is marked "Adagio, con molt' espressione". The Harp part features arpeggiated figures.

Within the song the horn provides a connecting link between breaks in the vocal parts. In this piece the horn provides no obbligato or harmonic accompaniment for the vocal parts but simply drops out as the voices enter.

This song, marked *Adagio con molt' espressione*, calls for the expressive technique known as *legato tonguing*. This technique is indicated either by short lines placed above each note or by staccato dots placed under a slur marking. (See Example XI) These notes are tongued rather than slurred, with the air column being broken only by the tongue. The absence of large intervals in the horn part and the use of notes lying in the medium range of the instrument make the part quite negotiable. Since all of the notes of the horn solo lie within the harmonic series, it is most likely that Brahms was writing for the hand horn with a C crook. (See Fig. 6)

Lied von Shakespeare—The second Brahms song, *Lied von Shakespeare*, is scored for two sopranos, alto, harp and two horns in E. A rhythmic motive prevails throughout the song.

Example XII. Brahms, *Lied von Shakespeare*, motive



This song is marked *Andante* and is slightly faster than the previous one. The first two statements in the vocal parts are introduced by a call from the two horns paired in sixths, fifths and thirds. After each horn introduction the harp takes the accompaniment and gives the vocal lines a sense of motion by outlining different chord progressions. This is in contrast to the rather static, tonic to dominant progression of the horn introductions. Through rhythmic and harmonic repetition and a rising crescendo at the end of each repetition, the horns create a certain amount of tension. The tension created by the brass instruments is then released into the soft, plucked motion produced by the harp.

Example XIII. Brahms, *Lied von Shakespeare*, *Andante*

Sustained octaves are employed in the horn parts at the beginning of the third statement of the vocal parts as the key fluctuates chromatically between Eb major and G major. These sustained octaves provide a bass over which a string of eighth notes in the vocal parts can proceed. Both horns fall into ranges which are easily negotiable even at *p* and *pp* levels. The main difficulty for horn players in performing the open intervals of this song is to play them in tune. The slightest degree off in either of the horn parts would result in the accoustical phenomena known as beats.

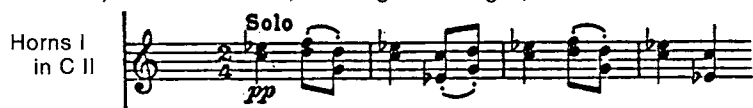
Der Gärtner—The third song, *Der Gärtner* ("The Gardener"), is also in Eb and is scored the same as the second song. With an *Allegretto* tempo marking, the horns assume a sweeping, obligato role. As one way of producing this sweeping effect, Brahms begins a crescendo with both horns playing in unison and then has them slur into octaves. This figure is repeated as the crescendo continues. The horns return to unison before they divide again at the peak of the crescendo as the first horn then attacks a note a major sixth above the second horn. The first horn then slurs down a minor third as a decrescendo brings the phrase to a close. This is very effective horn writing and is typical of the nineteenth-century Romantic school. Similar examples can be found in the symphonies of Schumann and Dvořak.

The obligato found here is not a continuous countermelody but consists of melodic fragments used primarily at the end of phrases to complement the motion which began in the vocal parts. From Brahms's use of sustained and slurred tones for the horns, one thing is apparent. In this song, Brahms is more concerned with

horn color and tone than the horn's percussive capabilities as found in the rhythmic motive of the second song. (See Example XII) The horns' sustained tones also help to bind the ensemble together when both the voices and the harp have rapidly moving parts.

Gesang aus Fingal—The fourth song is entitled *Gesang aus Fingal* ("Song from Fingal"). This piece is scored for two sopranos, alto, harp and two horns in C. It is divided into four sections: Introduction, A, B, C. The two horns begin the Introduction. They are paired in thirds, fourths, fifths and sixths. They introduce the principal subject, which is a somber C minor theme. This somber quality is created by small intervals in the melody which are never larger than a minor third.

Example XIV. Brahms, *Gesang aus Fingal*, Introduction



Here Brahms once again makes use of the legato tonguing technique. This technique is especially effective when the music is performed by horn players of the German School. This school of playing is characterized by a dark, straight tone and hard, tongued attacks. Therefore, the tonguing in a legato slur would be quite distinct, while the connected effect of the slur would still be maintained, when performed by a player of this school.

Because the horn parts are scored for horn in C, performers using modern instruments are required to transpose down a fourth. Most horn players today use double horns in F and Bb. With the C transposition in this song, the first horn falls into a range of concert *c* to *ab*¹. The second horn has a range of concert *c* to *f*¹. The F horn's written pitches are always a fifth higher than the sounding, concert pitch, regardless of the transposition. The most common method of combining the F and Bb horns is illustrated in Figure 8, which is notated for horn in F.

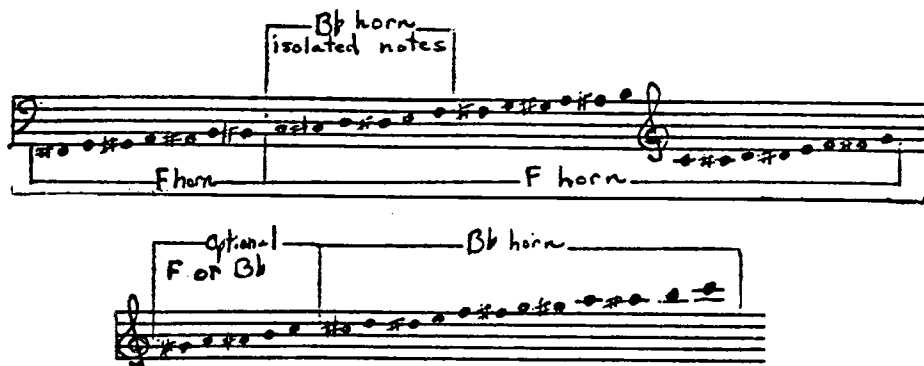
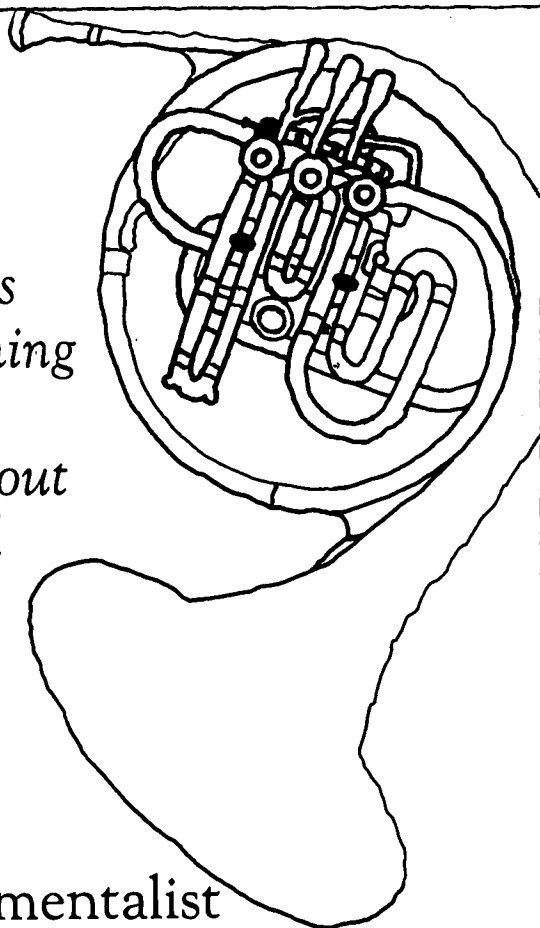


Fig. 8—Common double horn usage¹

In the fourth Brahms song, the second horn has several isolated notes which fall into the written *c* to *f* range. However, since the dynamic level is *pp* in these instances, the F side of the horn is preferable. The main difficulty with these low notes is in making a clean attack at the *pp* level and keeping the lips vibrating. When an attack is very soft there is always a danger that the lips may not begin to vibrate or that they may begin vibrating late.

For the remainder of this piece the horns are treated in much the same manner as shown in Example XIV. The average horn player should not experience much dif-

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difficulty with either of these parts. In addition, the scoring is very appropriate for the horn. It affords the player with a good tone many opportunities to display his art.

Robert Schumann: *Five Hunting Songs*

The *Jaglieder* (*Five Hunting Songs*, Op. 137) were written in 1849 by Schumann. They are scored for a four-part men's chorus consisting of first and second tenor and first and second bass with four horns in F *ad libitum*. The *ad libitum* here indicates that the horn parts could be performed or left out without disrupting the songs. These songs are entitled: *In Praise of Hunting*, *Be Intent*, *Morning*, *Daybreak*, *Drinking Song*.

Schumann composed the *Jaglieder* during the same year in which he composed the *Adagio und Allegro* for valve-horn and piano and the *Konzertstück* for four solo valve-horns and orchestra. Therefore, although the horn parts are in the style of hunting horn music, they were probably written for the horn with rotary valves which was introduced in Vienna, 1832. (See Fig. 7) The *Vienna* horn is the same in all essentials as the horns used today. This explains Schumann's extensive use of tones not found in the F harmonic series.

In Praise of Hunting—This first song, *In Praise of Hunting*, is in the most common hunting meter, 6/8, at *Allegro molto*. The piece opens with a horn fanfare in the true spirit of the hunt.

Example XV. Schumann, *In Praise of Hunting*, opening

The first interval-leaps for both the first and the fourth horns are difficult because they both begin on an open note, concert a, and leap to a note which requires a combination of at least two valves. For the first horn this note is concert $f^{\#1}$ performed with the second and third valves depressed. If the players are using double horns, the first horn player would include the thumb, or Bb, valve in his combination. The difficulty here lies in the direct proportion between the possibilities for error and the number of valves put into use at once. For example, if the first horn player were to fail to press one of his valves down firmly, this could result in a partially missed note or a note missed altogether.

One of the major problems with four horns, especially when they are as exposed as they are in this work, is tuning. As a unit the horns must be in tune with the voices; however, their major task is to stay in tune with each other. This is especially a problem when all four horns are called upon to leap simultaneously to new notes.

Example XIV. Schumann, *In Praise of Hunting*, excerpt

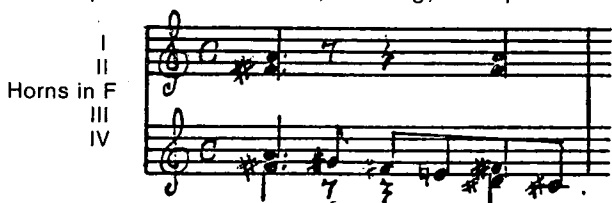
If one horn is slightly off center upon landing on the new notes, the player must make a quick adjustment in order to avoid spoiling the new chord. This adjustment is best made by the right hand, which is kept in the bell of the horn. An inward movement of the hand lowers the pitch while an outward movement raises it.

Throughout the first song the texture is homophonic for the most part. The horns function more as four additional voices than as accompaniment parts. The first song ends with a solo for the four horns which is similar to the opening one. Here, however, the intervals are larger and the feeling more vigorous, probably to signal the beginning of the hunt.

Be Intent—The second song, entitled *Be Intent*, also has a homophonic texture. But the texture here is thinner than that of the first song, with the horns often playing in unison. The song is marked *Andante ma non troppo* and relies on dynamics a great deal for its effectiveness.

Morning—The third song, *Morning*, is similar in texture to the second song but is marked *Allegro*. It skips along with accented tones and staccato tonguing in the horns. The third horn occasionally joins the first bass in some running bass-line patterns.

Example XVII. Schumann, *Morning*, excerpt



Daybreak—The fourth song is entitled *Daybreak* and is marked *Lento*. It opens with the horns, which enter one by one as do the vocal parts. This creates a kind of terraced effect, perhaps imitating the rays of the sun gradually appearing above the horizon. The horns have more of an accompaniment role in this song than in the others. The texture is still homophonic for the most part, but the tied and slurred quarter notes in the horns are often used to accompany moving eighth notes in the vocal parts.

Example XVIII. Schumann, *Daybreak*, excerpt



Here the composer is obviously thinking of the legato potentialities of the horn and the chromatic execution made easier by the development of the valve system.

Drinking Song—The fifth and final selection is a lively *Drinking Song* marked *Vivace*. The horn parts here are in the form of a gay hunting song. The texture is homophonic for the most part, but often the horns have little bursts of rhythm which serve to set off the vocal parts.

Example XIX. Schumann, *Drinking Song*, excerpt



The song ends with the horn section in virtuoso triplets.

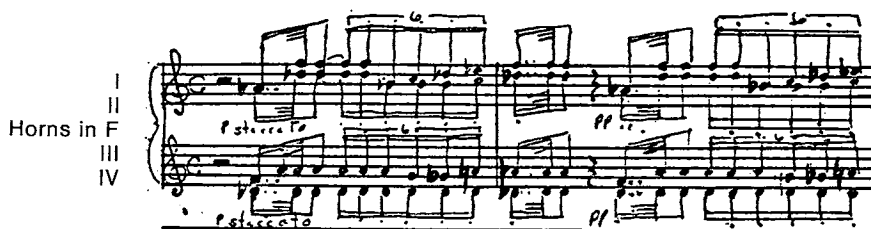
Example XX. Schumann, *Drinking Song*, end



Anton Bruckner: *Abendzauber*

Abendzauber (*Night Music*) is a choral work written by Bruckner in 1878. It is scored for a male choir with tenor-baritone solo, yodeler and four horns in F. The work is written entirely in 4/4 time and opens with a rhythmic fanfare which is characteristic of the horn work throughout the piece.

Example XXI. Bruckner, *Abendzauber*, fanfare



The difficulty in performing this fanfare lies more in the rhythm than in tonal accuracy. Perhaps the most difficult point is the proper timing of the opening skip from the double-dotted sixteenth note to the sixty-fourth note. Another problem is in coming off the first sixteenth note of the six-note figure which is tied to the preceding eighth note. This must be done in strict rhythm so that no rushing is required to make the figure come out on time.

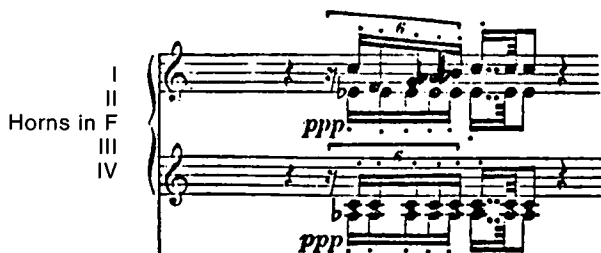
Although this fanfare seems quite sophisticated with its use of sixty-fourth note figures, it is actually a direct descendent of the type of hunting call used during the seventeenth-century. For purposes of comparison, see Example II. Upon close examination certain basic similarities can be discerned.

Rhythm: Bruckner has chosen a duple meter which is similar in many respects to the standard 6/8 meter of the earlier fanfares. The dotted rhythm of the first half of Bruckner's rhythmic figure is characteristic as is the upward leap followed by the triplet feeling created by the six figure. (See Example XXI) All of Bruckner's horn writing in this work contains staccato markings as found in the seventeenth century example.

Harmony: The pairing of the first and second horns primarily in thirds with the third and fourth horns for the most part in fifths is a standard feature of the seventeenth century fanfares to which Bruckner has adhered. Perhaps the most characteristic feature of horn writing before 1750 to which Bruckner adheres is the assignation of the second horn to a part which lies higher than the third horn. This differs from the custom during Bruckner's day of generally placing the second horn lower than the third.

During the first two-thirds of the work, fragments from the opening fanfare are used to punctuate the beginnings of phrases in the tenor-baritone solo. This takes place over connected chords in the choral part.

Example XXII. Bruckner, *Abendzauber*, fragment



When the yodeler parts are introduced, they assume the same rhythmic patterns as the horn parts. Often they are in unison.

Example XXIII. Bruckner, *Abendzauber*, excerpt

In the last third of the work the tenor drops out and the chorus takes on the burden of carrying the melody. Here the same fragments from the opening horn fanfare which were used in the first two-thirds of the work are used once again to punctuate phrases, but with much greater frequency.

This work is of moderate difficulty for the horn players. The rhythmic precision required in this work is slightly more of a problem than that of the Schumann because of the complex rhythmic figures.

Norman Dello Joio: *The Mystic Trumpeter*

The Mystic Trumpeter is a work for a full chorus of mixed voices with soprano, tenor, baritone and French horn soli. The music was written by Norman Dello Joio to a text adapted from Walt Whitman. It was dedicated to Robert Shaw and the Collegiate Chorale and published in 1945 by G. Schirmer, Inc.

The work opens with a French horn fanfare.

Example XXIV. Dello Joio, *The Mystic Trumpeter*, fanfare

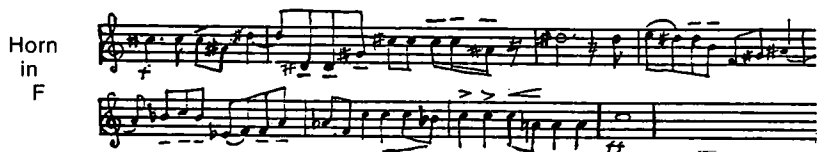


This solo lies within the horn's comfortable middle register and doesn't pose any great difficulty for a player of moderate skill. The time signature does change frequently, however, and the player must be certain that he keeps the value of the quarter note constant. The solo begins at the *p* level, builds to *f*, then diminishes to *pp*. Because this is an unaccompanied solo, the horn player is free to and should make the most of all dynamic and expression markings. Also he must be sure to make a definite break at the end of the fourth measure. Even though a breath probably isn't necessary where the composer has a breath mark, he obviously wanted a separation between the two phrases.

This work is programmatic in nature as the music always responds to the story in the text and often the text responds to the music. For example, after the opening horn solo the horn sustains a written *a*¹ which builds to a fortissimo *b*¹ and drops out as the chorus acknowledges hearing "Some wild trumpeter, some strange musician, Hovering unseen in air, vibrates capricious tunes tonight." The chorus then speaks of the trumpet (horn) as being the echo of the unfulfilled aspirations of some dead composer which "Gives out to no one's ears but mine, That I may thee translate. Blow trumpeter free and clear." In response to this call the horn begins a solo on *ab*, and ascends as if rising from the dead to *a*². Then, as "The noisy hours of day withdraw," the horn descends and fades away.

A second section begins with another unaccompanied solo.

Example XXV. Dello Joio, *The Mystic Trumpeter*, excerpt



This solo is similar in character to the first but begins *f* and ends *ff* with the chorus admonishing, "Blow again O trumpeter!" Technically this solo is no more difficult than the previous ones. However, the player must be careful to keep the notes marked for broad expression level in dynamics without pinching them at the end of their durations. Notes with accent marks should be given sharper attacks than their neighboring tones but should be no louder in volume. In addition, the player

must use breath support and diaphragm pressure to maintain the *f* level and intensify it to *ff*. He must not give in to the temptation to use more lip pressure which would reduce his endurance for the remainder of the piece.

After a section which features the chorus with soprano and tenor soli, the horn enters again. Here it has a brief, three measure unaccompanied solo which rises from the depths of the lower register at *p* and builds to *f*.

Example XXVI. Dello Joio, *The Mystic Trumpeter*, excerpt



This solo is actually not very difficult. But after ending the previous solo on a *d*² at *ff*, and after a lay off of some twenty-two measures, a *p* attack on an *a* might be a little treacherous. Therefore, it would be wise for the horn player, prior to this entrance, to softly practice getting his embouchure set and his lips flexible enough to get the note to speak at this low dynamic level. Also, the horn player must exaggerate the first three staccato notes in order for them to sound staccato among the large wave lengths of the lower register.

The horn solo continues as the chorus enters. The texture is homophonic and the horn solo is often given accent and expression marks to set it apart from the choral accompaniment. In this respect *The Mystic Trumpeter* differs from all of the other works in this study since the voices here always accompany the horn. The above solo increases in its dynamic level and ends on a *b*¹ at *fff*. Care must be



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taken that a true horn tone is maintained at this intensity and not allowed to crack or split.

The secret of playing *ff* on the horn is in relaxing the lips. This relaxation permits the formation of a large lip opening when the huge amounts of air necessary for a *ff* are forced through it. The diaphragm must be supported to give the necessary force to the air-stream. The air column must support the note almost entirely with the embouchure tension contributing only a small share of aid. The dynamic level of a note played on any brass instrument equals the total of embouchure tension plus air pressure. When one of these is increased, the other must be lessened.

After this last solo, the chorus, with baritone solo, takes over. When the horn does return, it overlaps the baritone solo at the *p* level while the chorus is accompanying with a whisper at the *pp* level.

Example XXVII. Dello Joio, *The Mystic Trumpeter*, excerpt

The musical score excerpt shows the following details:

- Horn in C (concert):** Solo starting with a *p* dynamic and *rall.* marking.
- Baritone:** Solo line overlapping with the vocal parts.
- Vocal Parts (Soprano, Alto, Tenor, Bass):** Singing the lyrics "foe vic-tor-i-ous, the foe" with a *rall.* marking.
- Bass:** Includes a *hum* marking at the end of the phrase.

Legato tonguing is required throughout this passage. Particularly must it be used with combinations of slurred and tongued notes. The tongued notes must create the same smooth line that the slurred notes establish if the melodic passage is to sing.

Legato tonguing consists of starting each note with an attack and yet keeping each note connected to the next with no space occurring between. The act of tonguing stops the airflow for the time that the tongue is in position for the attack. Therefore, the tongue must be flicked into place just the instant before the attack and out of the way again immediately. In spite of this speed, the attack must be very light with no slap of the tongue.

For its last appearance, and to close the work, the horn enters after the chorus has declared that a perfect world has been born with nothing but joy and freedom. In response to these words, the horn enters with a pattern of running eighth notes at *f* which ascend stepwise upon repetition. The feeling created by these notes is reminiscent of the first movement of Beethoven's *Fifth Symphony*.

The Mystic Trumpeter ends with the horn solo at the *ff* level performing a series of accented tones.

Example XXVIII. Dello Joio, *The Mystic Trumpeter*, end

Horn in F



The difficulty with accented notes again is to keep them at an even dynamic level from the attack of the note to the break which occurs at the beginning of the next note.

This is a very interesting and entertaining work which could be performed by a good college choir with a horn player of moderate ability. The horn writing on the whole is not very difficult, but the fact that the horn is a solo instrument, throughout, places additional psychological demands on the performer.

Franz Schubert: *Auf dem Strom*

Schubert wrote *Auf dem Strom* (On The Stream) Op. 119 during his last year of 1828. It is a three-stanza song written in the key of E major and scored for soprano voice, piano and horn. *Auf dem Strom* is what the Italians would call a *partenza* or song of farewell. This work seems to be an attempt to see how far a simple three-stanza song is capable of being treated in an Italian style with echoes and interludes for horn and piano.

The piece has two main themes. These occur in what is basically an extended song form, ABABA + Coda. The great artistic challenge in the composition of this piece seems to have been in how to repeat each theme adding new interest with each repetition through the technique of variation. The horn is used to introduce each section.

The first horn introduction is the longest and is the thematic source from which the other introductions are derived.

Example XXIX. Schubert, *Auf dem Strom*, introduction



The horn part was written for the hand horn in E. Therefore most of the notes given to the horn occur in the E overtone series.

The basic function of the horn here is that of an obbligato voice. The horn is a solo voice in its own right but also a complementary voice to the vocal melody. This complementary function occurs primarily in an echo effect between horn and voice. As a rule, the voice begins a melodic figure after which the horn enters with an abbreviated version of the same pattern.

Example XXX. Schubert, *Auf dem Strom*, excerpt



In addition to the complementary function of the horn, it also serves as a bridge between the periods of the vocal line.

The piano has more of a harmonic function than a melodic one. The left hand defines the bass line while the right hand arpeggiates the chord progressions.

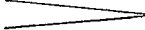

The horn is treated throughout as a melodic instrument performing counter-melodies to the vocal line. In no instance is the horn used for its percussive capabilities as would be the case in a fanfare. Elaboration is added to the horn part through the use of such devices as the trill and the turn. Dynamic markings are more frequent in the horn part than in the vocal part. This is especially true in instances where the horn and voice parts have the same rhythmic motives. It appears that Schubert used the horn in these cases to stress the rhythmic idea of the vocal line.

Example XXXI. Schubert, *Auf dem Strom*, excerpt

Horn in E

Voice

le fort mit an - er - tieh - her - Schnell - le

Most of the dynamic markings are of either the diminuendo or the crescendo-decrescendo variety. (e.g.  )

In performance these markings help to establish the horn as a supporting instrument. Whenever there is a crescendo on the part of the horn, it seems to be immediately followed by a decrescendo and the vocal line once again takes prominence.

This piece is of moderate difficulty for the horn player. The greatest problem lies in the fact that the horn stays in its upper register during most of the song. This means that the horn player's lip must be conditioned so that it can endure and still respect all of the dynamic markings.

Hector Villa-Lobos: *Choros* (No. 3)

Choros (No. 3) is a work for male chorus and seven wind instruments by Villa-Lobos. It was composed in 1925 and is based on a South American Indian song. The scoring is for first and second tenor, baritone, bass, clarinet, alto saxophone, bassoon, three horns and trombone. The horns function, for the most part, as homophonic accompaniment to the choir. By and large the horns are employed to fill out the harmony and add color to the ensemble. However, there are times when the first horn and occasionally the second and third have solos during which they double a melody at the opening of the work as the first and second horns double the second tenor on the opening theme.

Example XXXII. Villa-Lobos, *Choros*, (No. 3), opening

Tenor II

Horns in F

No - za - ni ná o - ré - ku - á, ku - á - uá -

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Since this work is based rhythmically as well as melodically upon a South American Indian song, the percussive capability of the horn is frequently exploited. For example, a repeated phrase at the *p* level builds in intensity at its climax and slurs from a written e^1 to b^{b2} which has an *sffz* accent in the first horn part. This is then repeated, once with the b^{b2} tongued and again with it slurred.

Example XXXIII. Villa-Lobos, *Choros* (No. 3), excerpt



This takes place at about $\text{♩} = 138$ and therefore the *sffz* must be a short and sudden explosion before the embouchure is quickly reset for the e^1 at *p*.

Other percussive effects from the horns occur as glissandos in the vocal parts on the Indian syllable "zzzzzz." For the horns, these glissandos are up a fifth beginning *p* and ending at first *ff* then later at *sffz*.

Example XXXIV. Villa-Lobos, *Choros* (No. 3), excerpt



The glissandos for the third horn are especially difficult because they lie so low in the horn's range. Typical of these are glissandos from A to f and B^b to g^b . These notes are difficult to attack in this register and even more of a problem to sound at the *ff* level.

The remainder of the work is very rhythmic with the horns homophonically accentuating the rhythm with staccato and *sffz* attacks. In connection with these attacks, one very difficult adjustment problem occurs for all three horns. During a doubled first tenor and clarinet solo, the horns are part of a homophonic accompaniment pattern which includes the lower voices and the trombone. With every other measure of this pattern, an eighth note at *sffz* is followed by an eighth rest and two staccato eighth notes at *pp*.

Example XXXV. Villa-Lobos, *Choros* (No. 3), excerpt



During the *sffz* attack, the opening, or aperture of the embouchure is at its maximum as is the air pressure from the diaphragm. Therefore, both of these factors must be quickly reduced to a minimum during the eighth rest in order to make a true *p* attack on the following note. Needless to say, a great deal of skill is required to perform this figure properly.

Occasionally the horns are used to sustain the harmony by playing sustained tones. This is especially the case during solos with rather complex rhythms which involve voices as well as other instruments.

Example XXXVI. Villa-Lobos, *Choros*, (No. 3), excerpt

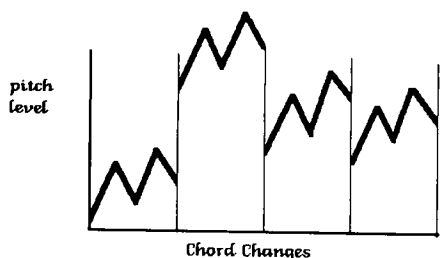
Generally speaking, this is a work of moderate difficulty for the horn player. The major problems are the proper execution of the frequent glissandos and *sffz* attacks. With a glissando on the horn, the difficulty is in getting all of the notes passed over to sound and in landing firmly on the last note. This becomes increasingly difficult in the lower register where the partials are farther apart and more difficult to slur over quickly. With the *sffz* attacks, the problem is in avoiding a missed or a cracked note.



JAZZ CLINIC: THERE'LL BE SOME CHANGES MADE...

By Jeffrey Agrell

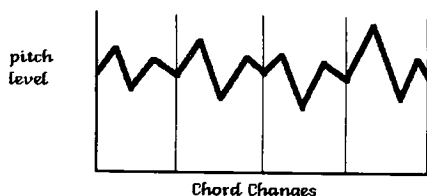
One way to practice making the changes is to play a particular pattern over each chord change. This is thinking vertically, playing a pattern always beginning on the same scale step for each new chord, and we looked at some ways to do this last time. It is a necessary part of jazz practice to acquire fluency, but it doesn't produce smooth lines because of the jumping around it entails. Graphically, this vertical practicing looks something like this:



VERTICAL PATTERN EXERCISE

playing the same pattern starting on the same scale step for each chord change

To acquire horizontal smoothness we also have to practice playing *through* the changes by taking a pattern and playing it at some pitch level (or along a general melodic curve), adjusting the pitches depending on the chord tones of each chord in the progression. A graphic representation:



HORIZONTAL PATTERN EXERCISE

playing a pattern at approximately the same pitch level, with variations for differences in chord tones.

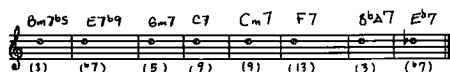
For an illustration of some techniques for learning how to play horizontally, let's take the chord changes

from a standard tune and try out a few ideas:

Let's call our tune *Molly by Moonlight*, whose changes bear a very close resemblance to a famous standard tune. The tune begins with this progression:

Bm7b5 / E7b9 / Gm7 / C7
Cm7 / F7 / Bbmaj7 / Eb7

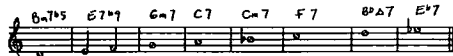
The first way we could play horizontally through the changes is simply to play a common chord tone, moving by step when necessary. E.g.:



We can play a D through almost the entire progression. Its chord function (in parentheses) changes for each chord: it is the 3rd of B half-diminished, the 7th of E dominant 7, the 5th of G minor, the 9th of C7, and so on.

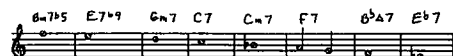
Make a tape of the chord changes and play along. Practice this kind of minimal horizontal movement beginning on many different chord tones, first at a slower tempo and picking up the pace as you get the hang of it. Write it out for yourself at first, then get off the paper as soon as you can.

The next way is to play an ascending scale from adjacent chord tones:

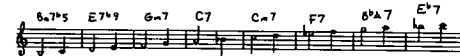


In the second measure we used two notes to bridge the gap to the following chord tone.

Try the same thing again, this time descending:



Let's try it with two tones per measure:



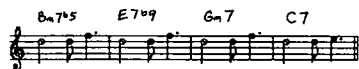
I won't write it out, but obviously you can practice two tones per measure descending, too.

It's important to practice exercises

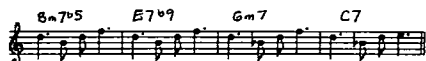
like these till you burn those chord tones into your chromosomes. The chord tones are home base, and if you know, really know*, where they are, you will liberate your playing to a very large degree because you know where you are supposed to start out and end up, where tension is and where release is. Hey, if you know where the line is supposed to come out, you can get away with lots. I mean, you could play “Yankee Doodle” a tritone away if you know where (and when) the resolution comes . . .

*[Really knowing means your body instantly knows what to do and where to go — gray matter doesn’t enter into it, because if you think, “Um, the next chord tone in the next chord in the progression I could go to in this area of the staff to continue the smooth line would be maybe the 5th of the Gm7 chord, which is ah, D, or um maybe I could go to the 7th, which is um . . . F, or . . .”. By this time it is dark out and you are late for dinner. To get there, really knowing, the answer is practice (surprise!). Slow practice, working up in tempo, one more time — that’ll do it. AKA paying your dues.]

And once you feel at home with what chord tones go where, as in these exercises, it is a short step to introducing the tones to such friends as elaboration, ornamentation, variation and other ashuns — otherwise known as messin’ around. Take another look at our first example, the common tone. The D works with everything in the first four bars, but you might want to dress it up a bit before you take it out and show it off: Let’s mess with it a little, add another note (chord tone, natch) and a soupçon of rhythm:

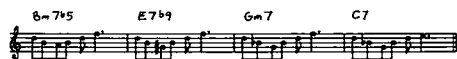


OK. Sounds better already. Let’s spiff it up a little more:

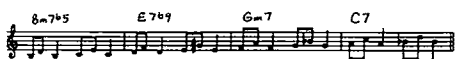


You get the idea. You know where

your friend the D is, who is always welcome in every measure, and you start adding a bit more jive during each change, altering it a bit if necessary to fit the chord. Let’s wrinkle it one more way, maybe show off a little:



So far we’ve been staying pretty much on one pitch level. We can also follow the other basic examples of horizontal technique as a basis for our improvisation. Here’s an elaboration of the ascending two-chord tone per measure scale:



There you have it: a few ideas to keep you busy till next time. Have fun!

Talent Deserving Wider Recognition:

We all know the big names in jazz horn, right? Todd, Varner, Clark, Rouch, Gordon . . .

There are other folks around who play good jazz on the horn who should be better known. I want to tell you about several of them; with one warning on the telling: labels are such wonderful tools for writers — they make it easy to condense a varied and complex musical style to a word, but it’s like making a photocopy of a photocopy of a black and white photo of a swirling action scene. Sigh. So bear this in mind as I reluctantly attach a few descriptive (and by definition incomplete) words and phrases to the playing of these three fine young artists.

Matt Shevrin

Matt Shevrin studied with Edward Kammerer at the University of Oregon in Eugene. Mr. Kammerer, perhaps because he is a jazz pianist as well as the faculty horn teacher, was enlightened enough to let Shevrin put together his final recital using jazz and original New Age (for want of a better expression) music. Shevrin has composed, arranged, and performed jazz and New Age in various settings, and has made

interesting and imaginative use of effects (overdubbing, loops) and effects devices (digital delay, reverb, etc.) and such developments as the synthesizer, sampler, drum machine and sequencer. [These terms may sound techno-exotic, but music produced in this way has been heard by anyone who has heard a recent movie soundtrack, commercial, music video, or even Broadway show. Horn players are usually the last to hear about or get in on these kinds of new developments, but the possibilities of the newest technology as applied to music of all kinds are awesome and exciting. The use in film, pop, and commercial music is ubiquitous, but more and more "classical" composers (such as Philip Glass and Wendy Carlos) are integrating the latest developments into the composing, recording, performance, and even printing of music.

On Matt Shevrin's tape "The Cusp of Aries" are five tunes: "The Laughing Buddha," "Sarabande," [Bach, arranged by Shevrin from the Hoss transcription], "V'Shom Ru," "Incantation at Smith Rocks," (very interesting in its use of schofar sequencer, and an African rhythm vamp that triggers a sampled horn lick), and "Spring Fever" (the most jazz-oriented of the five). The pieces are for the most part haunting, atmospheric works that emphasize sound and texture, as opposed to being vehicles for virtuostic display, though it is clear that he has complete technical control over the full range of the instrument.

The use of horn in jazz may seem a bit of a stretch, but in "New Age" (admittedly a very broad "category") music the horn seems a natural. It seems a shame that so few players have turned up in this context — Matt Shevrin, John Clark (with the Paul Winter Consort), Tom Varner (with Scott Cossu) and ... (maybe me, if I ever get my home studio complete and set up ...). Matt Shevrin is blazing some interesting and original new acoustic trails for horn, and his efforts deserve our attention and support. Order his tape and experience some of

the new possibilities for horn that he is exploring. [Shevrin is now free-lancing in Chicago. I do not have his present address, but you can write to him at his permanent address: Matt Shevrin, 2021 Vinewood Blvd., Ann Arbor, MI 48104.]

Claudio Pontiggia

Claudio Pontiggia is Swiss, and he plays his jazz in a duo with Catalonian pianist Josep Balanya. I heard them play in a little jazz club in Zug (between Lucerne and Zurich) not long ago, and they knocked me out. Pontiggia seems to be able to do just about whatever he wants to on the horn, and is tastefully balanced and complemented by Balanya. I bought their record, 20 Swiss francs, so I could continue enjoying their fine music. I don't know how to describe their style exactly, so here is a little stew of adjectives, all of which catch parts of it, but still leave great gaps (you just gotta listen ...): jazzy, intense, rhythmic, classical, New Agey, Spanish ... Their material is all original, something which often sends up certain kinds of red flags in my personal prejudices, but these guys write — and play — tasty stuff. Order a copy of their LP (*In the Air, in the Ear*) or write to Claudio c/o Josep Balanya, Wiesenstr. 68, CH-3014 Berne, Switzerland.

Arcadi Schilkloper

Arcadi Schilkloper is a young (early twenties) Russian hornist with the Moscow Philharmonic. Somehow, in Russia, on the horn, he took the time to learn to play jazz along with the usual classical studies (or perhaps he took the time to master classical on the side while he was working on jazz ...). He sent me a tape (no info, just his name on the cassette) of his playing last year when his orchestra was traveling through Switzerland. Upon listening to it, my jaw dropped so far that it has not been quite back in place since. This guy, I mean, this guy is a *monster*. On the tape, he plays standards, blues, and originals with just a bass player [this labeling is just too condensed: there's lots of different stuff: declamatory solo horn at the beginning — with echo (or loop or overdub), with a segue

into a free-form jazz solo a piacere; a vocalist and flutist later on; quotes, e.g. "Flight of the Bumblebee" (as a tag line codetta), "Polovetsian Dances;" episodes of horn chords, etc. Some of the tunes were obviously recorded live in concert]. Side two of the tape is mostly non-jazz, with some intense high-octane far-out atonal contemp solo and ensemble stuff. [There I go with adjective problems again . . .]. Side two also has an incredible solo flight on Autumn Leaves; sort of what might have happened if Gallay had hung out with Monk and Bird and Trane.

Schilkloper and his bass player swing like nobody's business. He rips and riffs and goes places that horn players aren't supposed to go without a net, map, seat belt, crash helmet, overhead air support, and a note from their mothers. And he does so with extraordinary ease and musicality. I think maybe nobody ever told him "Jazz playing on horn is very difficult, and probably not natural," or perhaps the phrase does not translate into Russian. I'd walk a camel a mile to hear this guy. He has an LP out (news, JCL?); I don't have any ordering information, but his address is: Arkadi Schilkloper, Marschal Ustinov St. 6-526, Moscow, USSR (this might be the address of the Philharmonic . . .). I hope a dose of glasnost brings him out to Europe and America where we can get a good listen and I can get a good interview.

I read that Frøydís has bought him membership in the IHS. I'm glad.

There you have it, folks. Write these guys, buy their records or tapes, give them credit for doing something new and doing it very well. (Workshop hosts: goes for you, too . . .). And while you're at it, don't forget the old masters Todd, Varner, Clark, Rouch, Gordon . . .

Everybody: has your buddy who plays jazz on the horn just made a demo? Left the tape recorder on while rehearsing with the rhythm section? Is he or she too shy to chase publicity, or perhaps too busy practicing? Sneak a

copy of the tape, write up a brief bio and send it in to me . . .



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RECORDINGS SECTION

Julian Christopher Leuba
Contributing Editor

On CALIG digital CAL 50 865, we hear a trio of German players, **Engelbert Schmidt**, **Karl Reitmayer** and **Ulrich Köbl**, playing the Six Trios of Anton Reicha, opus 82, numbers 19-24, and the Grand Trios, opus 4, numbers 1-3, of Dauprat.

To my best knowledge, these are the first recordings of the Reicha Trios by players not based in Prague. An early Supraphon mono recording, followed by a stereo re-recording, were characterized by the mellow Slavic style, graced with an attractive vibrato; the original recording, with **Stefek**, **Kubát** and **Cír** introduced me to these charming and sonorous works for our instrument, and I still have a great fondness for these early performance.

These present German performances take a different view of the compositions. There is no trace of vibrato; tone production is of crystalline purity. Articulation is of utmost clarity, without being intrusive. Not only is the playing stellar, but the recording itself has been engineered to produce a sound of great realism, and balance between the two upper voices and the low Horn which has its own turf. Köbl, who I assume is the low Hornist, has articulation of great clarity, without heaviness.

The Dauprat Trios, which many of us would expect to hear with an overlay of vibrato, are enhanced by the Germans' emphasis on clarity.

Do I have any criticisms? Perhaps. In the slow movements of the Reicha, I sometimes miss a sense of "direction" in the phrase; odd, as I did not feel this in the Dauprat. Again, in the Reicha, major thirds a bit high for my taste at times; on final chords, they settle down into the natural thirds which I prefer. In the Dauprat there seems to be no problem, as the voicing of the Trios is quite different.

It is rare to hear a player who is playing an instrument which he or she has constructed for their own use. Engel-

bert Schmidt is a well-known Horn builder in Munich: he plays a marvelous advertisement for his own product.

Anyone who has enjoyed the previous recordings of Israeli folk and popular music, played by **Meir Rimon**, will certainly not be disappointed with his new compact disc (ISRAEL BRASS WOODWIND PUBLICATIONS IBWP 26673).

The background arrangements, played by players of the Israel Philharmonic, are slick and glitzy, with the Horn (I believe) overdubbed in the studio, producing a characteristic sound of which Rimon is the sole proprietor: as slick as the background arrangements are, Rimon plays the melodies with straightforward simplicity. Very tasty! This disc should already be a hit on Israel's "easy listening" format radio stations, and I hope it will become one here, as well!

CRYSTAL S 233 presents three brass Principals of the Dallas Symphony, including **Gregory Hustis**, in a program of contemporary American composers, very well played and recorded. Friedman's brief "Fanfare" would prove to be an excellent opener for any program shared by Trumpet and Horn; I felt an original voice in Friedman's writing, in no way derivative or cliché ridden. Judith Olson's "Four Fables" are attractive, but to me, reminiscent of the style of Bernhard Heiden, who himself is characterized as being derivative of Hindemith: such is the price one pays for an excess of fourths! The Rodriguez composition, "My Lady Carey's Dompe," is a clever but very demanding piece, a theme and ostinato, with three variations drawn from images in Shakespeare's "Romeo and Juliet," written for Trumpet, Horn and Piano or Harpsichord. It is both cerebral and emotionally powerful, rare these days.

This is an excellent record in Crystal's continuing explorations into American wind composition and performance.

"The Brass and the Band," a compact disc by CRYSTAL (CD 431), gives us a program concept which is surprising in that it has not been done before. The Chicago Chamber Brass (**Elizabeth Halloin**, Horn) teams up with the Dallas Wind Symphony, the link being Gordon Jacob's "Music for a Festival," composed for the 1951 Festival of Britain, ten movements alternating between a small brass group and the larger wind ensemble. The members of the Chamber Brass then continue with solo works accompanied by wind ensemble. Ms. Halloin plays the Mozart Concert Rondo, K. 371, with an attractive, straightforward style and clear tone, the balance between Horn and the accompanying ensemble being excellent. Her cadenza is appropriate and interesting, one of the best I can recall.

The other pieces, featuring the Trumpet players, Trombone and Tuba with band are well worth one's attention: Edward Llewellyn's "My Regards" and

Herbert L. Clarke's "Bride of the Waves" are authentic Americana, both given convincing performances. Llewellyn, Principal Trumpet of the Chicago Symphony, 1911-1936, wrote this lyric work for himself. It has been accepted practice to perform such compositions on other brass instruments than those originally composed for. Here, on Trombone it is well represented. "The Bride of the Waves" is a natural for Tuba.

In the accompanying role, the Dallas Wind Symphony displays elegance of nuance matching all the soloists well.

Another winner for Crystal!

The Chicago Brass Quintet (**Jonathan Boen**, Horn) is heard on a compact disc (FACET 8006, released by Delos) in a program, "Virtuoso Brass," a program of characteristic Baroque transcriptions and contemporary com-

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positions.

The playing is of the highest order, justifying their fine reputation. In the Baroque works, I do not sense an integrated brass quintet sound: the Trumpets are too present, the other three instruments too distant and diffuse; this is not at all the case with the contemporary compositions where the balance and textures seem to me to be much more satisfactory.

The brief Cliff Colnot "Fanfare" is a fine program opener, which was commissioned by the Chicago Brass. It should be considered by other advanced brass quintets with strong Trumpet players.

Searce's "Enchanted Forest Suite" has many nice things for the Horn to do, played with taste and a fine tone by Jonathan Boen.

For the contemporary part of this program, highly recommended.

"Israeli Horn Music" (IBWP 14146) with **Meir Rimón**, is the type of recording I wholly endorse: a window looking towards the contemporary cultural developments of another Nation.

"Jeptha's Daughter," by Ahron Harlap is a nine minute cantata on a text from Judges XI, verses 29-39, for baritone voice, soprano and chorus, with dramatic interludes for the Horn. It's the type of music I'd like to have the opportunity to play!

Eddie Halpern's "Reminiscences" is an emotionally intense composition for Horn and Strings; the Horn writing is effective and not difficult, whereas the String writing is deceptively difficult. It sounds as though the IPO strings could have used another two rehearsals (under a taskmaster of the order of Dr. Fritz Reiner).

It is good to have performances of the Braun and Bertini works on record.

Recorded sound, realistic and resonant.

"Brassical" by The Kibbutz Brass Quartet (**Danny Etrogi**, Horn) on (Israel)

RCA RL 90040, is an entertaining program of arrangements for brass quartet.

Anyone who plays in a brass quartet knows of the difficulty in finding adequate material for this ensemble, and should be interested in the clever arrangements of Avraham Liran (a Trumpet player in the group) and Antal Farcash, which might be obtained through Israel Brass Woodwind Publications.

The brief liner notes in Hebrew and English indicate that the players are members of different Kibbutzim, and that the recording was done at the studio of yet another Kibbutz, which leads me to a point of curiosity: It would be interesting to have an essay submitted to THC regarding the status and relationship of professional music to the Kibbutz movement. For instance, how has it come about that Kibbutz Haogen indeed has a recording studio? Etc.?

Loved it! Especially the Bach.

This recording was submitted for review, and although there is no Horn represented, I feel our readers may be curious about it, and find it of interest. "The Make Believe Brass" on CRYSTAL CD 432 is a quintet of conical brass (no

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French horn), which presents a program of entertainment of the type which has made them popular at Disneyland, reworking standard band classics such as the 1812 Overture, Ketelby's "In a Persian Market," and popular material such as "Stairway to the Stars," "Granada," etc., with a touch of Spike Jones. The intent, as stated on the album notes, is to be "a recreation of a turn-of-the-century brass band concert."

Very well played, of course, and for fun, recommended.

Sören Hermansson with the Umea Sinfonietta on BIS CD 376, playing the Concerto for Horn and Strings by Gordon Jacob, the Concertino by Lars-Erik Larsson, the Notturmo for Horn and String Orchestra by Matyas Seiber, and works by Reger and Atterberg.

These are certainly firsts for the Jacob and Seiber on record. The Seiber, which was written for Dennis Brain, is rarely played because, as Hermansson points out in his liner notes, it concludes quietly; I premiered the Seiber for the United States in the late 1950s, with the Minneapolis Symphony, Dorati conducting, and feel that it certainly should be heard more often than it is. There exists in the BBC archives at least one performance by Dennis Brain, which should be resurrected, and somewhere a document of a performance with the Israel Philharmonic.

The Jacob is a virtuoso piece, which has taken a surprising length of time to find its way on to record.

Hermansson is a strong performer who gives one a feeling of certainty, both technically and musically, at all times; the orchestra is well prepared and recorded.

This is an important recording.

A discography of **Josef Molnar**, performing on cor des Alpes (Alphorn) and

Horn, with various assisting artists, has been provided. These recordings may be ordered from

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Following his tenure as Principal Hornist of the Philharmonia Hungarica, Molnar assumed the same position with the Lausanne Chamber Orchestra. He has become a recognized authority on the Alphorn, and has commissioned works for the instrument; he has performed as an Alphorn soloist with orchestras worldwide, including a guest appearance with the Seattle Youth Symphony.

Recordings currently available are:

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Rossini, Prélude, thème et variations
Etienne Isoz, Divertimento for Horn and Harp

COLLECTION-DISCORSILLON No. 8
Othmar Schoeck, Concerto for Horn and Orchestra
Jean Daetwyler, Concerto No. 2 for Flute, Percussion, Alphorn and String Orchestra

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Jozsef Molnar, Etude de concert pour
cor des Alpes
Jean Daetwyler, Chant du soir pour
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(Recordings continued on page 96)

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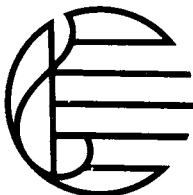
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* reviewed, *Fanfare* Jan./Feb. 1988

** reviewed, *Fanfare* Mar./Apr. 1988

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Oboe, Clarinet, Horn and Bassoon,
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N. Shemer, The Grove by the River

Y. Sharett, Perhaps, It Was Only a
Dream

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REPORT ON THE 1987 COMPOSITION CONTEST

By Jeffrey Agrell and
Daniel Lienhard

The 1987 contest had two relatively unusual categories — Horn and Synthesizer and Trio for Horn, Violin and Bassoon — along with one old favorite — Horn Quartet. We received a good response and some very interesting music for the last two categories (each with a winner plus an honorable mention), but were disappointed in the turnout for the first category, with just five entries (though we do thank those five composers for their efforts). We find this a great missed opportunity, since current synthesizers are affordable by almost anyone and are capable of amazingly varied, complex, even breathtaking sounds. Perhaps the synthesizer is still too exotic for the people that normally write for horn (or the horn is too exotic for the people that normally write for synthesizer . . .), or perhaps it was just a question of marketing . . .

Making the hard decisions of selecting the winners were the following members of our exceptionally able and qualified panel: William Russo of Columbia College in Chicago, Gary Nelson of Oberlin College, and Richard Sebring of the Boston Symphony Orchestra. Their selections:

Category I: Horn and Synthesizer
No prize awarded.

Category II: Trio: Horn, Violin and Bassoon

\$1000 prize awarded to Henry Wolking (USA) for *Chamber Concerto*
Honorable Mention award to: Pál Rózsa (H) for *Theme with Variations*

Category III: Horn Quartet

\$1000 prize awarded to Kerry Turner (USA) for *Quartet No. 1*
Honorable Mention award to: Hans-Günther Allers (BRD) for *Fünf Intermezzi*

The scores and tapes of all entries in the contest were displayed at the

Workshop in Potsdam, so IHS members had a chance to pan for their own musical gold. (Aside to everybody: take the time at future workshops to have a look or a listen — no two people have the same needs or tastes, and you might come across something that the judges did not give an award to but suits you perfectly. Picking the winners is a very difficult task — we're glad we don't have to do it — but with all entries on display, we each have the chance to pick our own personal winners, and all our hard-working composers have at least one more chance to reach us . . .)

Roy Schaberg, in addition to his myriad duties and tasks as workshop host, also arranged for the performance at the workshop of the winning entries. Due to unforeseen circumstances, Henry Wolking's piece (which, incidentally, was performed at last year's Provo workshop) was not able to be performed, but it will be part of a future workshop.

Our last Composition Contest is under way, with categories for Horn & Piano, Brass Trio, and Horn Sextet. The new contest director (beginning with the 1989 contest) will be Nancy Cochran Block. If you have ideas or suggestions on anything to do with the contest, please share your thoughts with us or with Nancy. We always appreciate your help in improving the contest in any way we can. There is, by the way, one specific way we'd like to ask for your help, now and for future contests: Paul Mansur puts together an attractive brochure for the contest every year, using examples of "horn art" gathered from any- and everywhere. But the library we have of such art is not unlimited — if anyone out there has come across some nice (public domain) art that might grace our next brochure, please send it to Paul. Thanks!

And now, we'd like to tell you a bit about the winners and their compositions:

Category II: Trio: Horn, Violin, and Bassoon
Prize Winner: Chamber Concert by Henry Wolking

Henry Wolking is both a jazz trombonist and a professor of music and Chairman of Jazz Studies at the University of Utah in Salt Lake City, and his list of accomplishments (which span both classical and jazz areas) signify him as a Renaissance man of music. He did his first jazz studies at the well-known Berklee School of Music in Boston and later received a Bachelor's of Music Education from the University of Florida and a Master's Degree in composition from North Texas State University. He has been the recipient of numerous awards and grants, and has written many articles on jazz and jazz education. Besides his activities as adjudicator, performer, conductor, and educator, he has had many compositions (for all instrumentations from trio to symphony) published, in both jazz and "classical" styles. His winning piece, *Chamber Concerto*, is in the latter category.

Chamber Concert for Horn, Violin and Bassoon was commissioned by Jane Woolley Pratt for performance at the 1987 Horn Workshop at Provo. It consists of three movements: *Moderato*, *Sinfonia*, and *Cadenzas and Allegro* (performance time is about 19 minutes).

The first movement is characterized by horn melodies with wide leaps, odd ranges and quirky rhythms. The violin and bassoon are mostly subordinate to the horn. They introduce the movement with a sparse and brittle texture that is in defiance to the initial character of the horn melody. Their gestures both rhythmically and harmonically conflict with the principal thematic material of the horn. This conflict is structurally significant and is finally resolved at the end of the last movement. The melodic activity is derived from three whole tone tetrachords and their permutations. The permutations are combined with repetitive rhythmic cells that undergo continuous transformation. The odd nature of the melody with

its emphasis on wide intervals and the extreme low register of the horn was suggested by the soloist for whom this piece was written. The soloist requested a piece that would exploit the low register and suggested to Mr. Wolking that he rename the piece "*Chamber concerto for Fourth Horn*."

As the term "*Sinfonia*" suggests, the second movement is an episodic trio. It commences with an exposition that is a permutation fugue. This is followed by distinct episodes and a recapitulation of the fugue in reverse order. The episodic horn melodies are long, soaring and tonal. They are in extreme contrast to the melodies of the two other movements.

The third movement allows the violin and bassoon to emerge from their roles as supportive into dominance. Each has a virtuosic cadenza followed by a developmental section. Each succeeding section is faster than the preceding one, thus allowing the movement to gain momentum as it progresses. All material is derived from the two preceding movements, and continues to integrate minimal procedures with set theory principles. It engages rapidly changing textures and in its quest for unusual timbre and color combinations, it explores the extreme range of each instrument. The constant interchange of roles leaves the horn battling to regain its solo position. After going through the subordinate roles played earlier by the violin and bassoon, the horn emerges victorious and the piece cadences in Eb. The Eb cadence refers to the opening horn statement in the first movement. The conflicts are resolved and the Eb lydian tetrachord is finally allowed to rest in peace.

Honorable Mention: Theme with Variations by Pál Rózsa

Mr. Rózsa is no stranger to the Composition Contest: his *Introduzione e Capriccio for Horn and 6 Instruments* was a prize winner in the 1986 contest. Pál Rózsa seems to be yet another Renaissance man — besides being a

longtime musician, he obtained his degree in Chemical Engineering, and has occupied various posts in Hungary in industry, foreign trade, and the National Planning Office. His compositional studies were with Sándor Szokolay and Zsolt Durkó. He has composed major works in a variety of instrumentations and has garnered numerous international composition prizes.

Theme with Variations, op. 122 was composed in June, 1987 specifically for the IHS composition contest. The theme consists of simple open triads, introduced by the horn with a staccato bassoon accompaniment. The violin enters with a fragment of the theme in the last four bars.

There are seven variations plus a finale. Var. I: The horn theme is still recognizable, this time with a tremolo violin accompaniment. Var. II: A new theme in 6/8 (constructed from the beginning of the theme) is introduced by the bassoon, its variants moving up and down through the different instruments. Var. III: The basic rhythm of this variation (in 3/8 + 5/16 meter) is built on the 16th note passages of the violin-bassoon duet as well as the eighth note figurations of the horn. Later the roles of the instruments are changed. Var. IV: A movement with quiet rhythm and meter with imitative character. Var. V: Continues the last movement in double tempo with a quasi fugato beginning. Var. VI: The longest movement, with chromatic writing lending tension in spite of the slow tempo. Var. VII: The only minor key variation, in 2/4 + 3/4, *furioso*. Finale: The horn plays the theme again, but also plays smaller and longer cadenzas between the parts of the theme. Variations of the theme return on all of the instruments in the coda.

Category III: Horn Quartet

Prize Winner: Quartet No. 1, by Kerry Turner

Kerry Turner, born in Texas in 1960, comes from a musical family and began making music early. He began study of both horn and composition at

13, and within a year he began winning prizes in both. Before the age of 18 Mr. Turner had already written a cantata, an operetta, three symphonies, seven tone poems, a mass, and a large number of various chamber works. In his collegiate musical studies, he concentrated on horn, studying at Baylor University (William Robinson), the Manhattan School of Music, and Stuttgart Musikhochschule (Hermann Baumann). At the age of 23 he assumed the position of solo horn in the Gürzenich Orchestra of Cologne (the Cologne Opera). Preferring symphony to opera work, he moved to the Symphony Orchestra of the Radio-Tele-Luxembourg in 1985. He has won a number of prizes in international horn competitions and has appeared as a soloist with a number of orchestras. In the past three years, Mr. Turner has returned to composing. Besides the horn quartet, his more recent works include three brass quintets, a sonata for tuba, and *Fanfare* for marching band.

In composing the *Quartet for Horns*, it was the intent of the composer to add to the horn quartet literature a type of work which is predominant in the string quartet repertoire: a three-movement work which neither expresses pictures, thoughts nor stories. In other words, a quartet of pure themes, motives and form, all interplaying within the four parts of the ensemble. A second purpose of the work is to provide music which is easy for the audience to listen to while being complicated enough for more mature audiences to enjoy, as well as being highly challenging for the performers.

The first movement is comprised of three main themes and a somewhat percussive developmental section marking the middle of the movement. Theme A is based on a war hymn of the British Isles, and begins the work in a very straightforward fashion. Theme B is a developmental theme which ties together Theme A, the middle section, and Theme C. It is contrapuntal in nature, based on soft slurred triplets, totally contrasting Theme A. Theme C is the recurring climax in each section,

the exposition, development, and recapitulation as well in the coda. It is heroic and involves mixed meter.

The 2nd movement can be described as a "song-scherzo." The melody, conceived while hiking down a road in the mountains of Pennsylvania, is a very simple song. At the end of it is a short bridge section which leads to the second part of the movement. This part comprises a rather dramatic scherzo which totally contrasts with the opening song. The scherzo does, however, resolve and flow back directly into the song, this time presented in the manner in which it was originally conceived — whistled. It is nowadays quite popular to experiment with all sorts of sounds and modes of producing different effects: from blowing a rush of air through the horn, to tapping a coin on the bell and singing simultaneously. The composer could find no restraint in composing the melody in its original context, whistled, with a pizzicato-like accompaniment. This movement is capped on both sides with a melancholy call using American style harmonies.

The 3rd movement, although simply entitled *Allegro con brio*, is a *Toccata* in style. After a short introduction, the first horn presents Theme A, a rhythmic melody of running 16th notes accompanied by chordal, bouncing eighths. This theme culminates with a short motive (A1) which is the motive that binds the piece together. Theme B is a stream of running 16th notes, sometimes hesitating, which is divided up and passed on to each player. It starts low in the fourth horn and ends very high with the first. The slower middle section of the movement is merely an augmentation of Theme A, presented in the minor by held-out chords in contrast to its original fashion. There is an absolute recapitulation and rather extensive coda which juxtaposes the augmentation from the middle section with Themes A and B. The work ends with two exciting pyramids of major thirds and then a variation of Theme A1, hammered out below the tonic A held out in the first horn.

The *Quartet for Horns* is tonal in nature, which is more or less the style of the composer. The composer hopes to fill a gap in the horn quartet repertoire by writing challenging works based on "unexplored tonality."

Honorable Mention: *Fünf Intermezzi*, Op. 40 by Hans-Günther Allers

Mr. Allers, like Mr. Rózsa, is a winner of a previous IHS composition contest (1984). Born in Hamburg, West Germany, in 1935, Mr. Allers received his first diploma in Music Education at Trossingen in 1955. He made further studies at the Hochschule für Musik in Hamburg, studying piano with Prof. Hauschildt, theory with Prof. Wohlfahrt, and composition with Hans Poser and Ernst-Gernot Klusmann.

Besides a number of works for horn (from solo to sextet), Mr. Allers has written works for piano, various chamber music ensembles, and orchestral works. Since 1981 he has taught piano and music theory at the Kreismusikschule of Bad Segeberg, West Germany.

Fünf Intermezzi, Op. 40 consists of five movements: Signale, Scherzino, Elegie, Moment Musical, Finale Furioso. The composer describes the movements as character pieces, each expressive of a particular feeling. The work is designed to be enjoyable to play by both student and more advanced horn quartets.

List of Entrants of the 1987 IHS Composition Contest

CATEGORY I: Horn and Synthesizer (no prizes awarded)

1. Suite by Denis Hirschfeldt, Rua Visconde de Piraja 25/901, Ipanema, Rio de Janeiro, RJ, Brasil.
2. After Yeats by Barry Bergstein, 1708 East 3rd St., Brooklyn NY 11223, USA.
3. 3 Elegien by Dieter Salbert, Reiherweg 3, D-3174 Meine, West Germany.

4. Tritones by John Rimmer, 67 Marlborough Ave., Glenfield, Auckland 1310, New Zealand.
5. Synthorn by Will Bottje, 12871 Lake Shore Dr., Grand Haven, MI 49417, USA.

CATEGORY II: Trio: Horn, Violin and Bassoon

1. 3X3 Durcheinander by Andreas Birken, Kreienkoppel 3, D-2000 Hamburg 65, West Germany.
2. Theme with Variations by Pál Rózsa, Zsókvár u.2.XI/50, H-1157 Budapest XV, Hungary.
HONORABLE MENTION.
3. Precept and Deviations by Lars Graugaard, Trepksgade 4, DK-2100 Copenhagen Ø, Denmark.
4. Troika by M. L. Daniels, 926 Evergreen Drive, Abilene, TX 79601, USA.
5. Chamber Concerto by Henry Wolking, 3091 Grace St., Salt Lake City, UT 84109, USA. **WINNER**
6. Outcry, mosaic by Edvard Schifffauer, CS-747 91 Stitina 89, Czechoslovakia.
7. Low Tide at Otter Cliffs by Diane Wilson, 88 Thorndike St., Cambridge, MA 02141, USA.
8. Soli by James Grant Code, P.O. Box 295, Sackville, New Brunswick, Canada E0A 3C0.
9. Suite by Douglas Ellwanger, P.O. Box 281, Branchport, NY 14418, USA.
10. Three for Tea by Donna Bowden, 365 Bloomfield, St., Athens, GA 30605, USA.

CATEGORY III: Horn Quartet

1. Sonata by Andrew Scott Meyers, 48 Leeland Way, Neasden, London NW10 1SA, England.
2. oft gestopt by Peter Anthony Monk, Fir Tree House, 169B St. James's Road, Croydon, Surrey CR0 2BY, England.
3. Uncertainty by Moshe Gassner, Kibutz Givat Oz 19225, Israel.
4. Suite by Josef Bähr, Voitswinkelerstr, 32, D-5060

Bergisch Gladbach 2, West Germany.

5. Three Fanfares by Donald Harris, 20 Ironwood Road, West Hartford, CT 06117, USA.
6. Swinging Bits by Ernst-Thilo Kalke, Witikoweg 51, D-7000 Stuttgart 40, West Germany.
7. Horn Quartet No. 1 by Robert Tucker, 1329 Rosetta, Lake Charles, LA 70605, USA.
8. Cameos by Raymond Parfrey, 53 Longley Road, Harrow HA1 4TG, Middlesex, England.
9. Fünf Intermezzi by Hans-Günther Allers, Bussardweg 36, D-2360 Bad Segeberg, West Germany.
HONORABLE MENTION
10. Toad in the Hole and the Wishing Pool by Graeme Denniss, 20 Flowerdale Rd., Glen Iris, Victoria 3146, Australia.
11. Berberis Darwinii by Sean T. Rourke, 32 Knights Park, Kingston-upon-Thames, Surrey KT1 2QN, England.
12. Quartet op. 22 by Dennis Leclair, 1203 Boylston St. No. 5, Boston, MA 02215, USA.
13. Schizophrenic Lady by Liz Lester, 121 N. School, Fayetteville, AR 72701, USA.
14. Quartet No. 1 by Kerry Turner, 11, Place ss Pierre et Paul, L-2334 Luxembourg, Luxembourg.
WINNER
15. Quartet by Geraldine Schwartz, 31385 Stonewood Court, Farmington Hills, MI 48018, USA.
16. Grügeriana by Max Märkl, Kirchenstr. 6, D-8000 München 80, West Germany.



MUSIC REVIEWS

by William Scharnberg

Concertino

G. Gabelles (edited by Thomas Bacon)
Southern Music Co. (\$4.50)

New to Thomas Bacon's *The Complete Hornist* series is this edition of a conservatory exam composition by G. Gabelles (1883-1969). Similar to most of the works of this genre, the hornist is required to perform in a variety of styles, tempos and articulations, including some stopped horn passages, all within the framework of a single movement lasting less than ten minutes. The music here seems somewhat better than many of the compositions written as exams in France; although there are passages that require some mechanical skill and tempo control, the range is very modest (written b-g²). Mr. Bacon has included a glossary to help the hornist with the many French and Italian terms in the score. There is one obviously incorrect accidental in the horn part and a wonderful "Freudian" translation in the glossary: *très calme*-(Fr.) very clam. Those horn players searching for a relatively interesting new/old composition should try this publication; your pianist will also enjoy the rather easy accompaniment.

Selected Songs (Volume One)

Compiled and arranged by
Thomas Bacon
Southern Music Co. (\$15.95)
Grade: III-V

This is a valuable new collection of transcriptions that might serve as a companion to *Froydis' Favorite Prunes* (McCoy's Horn Library). Generally these songs are more difficult than one might expect due to the rather high tessitura and endurance requirements; of 6 difficulty levels, there is perhaps one grade 3 song and most are in the vicinity of grades 4-5. A page of program notes by the editor very competently sets the context for each song. The titles and composers represented in this volume are: *Là ci darem la mano*—Mozart, *The Sea is Laughing*—Cursch-

mann, *Solvejg's Song*—Grieg, *He, the Most Magnificent of All*—Schumann, *Wanderer's Song*—Schumann, *There I Lay Under the Trees*—Mendelssohn, *On Wings of Song*—Mendelssohn, *Sebben, Crudele*—Caldara, *Sarabande*—Handel, *Ave Maria*—Schubert, *Morning Greeting*—Schubert, *Dance of the Blessed Spirits*—Gluck.

We can hope that Mr. Bacon will continue to increase our repertoire of lyrical transcriptions in further volumes. All of the above selections are worthy of our study and most are programmable in a variety of musical situations.

J.S. Bach: Complete Horn Repertoire (Volumes I-III)

edited by Alfons Vernooy
Musica Rara: Monteux, France
(publications MR2150-2152)

Those who have studied or performed the horn parts of Bach's compositions know the feelings of inadequacy and intense strategies that these parts often trigger. Never have so many high notes been found in any one volume, and here we have three!

This set goes beyond the earlier two-volume *Bach Studien für Waldhorn* edited by Kurt Janetzky (Hofmeister Verlag, 1958). The new edition includes all parts labeled by Bach: *corneo*, *corneo da(di) caccia*, *corneo or tromba da(di) tirarsi*, *lituus*, *clarino*, and even one cantata marked *tromba*. Since the Baroque trumpet and horn were the same length and the performers were often the same, it is reasonable to assume some interchangeability between these instruments and this edition addresses that issue. Let us hope that today's conductors and trumpeters feel the same way and will occasionally come to our aid as well.

Four Quartets by Felix Mendelssohn *Six Quartets by Franz Schubert*

arranged by Verne Reynolds
Southern Music Co., San Antonio,
Texas 78292 (\$15) (\$12.50)
Grade: III-IV

Although these are two separate

1988 publications, they are similar enough to warrant a single review. Professor Reynolds continues to select excellent compositions that transcribe well for horns; all of these quartets are first-class additions to the literature for younger hornists. The technical difficulties are modest, the range is quite accessible (D-f" written), and there is enough voice independence to challenge the performers. These are highly recommended publications for training younger hornists; the keys range from A major to B-flat major and there are only a few measures of bass clef notation for the fourth horn in the Mendelssohn collection. Of 6 grade levels, these quartets would both rank about level 3-4, but the music is appropriate for even the finest musicians.

Baltimore Horn Club Publications

arranged by Leigh Martinet
7 Chapel Court, Baltimore,
Maryland, 21093
Grade: V-VI

Leigh Martinet has twelve new horn ensemble arrangements on the market. Hornists who have enjoyed his past publications know that Mr. Martinet has a very fine ear for both choosing and then transcribing works suitable for horn choir. While none of the works listed below could be considered easy when performed at traditional tempos, all are very interesting diversions for a group of advanced horn players.

A simple listing of the well-recognized titles will hopefully be sufficient to whet your appetite:

Quartets

Mikado Mélange: Sullivan (\$6)
Selections from H.M.S. Pinafore: Sullivan (\$5)
Fairest of the Fair March: Sousa (\$4)
Die Fledermaus Favorites: Strauss (\$8)
Pizzicato Polka: Strauss (\$3)
Tritsch-Tratsch Polka: Strauss (\$4)
Thunder and Lightning Polka: Strauss (\$4)

Sextets

Sextet, Op. 81b: Beethoven (\$7.50) parts only
Radetzky March (\$4)

Octets

Nachtgesang im Walde: Schubert (\$7)
Alte Kamaraden March: Teike (\$2) parts only
The Conqueror March: Teike (\$2) parts only

Zwei Walzer und ein Marsch für

Posthorn und drei Waldhörner

Grimm-Feres, edited by Kurt Janetzky
Heinrichofen Verlag: Amsterdam (1985)

This work is reviewed as more of a novelty than a work of art. These three short works were apparently written by the Grimm brothers, Jacob (1785-1863) and Wilhelm (1786-1859), for posthorn in A-flat (B-flat in the March) and three horns in F. A valveless instrument could be used for an interesting effect in the first Waltz and final March; the second Waltz contains too many non-harmonics. Together they comprise a unique set with very limited programmability.

Caroling Brass 1 (for Brass Quintet)

arranged by J. Iveson, S. Dodgson,
S. de Haan
Chester Music, Eagle Court,
London EC1M 5QD.
US agent: MMB Music Inc.,
P.O. Box 32410,
10370 Page Industrial Blvd.,
St. Louis, Missouri 63132 (\$19.75)
Grade: IV

Caroling Brass 2 (for Brass Quintet)

arranged by R. Harvey
same publisher (\$14.75)
Grade: IV

Hopefully this review will reach you in a timely fashion so that you can rush out and begin your Christmas shopping early. Here the Philip Jones Brass Ensemble series follows its highly successful publication, *Christmas Crackers* (arr. J. Iveson) with two excellent collections for brass quintet, complete with extra parts for E-flat horn, treble-clef trombone, and E-flat bass. The three carols of *Caroling Brass 1* are: *The Holly and the Ivy*, *Lord Jesus Hath a Garden*, and *Fantasy on Come All Ye Shepherds*. Collection 2 continues with: *Sussex Carol*, *Silent Night* and *Past 3 O'Clock*.

With the exception of moderately difficult rhythms and generally independent part writing, the arrangements are all suitable for intermediate to advanced level brass players; the required range and technique are moderate and rather equal between parts. These are recommended as imagina-

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tive and enjoyable arrangements for the season; they will quickly become standard works in your brass quintet Christmas folders.

Music in Manuscript

Images for Horn and Piano (1987)

Cindy McTee

c/o School of Music, University of North Texas,
P.O. Box 13887, Denton,
Texas 76203

Grade: V

Dr. Cindy McTee, a professor of composition at The University of North Texas, is certainly one of the most talented younger composers of today. I was very fortunate to be able to persuade her to write a work for horn and piano. She dedicated the work to William Jungkuntz, a young horn player and artist that we both knew in Tacoma, Washington, who died tragically in his early twenties of a congenital heart defect.

In five brief movements totaling about twelve minutes duration, Dr. McTee musically addresses some of the concerns most of us have about life and death. The first movement, *The Beginning of Time*, contains "images" of Olivier Messiaen's *Quartet for the End of Time*. The non-retrogradable rhythms (rhythms that sound the same forwards and backwards) and the twelve-tone horn line which sounds in octaves with the right hand of the piano, create an effect similar to "scat" singing in the jazz idiom. The second movement is based on images of Charles Ives' *The Unanswered Question*, where the hornist calmly responds to the pianist's frenzied statements with increasingly insistent questions. The third movement, *Infinite Night*, projects images of an earlier McTee work, *On Wings of Infinite Night*, with a dramatic twelve-tone recitative over a continuous sixteenth-note line in the piano. Movement four, *Circles*, requires the performers to play various short fragments in an aleatoric manner but according to a set of instructions; circular "images" are achieved through repetition of pre-

viously heard material. Movement five, *The End of Time* is essentially identical to the first movement, thereby reflecting the circular image of the entire work.

From the above description of the movements, one might assume that this is a cerebral work. On the contrary, the listener is primarily aware of the sonic effects and the performers are given a good degree of interpretive latitude in the middle three movements. With the exception of some ensemble rhythmic complexity in the first and last movements, both parts are very accessible with a minimum of rehearsal time. For the hornist there are no endurance demands, the range is relatively modest (written g-b^{bb}), and the technical difficulties are few. The result is a very fine recital piece that is "contemporary" but approachable by both the performers and the listeners, without physically taking much out of the hornist. Until the work is published by MMB Music Inc. (see *Caroling Brass* review above), inquiries should be addressed directly to the composer.

Momente for Solo French Horn and Piano (1987)

Luigi Zaninelli

c/o Music Department, University of Southern Mississippi, Hattiesburg,
MS 39401

Grade: V

This work is dedicated to Sara Mammaing, one of our youngest IHS members from Dallas, Texas, and was premiered by Gregory Hustis with Professor Zaninelli at the piano on December 20, 1987. The composition was commissioned by Sara's father, Dr. Michael Mammaing, a highly respected public school instrumental director in Dallas.

There are three movements: *Carnevale*, *Notturmo* and *Cortegio*. The horn range is written middle c to a-flat^{bb}, with a moderately high tessitura throughout and little rest for the hornist in the second movement; there are several meter changes in each movement. Unfortunately, the dissonant (polytonal) texture seems to detract

from the character implied by both the movement titles and the rhythmic gestures typical of those labels. The piano accompaniment is moderately difficult.

...Those Who Dwell in Realms of Day
(1986)

John White

c/o Ken Richmond, 42 Winterset,
Rochester, NY 14625

Grade: VI

This composition comes in two settings, one for horn and piano and another for horn and string quartet; the horn part is essentially the same with some passages written an octave higher and more metered rhythmic notation in the string version. The work is partially inspired by literary images of light found in the writings of William Blake and Aldous Huxley. Dr. White has created quite a unique work for the horn in several ways: first, the horn part calls for very loud playing in the octave just below the treble clef, complicated by wide slurs in and out of that range; this is an excellent piece for a "low horn" player in that respect. Throughout the composer alternates dramatic "Mahlerian" recitatives with measured sections of rhythmic complexity, finally ending with a chorale. The work climaxes on a powerful image of refracted and reflected light where the pianist must perform four against five, doubling the horn line. The rapid subdivisional shifts and complex cross rhythms make this a difficult piece to rehearse and perform; the string version alleviates some of this problem. Although the composition is rather dissonant and initially somewhat slow-paced, there are several very powerful moments within the piece that mark it as a potent addition to our repertoire in the hands of two (or five) skilled performers. It is hoped that a solution to the slight disparity between the composer's notation and his intentions, and a reprint of the Blake poem from which the title is derived will be included in the event that the work is published.

Three American Folk Songs
(for Two Horns and Piano)
(1982, 1988)

Randall Faust

c/o Music Department, Auburn University,
Auburn, Alabama 36849

Grade: V

Professor Faust has very cleverly arranged three popular American folk melodies for two horns and piano. The songs are: *The Wabash Cannonball*, *Sometimes I Feel Like a Motherless Child* and *To Study War No More*. The first song calls for a little "doppler effect," some ability to "swing," and a pedal F from both hornists. The second movement is an effective collage, alla George Crumb; the pianist both prepares and performs inside the piano, the "second" horn must produce multiphonics throughout, while the "first" horn performs the melody enveloped in this timbral world. The finale is set as a ragtime dance. Both horn parts are of generally equal difficulty and range F-a" (written).

This will be a popular addition to the recital repertoire, it is suddenly an excellent solution to the question of how to end a joint horn recital on a lighter level.

Cameos (Horn Quartet)

Raymond Parfrey

53 Longley Road, Harrow, HA1 4TG,
Middlesex, England

Grade: IV

Raymond Parfrey is a piano accompanist living in northwest London and, judging from his catalog of published works, a rather prolific composer. A cassette recording of his *Cameos* for horn quartet and *Histoire* for two horns and piano was sent for perusal. Where the trio is rather rambling, the quartet is a very acceptable work in its class. It includes five brief movements totaling about five minutes in duration: *Fanfare*, *March*, *Chorale*, *Echoes*, and *Waltz*. The work is conservative, tonal, moderately easy in range and technique; the lower parts are perhaps more challenging than the higher ones. The fifth movement is rhythmically the

most difficult but still within reach of an intermediate level horn quartet.

Quartet for Horns No. 1

Kerry Turner

11, Place ss Pierre et Paul,

L-2334 Luxemburg

Grade: VI

This is the most recent winner of the IHS Composition Contest in the quartet category and was premiered at the 1988 Workshop in Potsdam. Written by a member of the American Horn Quartet, an ensemble of Four Americans in European orchestras, this composition is simply one of the more rewarding quartets of recent years. It is a three-movement tonal work with a great deal of invention and rhythmic energy throughout.

The first movement opens with what I believe is an English folk melody, followed by a series of variations in a three-and-a-half minute package. The

second movement comes in a traditional ternary form; the melody and harmonic activity are quite interesting and the return of the opening idea is treated to a remarkably attractive touch: the second hornist is asked to whistle or hum the melody in unison with the first horn. The finale is a toccata-like *Allegro con brio*, demanding excellent technique and range from each hornist. This is a challenging quartet for a strong foursome with all the earmarks of a well-crafted composition.

In a letter accompanying the manuscript, Mr. Turner mentions that he has just completed *Horn Quartet No. 2*, which he personally believes is a bit better than this first quartet, but still quite difficult. Requests for score(s) and parts should be sent to the composer's address until the work(s) is(are) published.



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REPORT TO THE INTERNATIONAL HORN SOCIETY FROM THE IHS LATIN AMERICA DEVELOPMENT PROJECT

By Timothy Thompson

As a member of the IHS Latin American Development Project I would like to suggest a few ways that our membership might become involved in cooperative efforts with our fellow musicians in Latin America.

Our most immediate project is to translate *The Horn Call* into Spanish and, possibly, Portuguese. Roberto Rivera in Puerto Rico and Gordon Campbell in Mexico City have already shown an interest in the project. We need volunteers to help with translation, typing (preferably with Spanish language type), copying, etc. We are also interested in any businesses that would like to advertise in this newsletter.

We hope to greatly expand the IHS membership in Latin America. To this end we wish to begin a program much like the "WE" project and "Adopt-a-Pro," giving current members a chance to sponsor Latin American hornists. We already have names of many prospective recipients of these donated memberships and would like to hear from anyone interested in making this sort of donation.

One of the biggest problems that we face is communication with such a larger area in which we have relatively few contacts. If you have names, addresses or other information concerning hornists in Latin America, please let us know. In particular we would like to hear from already existing horn societies. We also need addresses for orchestras, schools, libraries, municipal and military bands, etc.

Along these same lines we encourage members to look into Fulbright appointments, research grants, exchange programs, performance tours or any other opportunities to travel to Latin America. Anyone engaging in these kinds of programs is encouraged to coordinate their activities with the Latin American Development Project.

An existing, well-organized, federally funded project that has tremendous potential is *Partners of the Americas*. Established as a corollary program to the *Peace Corps*, this program helps fund cooperative ventures between U.S. and South American "partner" regions. Nearly every state in the U.S. has a "partner" country (or region of a country). To quote from a *Partners of the Americas* brochure:

"Citizens on the two sides of a partnership, north and south, work together to carry out development or educational projects at the grass roots level."

Included among the many multi-disciplinary areas are musical exchanges. Typical of such an exchange is the following: A musician from the U.S. travels to a region of South America paired with that person's home state. The musician carries along instruments, music and other equipment that has been donated. Equipment is delivered to local music schools. The visitor presents performances and workshops. Youth symphonies and schools are visited. Advice, opinions, philosophy and encouragement are exchanged. That country, in turn, sends a representative to the United States to perform and teach, gather advice and exchange ideas.

Anyone can contact his state's "Partners" office and initiate such projects. For information, contact either the Partners office or me at the addresses listed below.

Now I would like to make a more personal plea. My state of Arkansas is paired in the "Partners" program with Santa Cruz, Bolivia. I am preparing to travel to Santa Cruz next summer to play, teach and work with the youth symphony. The representatives of the conservatory in Santa Cruz tell me that they are in desperate need of equipment. They assure me that high quality materials are not necessary. Are there any among you who have no-longer-needed texts, sheet music, metronomes, tuners, stands, valve oil and (especially) old instruments (not necessarily just horns) that you would con-

sider donating to this program? All donations of equipment are tax-deductible (in my case I have an old single Bb horn that would probably be worth more as a deduction than as a sale item). *Partners of the Americas*, by the way, does all the paperwork that will assure you that your donation will make its way to Bolivia (and that will satisfy your friendly IRS auditor). If anyone has equipment to donate, please contact me. I will see to it that "Partners" gets the equipment and that you receive proper certification.

The fact is that we have all learned a great deal through the international contacts made through the IHS. We welcome any and all suggestions that will help bring us closer to our friends in the Latin American community.

Timothy F. Thompson
Department of Music
University of Arkansas
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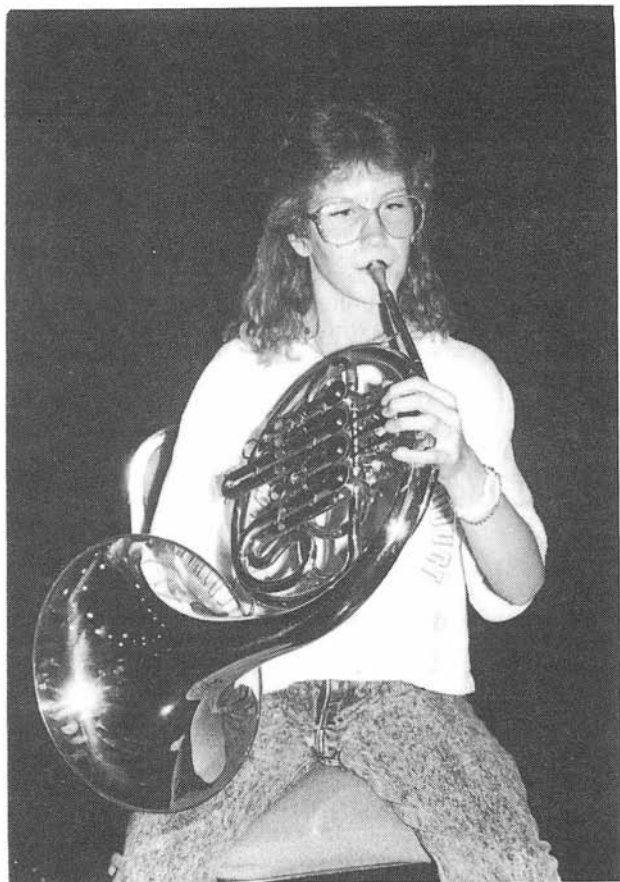
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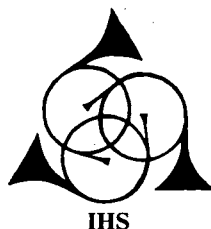
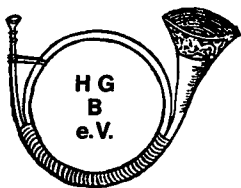
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