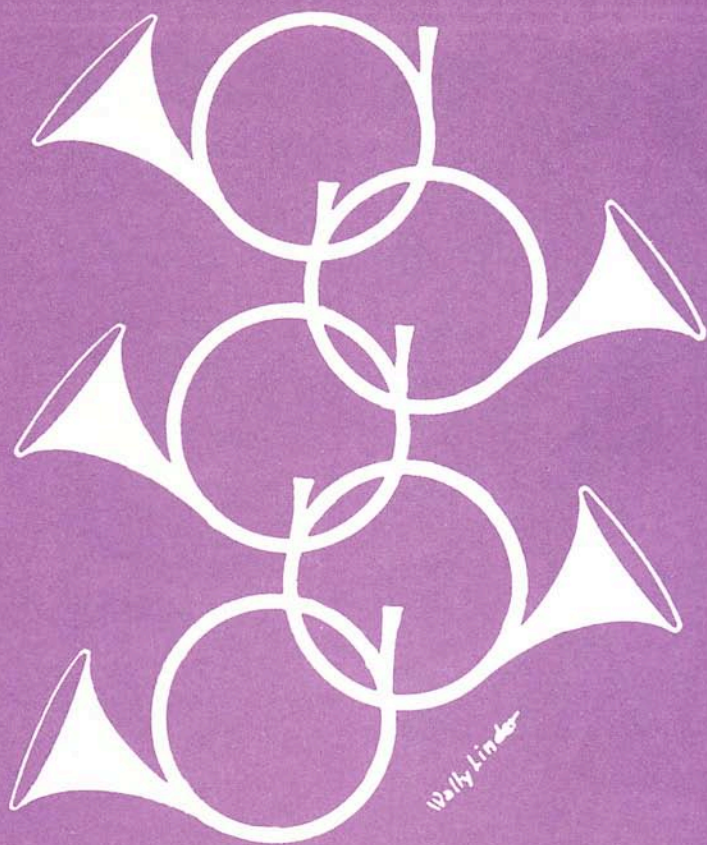


The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

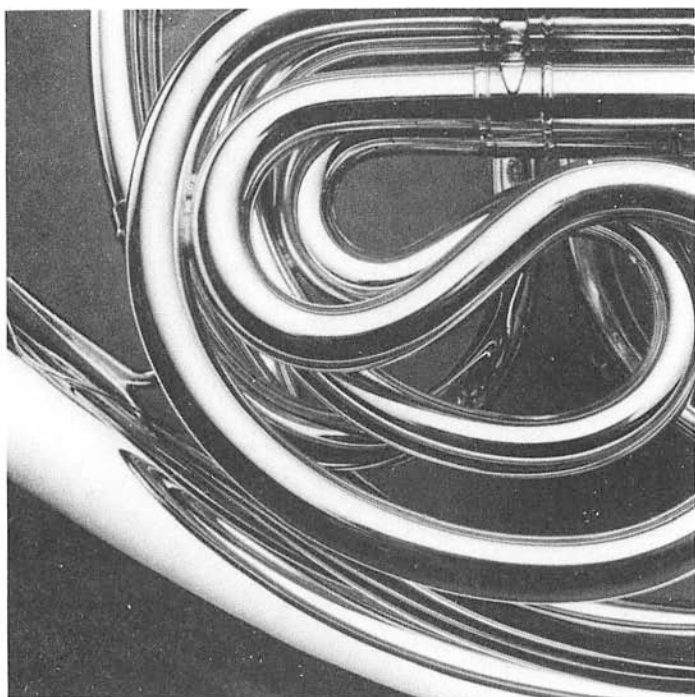
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April, 1989

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April, 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.]

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

Annual membership in the International Horn Society is \$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:

Ellen Powley
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Dieter Otto

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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.

ANMERKKUNG DES HERAUSGEBERS

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

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

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

CARTAS AL EDITOR

Note de editor: La junta editorial de la Sociedad desea animar a 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.

Just a note to say that I was so inspired by the wonderful early morning Horn Club music at Potsdam that I came home to Berkeley and founded the Bay Horn Club. We meet monthly at a local church and have about a dozen participants each time. Thanks, again, to Roy Schaberg.

Dave Lyons
929 Key Rt.
Albany, CA 94706

.....

I would like to take this opportunity to inform you of a concert I recently played in Mexico City. I did the Mozart 3rd with the *Orquesta Sinfonica de Coyoacan*, Miguel Bernal, conductor, on July 15 and 17, 1988. I am currently principal Horn of the *Orquesta del Teatro de Bellas Artes*. A copy of the program is enclosed as well, but you can see they left off which Mozart *Concerto* I played.

Cordially,
Fran Sherman
242 Wildwood Lane E.
Deerfield Beach, FL 33442

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Douglas Hill . . .

World-renowned soloist
Professor
Recording artist
Composer
Conductor
Chamber/orchestral musician
Author
Past-president of International Horn Society

My life in Vienna has changed somewhat since I have been elected to the Advisory Council. Now I think not only of Viennese problems or Austrian problems but also wonder if they are the same elsewhere in the world and how best they could be solved.

One major problem is playing the Wiener Horn in F with the Vienna Philharmonic in concert and opera; but there is not much new music for our special instrument. The idea behind this is that the most important thing of the Horn is the sound, especially in playing romantic music. I think of Robert Schumann, who spoke of the Horn as "the soul of the orchestra." So I started to speak of this problem in my neighbourhood and tried to encourage young composers to write pieces for Horn.

One of these composers is Werner Pelinka, born in 1952 in Vienna, where he studied Piano, Organ, and conducting and completed his Ph.D. at the University. Primarily, he teaches Piano and plays concerts as soloist or as accompanist, and has done many concerts with me. He has now composed four pieces for Horn: *Sinfonietta con Corale*, Op. 5; *Mystische Variationen*, Op. 2; *Nostalgien*, Op. 8; and *Ave Maria 2000*, Op. 3. The next work is *Epitaph an Franz Schmidt*, Op. 10. In November, 1987 was the first performance of *Sinfonietta con Corale* in the Great Hall of the *Musikverein*. (The "Golden Hall," famed for the New Year's Concerts of the VPO.) I performed the solo part with the Austrian Radio Symphony Orchestra. After the concert we met with other members of the IHS. This is how Dr. Pelinka came to know about our organization and became so fascinated that he decided to become a member. He has become so attached to the Horn through his compositions that he remitted the fee to become a Life Member of IHS!

Working with the Wiener Waldhorn-Verein (Viennese Horn Society) is enjoyable as there are now some more young members. Also, editing old traditional works and new pieces for Horn Ensemble is interesting.

With my best greetings from Vienna to all friends of this fine instrument.

Cordially,
Roland Horvath
Advisory Council Member
Fleischmannsgasse 5/27
A-1040 Wien
Austria

.....

The very interesting article, "Additional Thoughts on Notation and Transposition" by James Winter, (*Horn Call* XVI No. 1, Oct. 1985, P. 38, 39) was the reason for reflection about the Bass Clef. What makes sense for me is pointed out below. I would appreciate its being published in a *Horn Call*.

Not knowing more than everybody else, I would like to suggest what I think may be a possible explanation. Music writing should be as unmistakable as possible. The old notation shows an optic clarity if, for example, a chord is played from the top to the bottom of the horn range. (See example) The eyes follow this way ↘ → . In case of a more "logical" use of the Bass Clef (see example) our eyes follow this way ↘ ↗ . Logic? Doesn't the old notation make sense?



Peter Hoefs
Beim Herbstenhof 4
D-8000 Tübingen
West Germany

.....

I wanted to write this note as soon as I read the October 1988 *Horn Call*. I couldn't help but be totally frustrated after reading your "plea" for letters and that there are no "burning issues

at hand" plus the page 10 article about the marvelous "perfect" binding spine. By the time I got through the 118 page issue for the *first time*, ten pages had totally separated and literally fell out. I am a charter member of the society and never before have I had a page fall out of an issue with the *outstanding saddle stitch binding*. Please consider dumping the very *imperfect* "Perfect" binding system and, please, may I have a replacement copy that will not fall apart at the very first reading.

Joan Frey Boytım
160 Glendale St.
Carlisle, PA 17013

Editor's note: See text in "Mansur's Answers," this issue.

.....

While playing a tape of the film (score) *Caine Mutiny*, incidental music by Max Steiner, one of the marches sounded very familiar. I puzzled for some time before remembering why it was so familiar. It is the theme used by John Graas in a Jazz style *Trio* for horns published by Sansone many years ago. I think it may be an American folk tune as the use of national music is common in war films. Graas titles it *A Modern Jazz Theme* and doesn't credit it to a national composer.

Can you give me some information about it, e.g.: title, words, if a song, and composer, if known? I enclose the Grass/Steiner themes.



Yours faithfully,
Charles A. Floyd
31 Garscadden Rd.
Old Drumchapel
Glasgow G15 6UW
Scotland

This is just a note for the *Horn Call* to let you know I will be teaching this summer at the Music Academy of the West in Santa Barbara. The dates are June 25, 1989 to August 19, 1989, and the address is 1070 Fairview Road, Santa Barbara, CA 93108-2899, (805) 969-4726.

If anyone out there is interested in spending the summer in Santa Barbara, they can get in touch with Dr. Robert Holmes at the Academy.

Sincerely,
David (Arthur) Krehbiel
29 Vasco Drive
Mill Valley, CA 94941

.....

To Members of IHS:

I, for one, wish to respond to Randy Faust's ideas in the December Newsletter concerning the position of the lid of the piano while said instrument is in use during a performance with horn. Randy, I think the issue is not a black and white one. Some points to consider might be:

—What is the size of the piano? Is it a full concert grand, a "baby" grand, or something in between?

—How is the instrument voiced, how hard are the hammers, what sort of action does it possess, etc?

—What is the size of the room in which the performance is to take place, and what sort of acoustical characteristics does it exhibit?

—What literature is to be performed ...a Mozart concerto...a Strauss concerto...Brahms trio?

—What sort of player is the hornist? Is his/her sound a very robust one, or is it of a more delicate nature?

—What is the preference of the pianist?

In regard to the last question, I believe some pianists would rather use the short stick, a wood block, or the old blackboard eraser trick and be able to play the piano rather than to open the lid and "play at" it. Here at Oregon State University, our very fine and ex-

perienced staff accompanist, Rebecca Jeffers, has her own wood block with which to prop the lid. Becky assures me that certain situations do call for the lid to be raised to less than full height. She would rather keep the lid partially closed than fight throughout a performance to maintain balance. Such a struggle tends to occupy the attention of the pianist to the extent that some other very important aspects may partially be neglected. The hornist may also be affected, of course.

Thanks for the opportunity to share my opinion. Now that I have spoken my mind, I hope other hornists will not leave me "hanging out to dry in my own breeze." Come on, friends, what do you think?

Cordially,
Gary L. Reeves
Assistant Professor of Horn
Oregon State University
Corvallis, OR 97331-2502

•••••

I have been reading the series about musical acoustics (AudioPyle) by Robert Pyle with great interest since their inception in the October '87 *Horn Call*. Thank you! I am grateful and proud to belong to a society that has members so willing to share their time and scholarship.

It should be noted that one of our most prolific contributors, Julian Christopher Leuba, wrote "A Study of Musical Intonation" back in 1962. (Article reproduced in Volumes 29, 30 and 31 of the Brass Bulletin) The study has been revised twice and my latest copy is from its sixth printing, 1984.

The significance of this study for me is its "hands on" practicality. I was first subjected to Mr. Leuba and his *strobocconn* as a student in the early 60's (confronted might be more accurate). When he asked me why I played that 3rd so "high" when playing a Mozart duet, I replied knowingly with a smile, "because it's the 3rd and it should be raised!" My college band

and choir teacher had influenced me because he had been influenced by Robert Shaw and Fred Waring who I believe were teaching their vocal groups to raise 3rds of chords to avoid flattening. Well, needless to say, out came the book and the tuner and the revelation began. I've been a disciple ever since. Almost sounds religious doesn't it? I think that to Chris, "Good Intonation" was and probably still is a religion. I know it sure changed me.

I mentioned this study at our horn club rehearsal recently and found that the younger players knew nothing about it. College horn teachers *must* use it or the concepts at least. (I do know that Craig Kirchhoff of Ohio St. U. requires that the Intonation Record Chart be filled in twice a semester by all wind players in the band.) College performance teachers might do well to include this study as a textbook. Not just to study, but to use.

My concern is that each new generation of horn players (which probably is each 4-5 years) has the advantage of the scientific study that has been done. Students seem to be well informed about synthesizers and sequencers as well they should be at this point in time. Let's make sure they have an understanding of the natural harmonic series and resultant tones, etc. Some things do *NOT* change.

Thank you again for your continual hard work in producing the *Horn Call*. It always seems to be better than the issue before and has something for all of us.

Sincerely yours,
James Engebretson
2831 Forestdale Rd.
New Brighton, Mn. 55112

(Editor's note: The pamphlet is "A STUDY OF MUSICAL INTONATION." It is available only from J.C. Leuba, 4800 NE 70th St., Seattle, WA 98115 at \$6.00 each, postpaid. A 20% discount applies to prepaid orders for 10 or more copies.)

•••••

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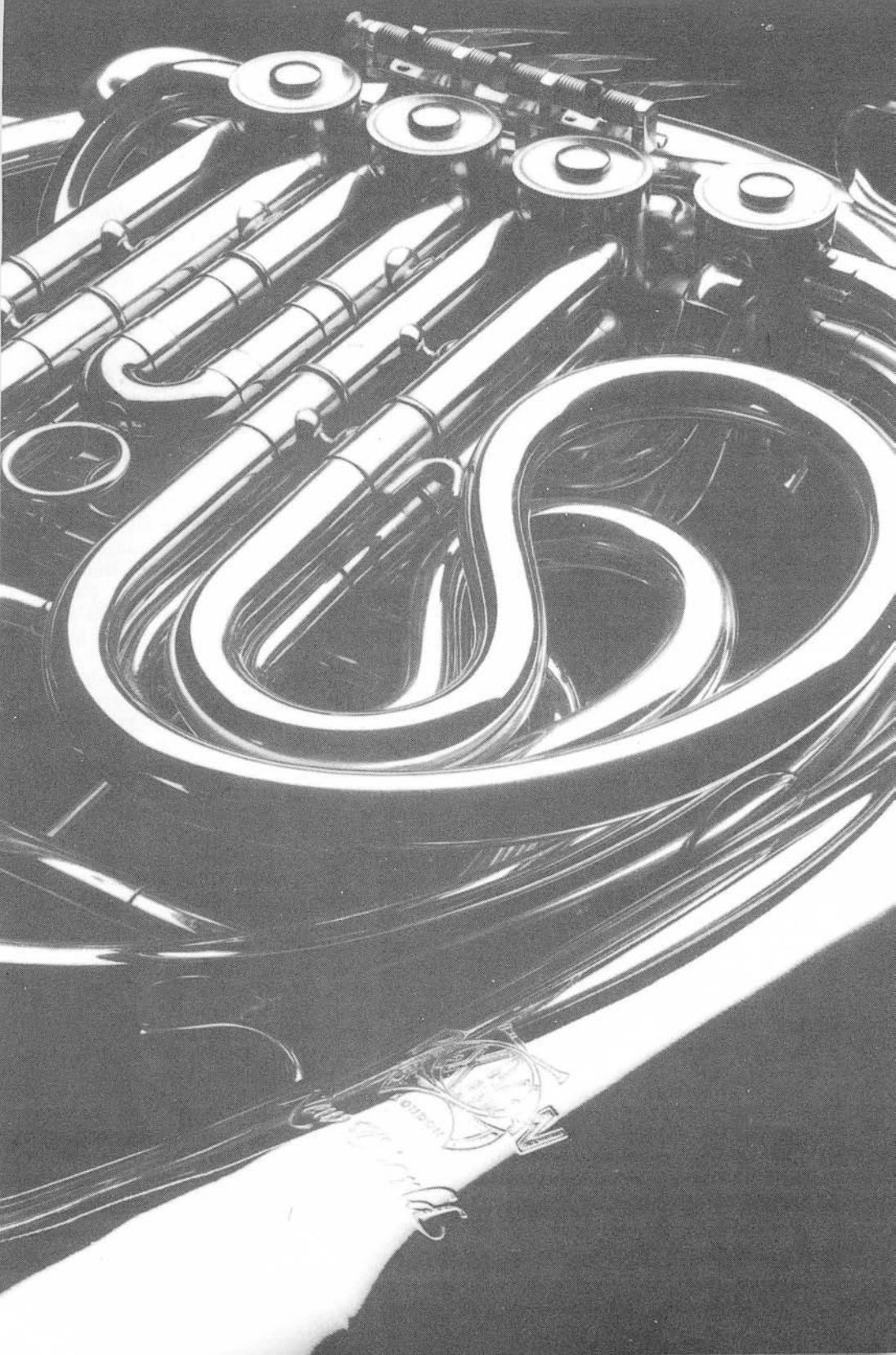


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To: Mr. Waldo Peter Johnson
P.O. Box 2487
Gearhart, OR 97138-2487

you.

Sincerely,
Richard V. West
404 East Padre Street
Santa Barbara, CA 93103

•••••

In connection with the questions about your Kruspe horn published in the recent issue of *The Horn Call*, let me offer the following comments:

1. The inscription on the bell should read *Hoflieferant*, which means "Purveyor to the Court." That in itself would imply that the horn was made prior to 1918, since the Kaiser was deposed in November, 1918. It's possible, however, that Kruspe may have kept that distinctive title for some time after the end of the war.

2. The term *DRGM* stands for *Deutsches Reichs-Gebrauchsmuster*, a sort of combination design registration and serial number. According to my dictionary, this, too, implies a pre-1918 date for your horn. If factory records still exist and Kruspe were responsive to an inquiry (both eventualities highly doubtful) that number could possibly give you the exact date of manufacture of the horn.

3. Edward Kruspe is an old and respected firm of brass instrument makers, still in existence in Erfurt, DDR (East Germany) as far as I know (although I haven't been in contact with them for years). The firm was nationalized, alas, but they continued to manufacture horns, mainly for East Bloc countries. Some got to the U.S. through various individuals.

4. Early in the century, Kruspe worked with Anton Horner to develop the first really practical full double horn. Subsequently, Kruspe also developed a compensating double horn of the variety you have, the so-called "Wendler Model." I had a post-WWII Wendler Model with a detachable bell, purchased new in 1958 from a West German horn player. It had a fine tone, but because of the compromises of the design, getting the Bb and the F sides in tune with each other were rather tedious. I hope you are having better luck with yours.

I hope this information is of help to

In answer to the letter from Waldo Peter Johnson, *The Horn Call*, October 1988, page 6 regarding his Kruspe horn: *Doppelhorn 295125* is *Modell Gumpert-Kruspe*. *DRGM* is the abbreviation for *Deutsches Reichs-Gebrauchsmuster* and means German Reich-Patent (number so-and-so). It was used in the years before 1918. A very similar model was called the *Professor Wendler Model, Boston (DRGM 888990)* and *DRGM 964253*, a five-valved model with stop f-valve. All three instruments were compensating models. It appears that the Gumpert model may have been the first compensating model which Kruspe built, followed by "improvements" in the later Professor Wendler and *DRGM 964253* models. All three are listed in Kruspe's 1937 catalog.

The most known Kruspe model in the United States is *DRGM 232038*, which was originally *Doppel Horn 232038, Modell Fritz Kruspe*. Later, when Anton Horner made his changes of an extra wide bell throat and mouthpipe to this existing model, it became known as *Doppelhorn 232038 Model Horner, Philadelphia*.

As one might now be able to deduce, there is a long, long history of players who have designed models which are based on already existing ones. There are Pottag and Chambers model Reynolds (based on Kruspe 232038); Farkas and Tuckwell model Holtons (also based on Kruspe 232038); *Yegudkin Model Conn* (a slightly modified Conn 6-D which was originally designed after Walter Kruspe, *DRGM 1027194*); and the Conn 8-D which was copied as nearly as possible from the Horner model Kruspe, *DRGM 232038*, with extra wide bell throat and mouthpipe and made from German silver.

And so it has gone and will likely continue to go! The basics of the instrument have long been known. What comes later are the results of someone's real, or imagined, changes to an already good thing.

Harold Meek
4444 Beal Rd. S.E.
Newark, OH 43056

Serenade for Horn and Piano by American composer Arne Oldberg has recently been published by the Southern Music Company. It is a reduction for the piano of the score for Oldberg's *Concerto for Horn and Orchestra*, a review of which by Randall Faust, in the *Horn Call*, is enclosed.

The score and complete set of parts can be borrowed for performance from the Edwin E. Fleisher Collection at the Free Philadelphia Library at Logan Square, Philadelphia, PA 19103.

The *Serenade for Horn and Piano* can be obtained from the Southern Music Company, PO Box 329, San Antonio, Texas 78292 or from music shops and College and University book stores. It costs only \$15.

Very truly yours,
Karl Oldberg
2219 22nd St.
Santa Monica, CA 90405

With the best intentions, I intended to write an article about multi-track recording of the horn: the advantages and disadvantages, both artistically and technically, but to my horror, I discover this is potentially a multiple article subject which will not lend itself to summary very well.

Perhaps I can say that, from the aesthetic side, one may admire the uniformness of style, tone and approach available when using the technique. On the other hand, this may also be regarded by others as being a disadvantage, for the contributions made by

different individuals, even with diverse instruments, may also be a desirable goal. Both arguments have merit.

From the standpoint of practice, multitracking offers a technique unavailable otherwise. Intonation, rhythm, dynamics, tone, accuracy and balance are all much more difficult than is the case with four individuals, presenting challenges to the player which will be found taxing, frustrating, educational and gratifying.

Whether a section of an orchestra chooses to use the same brand instrument or diverse instruments depends on the goals strived for by the conductor and the musicians involved, and may become part of the tradition of that orchestra, helping to distinguish its sound from that of another. The individual, multitracking for education, fun or profit, has the potential of creating a homogeneous sound in the "section," or a heterogeneous sound by varying the equipment, microphones, equalization, or even deliberately varying the musical approach from one part to another. It is an excellent exercise from which any player can benefit, and I can see no way damage can result.

Planning for the 1990 workshop at Eastern Illinois University in Charleston, Illinois, is under way, and everyone should make plans to come to yet another great conference, nicely located to be convenient to all in the North American region. I hope we can make sure that airlines unfamiliar with the fact that there is a Charleston in nearly every state will send you to the right Charleston!

Best wishes,
Burton E. Hardin
Host, Workshop 22, 1990
Eastern Illinois University
Charleston, IL 61920

I have just renewed my membership in the Horn Society for another three years. I have been a member since 1971 and my enthusiasm for the horn

and the Society have never wavered, and the wealth of information from the *Horn Call* and the Newsletter is thoroughly enjoyed.

On behalf of the Corner Horner Trio, Johnny Woody, Donna Johnson and myself, we would like to adopt into the Society Pierre Levet, Tours, France.

Mssr. Levet is a member of the Tours Woodwind Quintet and the Tours Symphony Orchestra. Tours, France is the sister city of Springfield, Missouri and we have had the pleasure of a two-week residency by the Tours Woodwind Quintet. We have also had the great pleasure of getting to know the members of the quintet and especially Pierre. A gentleman with a great sense of humor and an excellent understanding of the horn and its great French history, those of us who have had the pleasure of knowing Pierre have truly been given a special gift of friendship!

The enclosed photo was taken at a "Frippery" session. From left to right are: Donna Johnson, Johnny Woody, Pierre Levet and Verle Ormsby, Jr.

I have sent all fees and addresses to Ellen Powley, Provo, Utah. Best wishes and continued successes.

Cordially yours
Verle Ormsby, Jr.
Rt. 2, Box 188-B
Republic, Missouri 65738



L to R: Donna Johnson, Johnny Woody,
Pierre Levet, Verle Ormsby, Jr.

Would you please publish this letter in the next edition of the *Horn Call*. I regret to be forced to correct the note that has been sent together with the Workshop Program of Munich by Hans Pizka. Hans was not authorized by me to say that I "...had to cancel my participation for personal and timing reasons." This is not true at all. I gave my explanation for my absence to (President) Randall Faust.

Hella and I wish you and all the participants of the meeting in Munich a good time.

Cordially yours,
Hermann Baumann
Leibnizstrasse 10
D-4300 Essen 18-Kettwig
West Germany

.....

I read the report from Sr. Salvador Navarro in the December 1988 Newsletter about Barry Tuckwell's concert in the New National Auditorium of Madrid. We attended this concert as it was our first opportunity to hear Mr. Tuckwell directly. Unfortunately, Mr. Tuckwell did not play the Strauss *Concerto No. 2*. He played the Mozart *No. 3* as our National Orchestra had not rehearsed the Strauss enough. Officially, we were told that there had been a problem with the score.

It is a pity as the Strauss offers many difficulties and we were anxious to hear Mr. Tuckwell play it. The Mozart is rather easy and is offered to us from time to time by our Spanish hornists. We hope to be luckier in the future as Horn Concerts are not the usual fare in our country.

Cordially,
Maria Infesta
Barcelona, Spain



.....

MANSUR'S ANSWERS

Notes from the Editor's Desk

by Paul Mansur

There is good news and bad news. First, the initial *Horn Call Annual* is coming along very well. The Board of Referees is extensive and expert. The idea for the *Annual* has been met with enthusiasm at every turn. A number of fine manuscripts are in hand, have been assigned to juries of three persons each, and it appears that the first issue will debut in late May or early June as planned.

The bad news is that we had some problems with the first issue of *The Horn Call*. The new binding process developed a glitch and it also turned out that the catalog envelopes in which we mail the journal were not tear-resistant paper. We lost several in the mail; they just fell out en route. A number of those delivered immediately fell apart. There is a good side to the bad news: if you failed to receive the Fall, 1988 issue or if your issue had pages come loose; drop a line on a postcard to the Editor. We will cheerfully replace your defective or missing issue. (Letters to the Editor will be welcomed, also.)

The printer has the binding problem resolved. There was just a minor difficulty with new equipment and a new process. Recently bound materials are now so tight that pages can be removed only by cutting with a knife or razor blade.

•••••

The Chicago Brass Quintet (Jonathan Boen, Horn) Spring Subscription Series has been scheduled. Their opening concert will premiere Carmine Coppola's *Quintet for Brass* at 8:00 pm on Friday, March 31, 1989 in Chicago's *Grace Place*. Founded in 1963, the group is now in its twenty-sixth season.

•••••

The *Editio Musica Budapest News*, 88/1, a regular Newsletter focusing on Hungarian composers and their works, prominently featured a photo of the East Texas State University Brass Quintet, Mike Morrow, Hornist, on page 3. They had recently performed the United States premiere of *Quintetto Concertante* by Frigyes Hidas. The work exists in two versions: with symphony orchestra or with wind band. The premiere performance took place on December 8.

•••••

The Festival-Institute at Round Top (Texas) for 1989 has been designated an official project of the French Bicentennial by the French government. A number of French artists will be added to the distinguished faculty contributing to the high calibre of instruction and performance. Students may audition on both coasts as well as in Texas. All young artists selected for participation and study at the Festival-Institute are on scholarship. James Dick is the Founder and Artist-Director of the Festival.

•••••

The North Carolina School of the Arts has announced a French (sic) Horn Workshop with clinician Fredrick Bergstone for the period of June 19-23, 1989. The schedule includes lessons, master classes and ensembles. For further information write to the Office of Summer Sessions, PO Box 12189, Winston-Salem, NC 27117-2189.

The Chestnut Brass Company (Marian Hesse, Horn) is now in its third year as a resident ensemble at Temple University in Philadelphia. The group has recently been featured on "Performance Today," on public radio throughout December of 1988. The group recently gave four premiere performances of new works for brass quintet. One of their chief activities is the utilization of a full family of Saxhorns and other antique instruments. The Musical Heritage Society will release a new record of the Chestnut Brass Company in May, 1989, featuring the music of Francis Johnson, a famous keyed-bugle soloist during the early nineteenth century. The recording recreates the sound of his twenty-two piece band with period instruments.



CHESTNUT BRASS COMPANY

Joanne Rile Artists Management, Inc.

I have ten small versions of the famed "Butterfly Poster" advertising the Detmold Workshop on hand. (Approximately 12 inches by 16 inches) If you want one for your wall or to add to your souvenirs, write a note to the Editor requesting same. The first ten respondents will receive posters by return mail.

.....

The Council for International Exchange of Scholars is soliciting applicants for Fulbright Awards. There are approximately 1000 grants available for 1990-91 ranging from three months to one year for research and university lecturing. For detailed information, write to the Council at this address: 3400 International Drive, Suite M-500, Washington, D.C. 20009-3097.

.....

A note from Thomas J. Tritle: "A short correction to my article on the Shrine to Music Museum in the last *Horn Call*. An English member has pointed out that the city of Newcastle-on-Tyne is **not** in Scotland but is in England. My apologies to Newcastle-on-Tynians."

.....

A most clever idea come to fruition is a new recipe book with an entertaining approach to weight loss. Compiled by Annette Francis and Paula Hober, this new book published by Bravo! Books Inc. is entitled *The Mozart Diet*. It combines low-calorie, low-cholesterol, sugar-free recipes with illustrated biographical and anecdotal Mozartian memorabilia. Recipes have titillating names such as: *Slaw a la Salieri*, *Turkey Rondo*, *Unaccompanied Tuna*, *Rococo Cocoa*, and *Cosi Fan Tutti-Frutti*. If one does not need to diet then one can transpose *The Mozart Diet* into a true gourmet cookbook by using sugar, butter, cream, sauces and salad dressings instead of dietary substitutes and increase the serving sizes. The price is \$10.00 US from Bravo! Books Inc., PO Box 2175, Palm Beach, FL 33480-2175.



Annette Francis

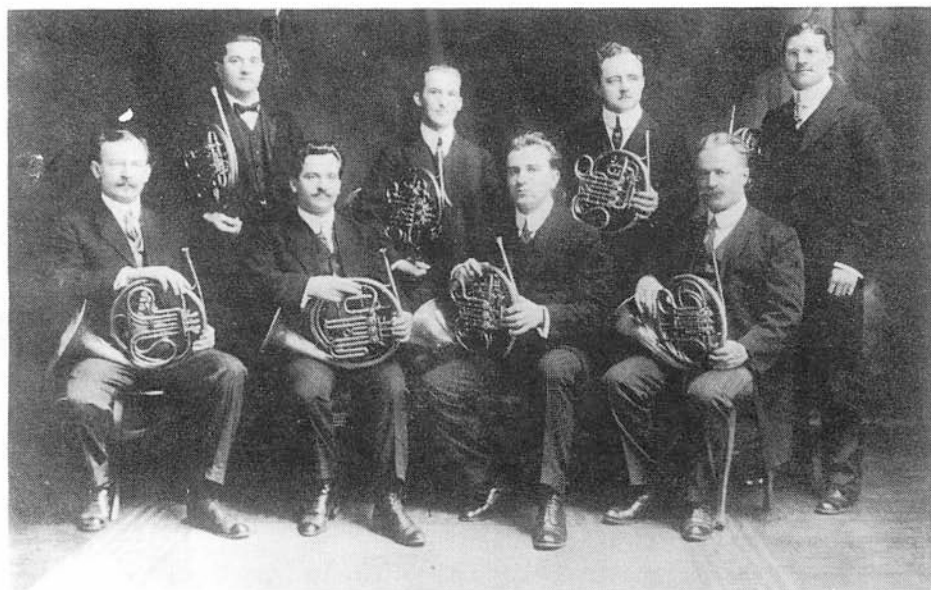


Paula Hober

Another brief note came also from past president Mason Jones relative to the *New York Times* report of the death of James Chambers. "The *Times* reported that Chambers joined the Philadelphia Orchestra at the age of 17 and graduated from Curtis Institute in 1938. He graduated in 1942 and joined the Philadelphia at the age of 22 years. I think they mixed up his dates with mine. I joined the Philadelphia in March of 1938 at the age of 18. I was in my second year at Curtis and never did graduate. I enlisted in the US Marine Band on March 2, 1942 and returned to my job in Phila. on March 2, 1946. Jimmy (Chambers) played first while I was in the service those four years. His stint in Pittsburgh must have been while on leave from Curtis.

"James Chambers was born Dec. 15, 1920; graduated from Curtis in 1942; played third horn in Pittsburgh; joined the Philadelphia in March, 1942; and joined the New York Philharmonic in September of 1946."

•••••



Former Advisory Council member Bob Atkinson provided the photo above as a supplement to Douglas Yeo's photo-essay on the Boston Symphony Horn players published in the April, 1988 *Horn Call*, Vol. 18, No. 2. The photo is captioned: **Double Quartette of Horns, 1913-1914.** Standing, Ernest Hubner, Alfred Resch, Max Hess, Erwin Miersch; Sitting: Franz Hain, George Wendler, Bruno Jaenicke, Heinrich Lorbeer.

•••••

A bulletin from the United States Marine Band, Col. John R. Bourgeois, Director, announced a series of January concerts in a Chamber Music Series. On Jan. 15, 1989 the Poulenc *Sonata for Trumpet, Horn and Trombone* was scheduled with Michael Montgomery, Trumpet; Joseph Hurley, Horn; and Philip Franke, Trombone. On Jan. 22, 1989, Hornist Amy Horn and Irvin Peterson, pianist, performed *Le Chasse de Saint Hubert* by Henri Busser.

•••••

A work published in *Musical America*, Nov. 1988, p. 28, may be of interest to

those who have become involved in the relatively new field of handicaps and disorders affecting musicians. (Musical Maladies?) Entitled "Medical Help for the Musicmaker" by Paul Moor, the article is a talk with psychiatrist Peter Ostwald and neurologist Frank R. Wilson. They discuss a unique program at the Univ. of California's School of Medicine, San Francisco. A brochure was recently distributed entitled "Keeping Performers Healthy: A guide to Health Maintenance and Prevention of Disability for Performing Artists."

•••••

I assume that most members of the IHS, at least those in North America, have been receiving *The Mouthpiece*, a newsletter published by Bob Osmun in Boston. Of course it is a sales device for his business, but it certainly is also informative and contains educational material about valve care, information about instruments that is not contained in sales brochures, the effect of bore sizes, a "tight wrap," choice of metals, and such like. It is superior to most such commercial publications.

•••••

The first Editor of this journal, Harold Meek, has responded in some depth to my "Editorial of Sorts" in the May 1988 issue. (This editorial, by the way, was also picked up and reprinted in *Sensible Sound*, Fall, 1988. This is an audiophile magazine devoted to reviews and evaluations of sound reproduction equipment.) Mr. Meek also adds some information relative to Douglas Yeo's photo essay concerning the history of the Boston Symphony Orchestra. Therefore, the remainder of this column is herewith turned over to Editor Emeritus Meek for his editorial responses.

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A few observations are in order regarding Douglas Yeo's article in the April 1988 Issue of *The Horn Call* concerning the Boston Symphony Orchestra's horn players. Listings of personnel in the pages of the orchestra's program booklets did not always indicate the position of the players within the orchestra. During my tenure, John N. Burk, the program annotator, supplied the printer with the personnel list as well as with his Notes. While Mr. Yeo's effort in assembling names from old programs in Symphony Hall's attic was a long and no doubt tiresome task, some of its conclusions require some amplification.

From the Orchestra's beginnings in 1881 when Henry Higginson founded it, and personally guaranteed its annual deficit until February 25, 1918, individual contracts with all the players simply stated that they were engaged to play. And the wording when I signed a two-year contract in 1943 stated: "That he has a good and suitable *horn* and will keep it at his own expense constantly in the best condition." (Fifth:) "That he is bound during the whole period of his engagement to support to the best of his ability all rehearsals and performances, to play to the best of his ability as a musician, on the *horn*, not to leave the Orchestra during a performance, or rehearsal, and willingly to comply with all instructions of the Conductor in reference to music, deportment and order, to play at no Balls and in no other Orchestral Concerts nor rehearsals - - - etc." This type of archaic contract remained in use while I was engaged. Nowhere did it stipulate the position to be played. The orchestra had joined the American Federation of Musicians only in February 1943. Col. Higginson would never allow the union in while he supported the orchestra, and that condition carried forward twenty-five years after his death. Koussevitzky (which is when my tenure began) was free to move players about at his own whim, which he did, sometimes without the common courtesy of notifying the player until he came on the stage. This happened to one of the horn players before I came into the orchestra. So far as I know, it never occurred afterward without first apprising the individual concerned.

According to the personnel manager of the orchestra, *who* was considered a principal player was determined by his salary. (That figure was incorporated in the Eleventh section, paragraphs A, B, C, and D of the contracts!) There were some *principal* players who were not *first* (or solo) players in their sections. For example, the English horn player, the piccolo player, the bass clarinet were all principals, though not first players. When the orchestra had two quartets of horns (due chiefly to its non-union status and inability to find "outside" players in cases of illness, etc. - - horn players were very scarce in those days, unlike today's oversupply), I suspect that only the *first* first horn, or solo player, was its principal, based on salary. He was, at any rate, the head of the section. In those days we didn't have "Associate Principal," "Co-Principal" and all the other labels which have come into recent usage. I note in 1943 that Marcel Lannoye is listed by Mr. Yeo as a principal horn. How happy Lannoye would have been to know that (and realize it in his paycheck!). He was never in that position. In fact, when I was there he played assistant to me when I played first horn. Otherwise, 5th horn, doubling the first quartet. He spoke, of what remained of the second quartet, as being the "wallflowers" of the orchestra, because they played so close to the backwall of the stage. My job was as alternate first horn, and third horn. The programs make no note of that although those were my duties from 1943 until I resigned the first horn duty in 1954. At that time I insisted that my contract expressly stipulate my position as third horn only. And I became, so I later learned, the first player in the orchestra to have a contract of this kind. Some other players, both string and wind, later followed suit. During a recent visit to Symphony Hall, Harry Shapiro introduced me to some of the new personnel as a former "Associate Principal" horn. This was a term not used when I was there, and was news to me.

Other listings are suspect. Joseph Singer, for example, was a long way from a principal's salary, and would today probably have been called "Associate" as well.

Willem Valkenier told me he had played third horn for seven years before becoming first. That doesn't show in the article. Wendler was certainly the principal horn from 1912 until his retirement in 1927, though we see listed as principal also Jaenicke, Van Den Berg, Valkenier in those years. Boettcher was principal likewise, from 1928 until 1935, though Valkenier's name appears in the same position. I think the most accurate accounting was probably contained in Koussevitzky's telegram to me: "offer you first horn of the second quartet and third horn of the first quartet." I cannot vouch for others. Players of other instruments, who were in a similar position to mine, spoke of their jobs as being "assistant" to so-and-so. In the horn section, an "assistant" means something entirely different. And so, many of the labels are misleading.

•••••

Paul Mansur editorializes in *The Horn Call*, April 1988, page 11 about the non-sense of all members in an orchestra's horn section using the same make/type of instrument. I was actually under the impression (perhaps *illusion*?) that this myth had been put to rest by Barry Tuckwell and Malcolm Henderson at Pomona College, *The Horn Call*, Nov. 1971 and Nov. 1972, as well as by a few artists in some of our orchestras. Today it now appears that those who refuse to heed the mistakes of history are likely to go on making those same mistakes. The one, and the only thing of paramount importance in engaging performers for any position in an orchestra is: *that player's musicianship*. Everything, and I mean *everything* else will fall into place if this one cardinal rule is observed and strictly followed. Blending together, esprit d'corps, intonation, all has to follow naturally. A fine musician needs no "instruction" on these matters from any conductor or colleague in his quartet. And the instrument he uses to accomplish these goals or requirements is his responsibility alone, not Joe Blow in the section, or the fellow beating air on the podium. The biggest problem I see in American orchestras, and I do not attempt to refer to orchestras outside our borders, is this: of one hundred performers on the horn 93% are fine horn *players*, 5% are musicians, and the other 2% are artists. That is the problem. I have discussed this with some of the personnel managers of our major orchestras and they agree with me on this point. The fact that 4 or 5 or 6 or more men and/or women sit on a stage holding identical Zilch 27's does not an ensemble make, and assuredly does not insure *music*. The bottom line is this: how many *musicians* or *artists* make up that ensemble, not how many look-alike or sound-alike horn players there are.

I once sat with Guido Cantelli on a train ride to New York following our Boston Symphony performance in New Haven, and we engaged in some small talk for a while. At one point, and I no longer know how it came into the conversation, he informed me that the *BEST* horn in America was Conn's 8-D! Of course the fact that Cantelli was the heir-apparent to Toscanini in the NBC Symphony, and that Arthur Berv (1st horn there) was using an 8-D at the time made Cantelli an authority on the subject! (This is the same Cantelli who, when addressed in the Green Room at Symphony Hall by one BSO member as "Mr. Cantelli," drew himself up and haughtily said, "Please, I am Maestro." He was 27 years old at the time.) Quite naturally he was pleased at his own self-importance. The late William Steinberg made this observation in 1968 (conductor, Pittsburgh Symphony and interim conductor, Boston Symphony): " — The conductor is supposed to know everything better than the musicians, but on the fingers of one hand you can count the real conductors. — Conducting an orchestra is a grazing ground for lack of talent." So please, no conductors specifying our instruments for us.

The artist in the orchestra has the responsibility to be the best artist he can be, to be true to himself, to the composer's music. He alone will make the choices leading him to these goals. The colleague who attempts to change another col-

league to his way of thinking is usually very unsure of *himself*, has something to sell (make a few bucks at another's expense), or has a whopping imagination about his own importance in the scheme of things. Professional colleagues in an orchestra are just that, *colleagues*. It is not a schoolroom of teacher and students. They are equals. The late Morley-Pegge ("The French Horn") has written somewhere that there is something to be said for having a quartet made up of players from the same "school" of playing. But that still does not mean they necessarily must use identical instruments. And, I say, they will not sound alike either. Anton Horner once wrote me, concerning mouthpipes, that there was no one *correct* pipe for everyone: it all depends on the individual player and *his requirements*. (emphasis added.) I believe the same is true for the total instrument. Remember that *tone* is a very individual thing. And *tone* is usually what is behind the idea of using 4 or 6 Zilch 27's.

It would be far wiser for everyone if they were to know their instrument far beyond just learning its *fingerings*, which is where I find too many are today in America. I am constantly surprised at how few players know much about the instrument beyond that, who know nothing at all of the overtones of each slide, and in fact do not know what I'm talking about. Ditto for use of the Bb side of a double horn: they do not know what *NOTE* they are playing on the Bb horn — only its fingering. These are far more important things than a shiny-one-of-many-just-the-sames. There are electronic devices which can produce this pap if that is the goal. It has even gotten so far out of hand now that a recently-engaged player in one orchestra was told that he had to *change* to a look-alike instrument in order to claim his position. All the preceding sentences of this article apply to that situation. And were I that person a real battle would ensue. The Union, the Anti-Discrimination agencies, the Courts all would be invited to the fray. An artist is an artist and not a machine. And if conductors do not know the difference, then any change must be made at that level.

Harold Meek



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GUEST EDITORIAL

by Kelly Okamoto

Dear Colleagues,

I am a professional tubist. I play with a Regional orchestra in the United States and with a Festival orchestra in Mexico. I am a member of the Players Committee in the Regional orchestra and have been for 7 of the 9 years I have played with the orchestra. I tell you this to show that I am a little biased.

Anyone who pays any attention at all to the problems of the Arts in our country knows that terrible things have happened in the last few years. I personally think that most of these problems stem from a lack of Arts education in the people of the United States. Many of us have heard Harvey Phillips say, "There must be awareness before there can be understanding. There must be understanding before there can be appreciation."

We are now in our second and third generations of children who have been and are being taught that the Arts, including the more complex forms of music, i.e., classical and jazz, are not worth the effort it takes to really delve into to understand, and enjoy. Some of these people are now on Boards of Directors of our Arts organizations.

I am the Artistic Director for an organization that sends musicians, dancers, and actors into the schools to introduce the Arts to the children. I have been told by more than one school principal that Bach, Mozart, and Beethoven are not welcome in their schools because "they are boring and I won't inflict them on my students." What does this statement say about the principals' attitude and obvious lack of understanding of the Arts? It also puts the musicians in the predicament of playing only "Pops" tunes for the children, or totally denying them the chance to be exposed to band and orchestra instruments.

I have attended band and orchestra concerts of my students and heard programs of only rock and roll, transcribed for those ensembles. The students in

these ensembles, unless they study privately, turn into adults who have no awareness of the classics. They were in the music program, but were not exposed to anything that they didn't already listen to. Some of them, the "chosen few," were allowed to play in the jazz ensemble. The rest really were not taught how wonderful jazz can be.

I have nothing against rock and roll; both my brothers play rock and roll, but rock is only one portion of our culture. We are losing other very valuable portions of our culture. It can be debated that some of our "bankrupted" symphonies were closed by Boards of Directors who simply didn't think they were worth working hard for (Oklahoma Symphony was closed, though it was in the black). This attitude comes from not understanding the importance of the Arts.

It is incumbent upon us, as players, educators, or just as people, to begin talking to other people about the importance of the Arts. When a Board of Directors closes an orchestra, a theatre troupe, a dance or opera company, why is there no cry of anguish, no cry of rage from the maimed city? Partially, it is because the public doesn't realize what has happened until it is too late. Partially, it is because the public is not exactly aware of what the performers in their city give back to the city. Everyone knows that the musicians in the orchestra play concerts in the Concert Hall. They don't seem to realize that they also play in the schools for the children, they teach privately, they play benefits for hospices, hospitals, the zoo, the classical radio station, and on and on and on. Partially it is because the Boards of Directors in many places have turned our Arts organizations into their personal toys. They have limited the number of services of the Arts groups to the community. The public then has fewer and fewer opportunities to enjoy quality performances of the Arts and the spiral downward begins. Through exclusion by ticket prices, social pressures, and other subtle ways, the "common people" are eliminated; whether inten-

tionally or not is not relevant. They have been excluded from the Performing Arts.

With less exposure outside the schools and no mass exposure in the schools, we are indeed losing a valuable portion of our culture. Some people will point to the Chicago Symphony and say, "see, they sold 97% of their tickets last year." This is true, but it is also the obvious exception. The rest of the Arts in this country need help, quickly and a lot of it. I am not speaking of a quick "money fix." I think we all know that throwing money indiscriminately at a problem doesn't work.

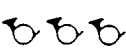
I do not pretend to know the answer to this, but I would like to see *all* of us do several things:

1. Introduce all of your students to the classics, not just the chosen few.
2. Encourage your students to go to live performances — remember, Shakespeare was meant to be seen, not just read silently in class.
3. Make your friends, acquaintances, the parents of your students aware of the beauty of the Performing Arts.
4. Find out how healthy your Arts community is and *get involved*.
5. Don't let the Boards of Directors of your Arts organizations be "Social Clubs." A Board's job is to raise money so that the performers of that organization may give performances for *your* community. If they are *not* doing that, they are robbing you and your children of a cultural richness that is rightfully yours. A Board of Directors for a non-profit organization is to represent to community.
6. Hold your Boards of Directors accountable. If an organization isn't healthy, why isn't it? Too many times for too many years, the same performers who have subsidized the city's Arts organizations through working for ridiculously low wages are the ones who are blamed when they can no longer cover for a Board that has not done its job. Yes, performers usually enjoy their work, but it is work and as the Metropolitan Opera once said, "We can't live on love alone." Neither can the performers in your community.
7. Make use of your performers. As an Artistic Director, I have seen educators turn down performances and clinics which were totally underwritten by

sponsors. This is a completely inexcusable denial of a knowledge of the Arts to our children. Use your performers. Send them to men's and women's clubs luncheons; provide quality performances in the parks; only your imagination can hold you back.

8. We must teach our students that the Arts do not just exist. They must be worked for and supported, or they will die.
9. Challenge the Boards of the Arts institutions. If the individuals on the Board don't want to work to support the group they are supposed to be helping, challenge their right to that seat on the Board. There are many people who would love to work hard on a Board of Directors for an Arts organization, but are not allowed to because they are a threat to the non-working members who are there because it is a real social *coup* to be there. Find these people, get them on our Boards.
10. Petition the powers that be to support the Arts. These are the people who must be won over. Can you imagine your local principal refusing your child the right to hear Bach and Mozart? The right to experience Shakespeare? It happens. We must have leaders who believe in the arts. Our Federal government recently spent \$10 million more, in a one year period, on military bands than on the entire National Endowment for the Arts. Where does your state stand in financially supporting the Arts? Mine is 47th out of 50.

Ladies and Gentlemen, we may stand idly by without saying a word while the Boards of Directors close our Arts organizations, shorten seasons, and in the long run destroy our orchestras, dance companies, and theatre troupes. They are doing it *now* and will continue unless we stand up to be counted. I am now the Artistic Director of a very changed organization because three or four people stood up and changed the outlook and some of the personnel of an Arts organization board. Each one of us *can* make a difference, and if we are to save the Arts in this country, each one of us must.

Kelly Okamoto
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WHAT'S AVAILABLE FROM YOUR REPAIR PERSON?

by Barry Marshall

As both a Horn player and co-owner of a repair shop, I am continually being made aware that many players do not know what types of services are available from their local (or distant) repair person. For instance, I get a call about once a week from a panicked student saying "My little brother just dropped my horn on the bell, do I need to replace the instrument?" This sort of question implies that the student has no idea of the worth of the horn vs. the cost of repair, and that he/she is unaware that bell dent removal is one of the simplest and most cost-effective repairs available. (This assumes that little brother did not drop the horn from a 10th story window!)

Starting at the bell and working my way back to the leadpipe, I will try to briefly describe some of the repairs and customizations that can be had at most repair facilities. Keep in mind that most shops involved in this craft charge either by the hour or by the completed task. With noted exceptions, these operations can be performed by a reasonably well-equipped shop with experienced staff.

Bell Dents — Most bell dents up to the left-hand 'pinkie' hook can be removed without a great deal of grief. The exceptions are folded-over crinkles, splits of the bell material, and broken bell bead rings. These are much more serious than 'just plain dents' and will require major surgery.

Bell Ring — A screw-rim bell installation is an exacting task, requiring a well-equipped shop and an experienced technician, preferably a horn specialist. The advantages are mostly in the realm of convenience; the disadvantages are cost (both the installation and the new case), and the addition of a lot of mass at the bell throat where a great deal of the tone qualities of the instrument are determined. Should you decide on this modification, do not hesitate to ask for references. Then get a good look at the work. Most reputable shops are happy to give this information to potential customers.

More Bell Tricks — Annealing is becoming one of the more popular of the esoteric operations available to the hornist. Oversimplifying a bit, annealing is the process of heating up the bell (after, of course, the bell has been removed from the horn and any lacquer from the bell). When a bell is spun and shaped on a lathe at the factory, thousands of very tiny stress fractures are introduced into the metal (dents do this too). Annealing the bell brings the metal to a semi-plastic state (at about 1000°F), allowing these fractures to relax and reform into unstressed metallic structures. It also makes the bell much softer, affecting the tone quality and making it more susceptible to denting. Annealing is the only way to bring a badly-squashed bell back to near-normal.

Be sure before investing in this process (which takes rather specialized equipment) that your bell is really the one you want. A good way to find out is to try several other bells! Despite the very fine quality control at most factories, no two pieces of machined bell material are going to sound exactly the same. The process here is to locate a shop with several replacement bells in stock, and go try them. Be sure to check on the charge for removing the existing bell, and for installation of the one you choose.

Pinkie Hook — If it's in the wrong place, it can be moved; it's the wrong size, it can be changed! This sort of modification is easy and cheap, and can result in great benefits to you as a player in increased comfort, and possibly improved valve technique. Some cosmetic touch-up is required (solder removal, spot buff and lacquer if necessary). Also in this area can be installed an adjustable device for holding the weight of the horn on the side of the left hand between thumb and forefinger. This is especially useful for playing while standing, as it relieves tension on the little finger and the resultant awkwardness of valve lever action.

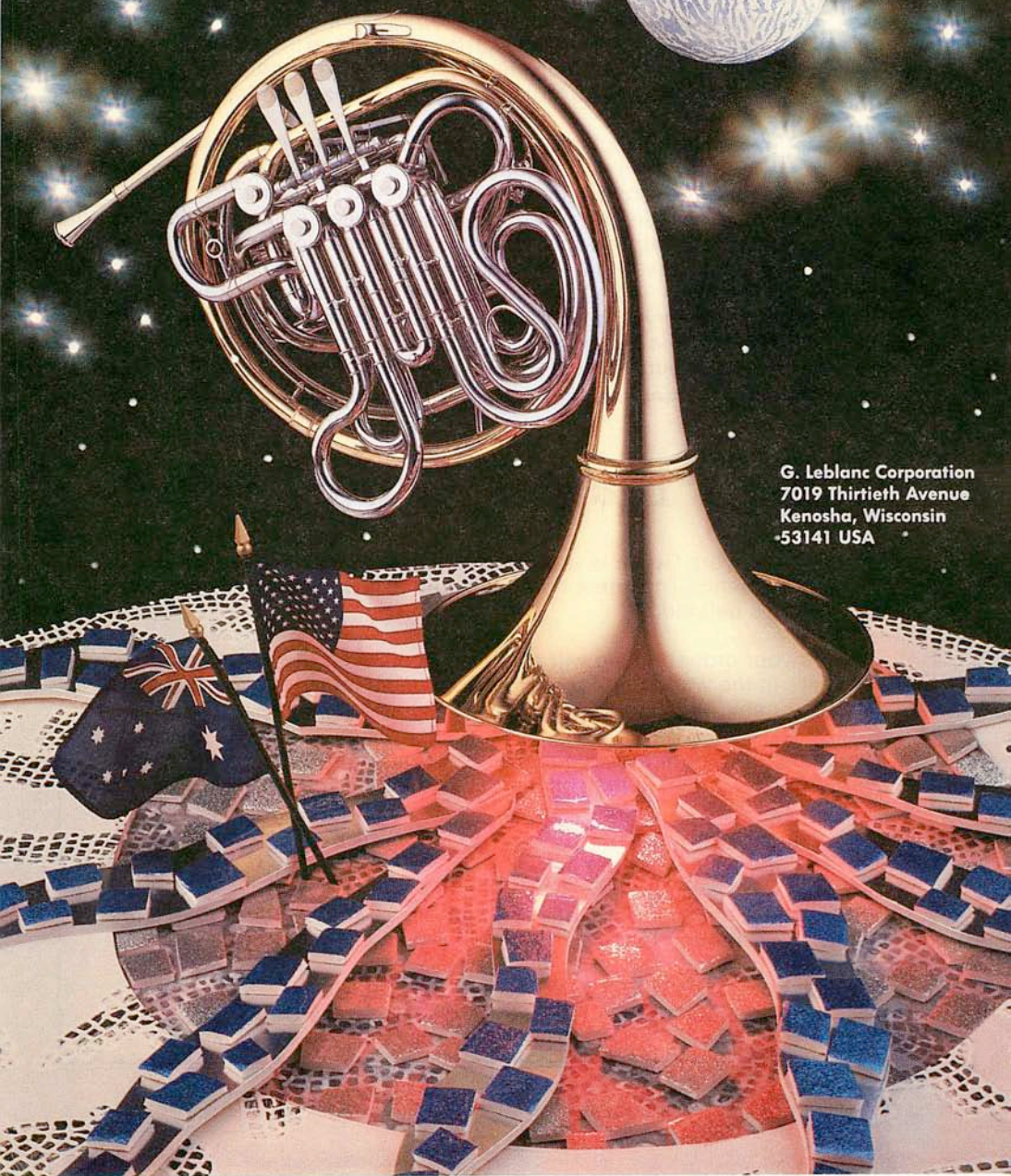
More Dents — Dents farther into the instrument can be gotten out, but the

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closer they are to the valve section, the more time-consuming (and therefore the more expensive) they get. It should be noted that while most dents will come out so that the tubing will be more or less round inside and out, the stress in the metal will still be there. As the owner of the horn, it's your decision as to whether the balance falls more toward removing the dent, thereby stressing the tubing and hindering resonance, or towards leaving the dent and having it impede the flow of sound waves.

Slides — There are three types of slides in the world — 1) those that fall out, 2) those that are stuck, and 3) those that move in and out and stay where you put them. If you have slides in any category other than #3, you need professional help (of the repair kind!). Too-loose slides not only cause damage to slide and horn, but can leak air (and water) causing intonation and tone quality problems. This is one of those difficulties easily fixed by most any repair facility, but not so easily fixed at home ("Caution, folks, don't try any of these tricks at home!"). Stuck slides should of course be taken to the shop immediately, since not only can you not tune the horn, but it may have been stuck so long that something has taken up residence in it!

All slide action can be corrected by the appropriate alignment of both inside and outside tubes, which involves re-soldering and the consequent cosmetics. Slightly more expensive than the loose slide fix, but worth the investment.

Valves — This is a whole can of worms that has been made so unnecessarily complicated that the confused hornist has been conditioned to fall over dead should anyone even suggest that they change brands of lubricant! *PIFFLE!!!!* A rotary valve is merely a (complexly machined) metal cylinder that fits inside another tube of metal. Very Simple. If it leaks, makes noise, is too slow, too fast, or even looks funny, there is a logical explanation for the condition, and it *can* be fixed! Fixes include swedging front and rear bearings, lapping, plating, polishing

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of ports, adjusting of linkages, and sympathy in general for the poor misunderstood rotary valve. These are the sorts of challenges that should be taken to a technician who is known for his/her valve work. Once again, ask for references. For the fancy-plumbing enthusiast, there are even new types of valves, for example the Thayer Axial Valve™. Seriously, these are great feats of acoustical engineering. However, the conversion is an extremely complicated job; check with your loan officer before proceeding.

Leadpipe — Sort of the 'Everyman' customization, special (non-stock) leadpipes are one of the more affordable ways to make your horn different than 'kissing your sister.' There are literally hundreds of types, tapers, and materials available for nearly every major brand, and some are available on approval from their manufacturers. If so, order several and see if anything plays better. Installation is fairly straightforward, the usual cosmetic operations apply. Purists will object, but I believe that the instrument, like music, must evolve, therefore I do not hesitate to install waterkeys. I have 2 on my Kruspe (leadpipe and 3rd B slide). They are the Amado™ type, which are less expensive, easier to install, more aesthetic, and more maintenance-free than the lever type; the disadvantage is that they cannot be operated by a string.

A word about repair facilities — what these establishments have to sell is primarily their time and expertise. If you've got a complicated repair coming up, try to get it to the shop in advance of when you need it back. To paraphrase my mentor, George Springer, 'Respect your repair shop's time, and they will never give you reason to suspect their work.' If you're new in town, a good place to start is by checking with those shops in the area whose technicians are members of the National Association of Professional Band Instrument Repair Technicians (NAPBIRT). A list of members in your area can be had by contacting the national offices of NAPBIRT at P.O. Box 51, Normal, IL 61761 (USA). Members of NAPBIRT are qualified to join by merit of education or training, and all are committed to continuing education and a comprehensive code of ethics.

(Barry Marshall is co-owner of MD Instrument Repair in Shawnee Mission, KS. He holds: B.A. (Music) from Fort Hays State Univ., Hays KS, 1978; Diploma in Band Instrument Repair, 1980, Western Iowa Tech Comm. Coll.; Diploma in Microprocessor Technology, 1984, Electronics Institute. He is affiliated with IHS, NAPBIRT, and Kansas City Horn Club. He studied with Frank Franano, Ron Lemon and Dr. Leland Bartholomew.)



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PLASTIC ON BRASS INSTRUMENTS

by Ed Chesko and Chuck Ward

The statement heard continuously about the use of some plastic parts on brass musical instruments is that "plastic cheapens the instrument." These remarks are a result of the many commercial products observed that have substituted plastic for wood or metal. However, thanks to scientific technology, more advanced plastics have developed which are practically indestructible and have characteristics preferable to metal. Consequently, the use of these new advanced plastics at certain areas of a brass instrument actually improve the instrument.

Acoustically, instruments have improved over the years, but the mechanical aspects have remained unchanged. Instrument manufacturers have tried and tested materials that would, for instance, quiet valve action. Because of a new plastic product called "Delrin," we have been able to make piston valve guides that are quieter and last longer than guides made from brass. Lever arms, such as those used on King French horns and trombones with "F" attachments, are also made from Delrin, which eliminates metal to metal contact noise. Static parts, such as rotary valve cork plates, are made from Delrin because of weight reduction and because a molded Delrin part is more accurate than a machined metal part.

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Traditional ideas can be improved upon when we appreciate the real purpose for the change.

Ed Chesko, Chief Engineer, and Chuck Ward, Chief Designer, are employed by King Musical Instruments.




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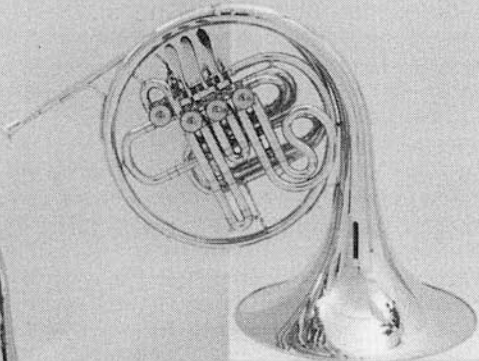
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Der Rosenkavalier

the 2nd horn part

by Edward Deskur

Richard Strauss was a master at composing for the low horn. The challenging though playable 2nd horn part to his opera *Der Rosenkavalier* is not only a superb illustration of the task of a low horn player but also attests to Strauss's appreciation and exploitation of this noteworthy specialty and therefore merits our close consideration.

Register changes

One of the distinguishing characteristics of low horn is that it is often called upon to leap quickly from one register to another. Excerpts #1 and #2 are such good examples of this, that I think we would do well to add them to our list of standard low horn audition excerpts. Excerpt #1 presents variations of two motives associated with two different characters in the opera: firstly of Octavian, the vibrant young count, then of Baron von Ochs, a comically garish nobleman. Therefore, the first part should be played with appropriate gallantry, and the lower passage somewhat pompously.

Excerpt #1
Act III

$\text{♩} = 96$

I. + II. in F

mf *cresc.* *f*

II. in F

ff

Excerpt #2 takes place during the courtly niceties of the Marschallin's morning audiences. It is important not only to make a clean register change and slurs, but also to produce an audible difference between piano and pianissimo, while not overlooking the accent in the third measure. These elements give the passage (also played by the cellos) its dynamic contour. I find that the low "C" lies best 1&3 in the Bb horn.

Excerpt #2
Act I
(after 134)

$\text{♩} = 80$

II. in F

p *pp* *p*

F Bb

0 13 0

Duets

Prominent duets with the 1st horn are an important aspect of 2nd horn playing. After the fiery opening to Act I, the introduction flows into a sublimely calm passage in which we find excerpt #3. Here is where more expression is less expression. After that extremely passionate beginning, any tinkering around with dynamic levels would disturb the blissful tranquility of this part of the prelude. A

relaxed and beautiful pianissimo through to rehearsal number 11 makes the most powerful statement.

Excerpt #3
Act I

I. + II. in E

ruhig tranquillo

etwas fließender un poco più mosso

11

pp

Excerpt #4 shows the 2nd horn in a playfully mocking duet with the 1st horn in the upper registers. At this point in this “musical comedy” (to use Strauss’ own words) the Baron is slowly coming to the embarrassing realization that the “delightful” Mariandl, whom he has gone to great pains to try to seduce, was in fact Octavian, disguised as a chambermaid. Keeping to a staccato pianissimo not only maintains the teasing character of the passage, but is also an insurance policy. A chipped staccato pianissimo note would be a lot less devastating than a legato mezzo-forte clam.

Excerpt #4
Act III

I. + II. in E

pp

229

230

Unison

Two or more horns playing forte in unison are often used by Strauss at dramatic moments or to convey virility. Excerpt #5 occurs as the Duchess Werdenberg (the Marschallin) makes her grand entrance after the Baron’s amorous escapades have been revealed. Here Strauss uses the 2nd horn in unison with the 1st and 3rd horns. Excerpts #4 and #5 clearly disprove the common myth that low horn players can do without a good high register.

Excerpt #5
Act III

II. in F

quasi l'istesso tempo, etwas breit un poco ritenente

ff marcato

210

♩ = 104

The rising curtain in Act I reveals the Marschallin and her lover Octavian in her luxurious four-poster bed at the break of dawn. The prelude beforehand depicts the ardent lovemaking of the night before and opens with one of the best loved horn calls written for four horns in unison, excerpt #6. Since the 3rd bassoon (forte) and pizzicato double basses (fortissimo) help out on the first note while the two other bassoons double the first three notes, the initial dynamic is *intentionally only forte*. This allows the accented notes, which are already in a more projecting register, to make a strong impression leading to the high point of the phrase. A slight crescendo on the “G” lends the two-measure phrase a sense of drive and direction.

Excerpt #6
(beginning)
Act I

à 4 in E

Stürmisch bewegt Con moto agitato

f

ff

II.

♩ = 120

Projecting in the low register

With the exception of the ideal Vienna State Opera House and a handful of other well-designed opera houses, most opera horn players are confronted with a roof over their heads and/or a wall anywhere from 2 to 3 meters high between them and the audience. This, combined with the fact of physics that the horn does not project as well in the low register as it does in the higher registers, constitutes one of the greatest challenges of playing horn in the low register, *conveying the appropriate musical statement to the audience without rendering the ensemble bottom-heavy and without allowing one's sound to be buried to the point of irrelevance*. Excerpt #7 presents two different problems. Since the extremely low long notes, doubled by the double basses, establish the harmonic foundation, the 2nd horn, like the double basses and children, should be "seen and not heard." That is, sensed but not necessarily prominent. On the other hand, the syncops in the fifth and seventh measures, doubled by the 3rd bassoon, must be felt and heard. Therefore, they deserve slight bell-tone like accents, which allow these pulsations to poke through the divisi string background as well as the melody carried by the 1st horn, 1st bassoon and cellos. This is the part where Octavian tells the Marschallin how he wants to embrace her so that she can *feel* to whom she belongs.


Excerpt #7
Act I

Innig bewegtes Zeitmass
Mosso con sentimento ♩ = 128

II. in E

297 *immer bewegter
sempre piu mosso*

p sfz *p* *sfz*

During the Marschallin's melancholy contemplation of "time" in Act I, Strauss gives the 2nd horn two syncopated low "Cs" (piano sforzando) doubled again by the double basses and 3rd bassoon, which complement the sighing  figures in the bassoons, violas and cellos, excerpt #8. These delicate sighs, when felt and heard can be quite touching, if not allowed to cross the dynamic line past which they become moans. The Marschallin sings, "It (time) is all around us, it is also within us."

Excerpt #8
Act I
after 308

*ruhig fließend
tranquillo, ma con moto*

♩ = 44

Bassoons
Violas + Cellos

pp *sfz* *sfz*

p sfz *sfz*

Marschallin : Sie ist um uns he-rum, sie ist auch in uns

II. in F

Sustained notes

Excerpt #9 is a dreamy passage where a tender 1st violin and clarinet melody is accompanied by lulling harp figures and pizzicato pianissimo cellos. The 2nd horn is the only instrument with sustained low notes, which must be audible but sub-

duced. I find the F horn best suited to the rich, warm and inconspicuous tone needed here. The last note, however, seems to lie best on the Bb horn.

Excerpt #9
Act III
(after [297])

II. in G *ruhig gehend andante tranquillo* ♩ = 69

Bb 12

pp

Bravoura

Toward the end of the 4 hour opera the three protagonists express their thoughts in a trio in which the older Marschallin wonders whether she should try to hold on to her much younger lover Octavian or graciously encourage him to find his happiness with Sophie, the beautiful young girl who is confused and undecided about her feelings toward Octavian, who himself is nervous and unsure whether he should approach Sophie or return to the Marschallin. The trio begins in a sumptuous Db Major, then wanders through a series of harmonic progressions and dynamic fluctuations parallel to the characters' unsettled emotions. When they all have finally worked out their feelings, whereby the Marschallin decides to bow out gracefully and Sophie and Octavian realize that they do indeed love one another, the music also resolves to a climactic Db Major with a glorious passage for the 1st and 2nd horns in unison, doubled occasionally by the 3rd horn and English horn, excerpt #10. Since this excerpt is preceded by 3 hours and 50 minutes of "Strauss" as well as 26 measures of dotted half-notes rising and falling between piano and forte and back again, I find that alternating on the two long notes with the 1st horn helps insure the required bravoura and accuracy. Strauss wrote only "forte espressivo" and left the rest up to the horn players. My dynamic markings as well as suggestions for alternating on the long notes are written above the staff.

II. = 2nd horn plays
I. = 1st horn plays

Excerpt #10
Act III

Breit, allargando ♩ = 96

293

f *espr.* *sf*

in F

294

ff *f* *mf* *mp*

espr. *fespr.* *dim.* *p*

The joy of low horn playing

One of the unique pleasures of low horn playing awaits the 2nd horn player after rehearsal number 294 in excerpt #10. After the exciting passage at rehearsal number 293, the 2nd horn then continues, doubled by the double basses and bass clarinet (forte espressivo) as well as the 3rd trombone and Tuba (piano espressivo!!). This motive ends on a low written Eb (forte), which is doubled by the lower strings and lower winds, and constitutes the dominant in the key of Db (concert pitch). Ever so slowly this chord gets softer and softer and finally resolves to a long awaited and satisfying Db Major (piano). Since most conductors can't resist making a ritard on this long chord, it is essential that the last breath be extremely large so as to enable the player to make it through to the written Ab without dimi-

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nuendoing too quickly and thereby weakening the expectant tension of this ex-
cruciatingly beautiful dominant chord.

Quick notes in the middle register

Finally, excerpt #11 is a passage of ever increasing excitement in the introduc-
tion where the  figures of the unison 2nd and 4th horns have to compete with
(fortissimo) strings, clarinets and bassoons, joined later by oboes and then flutes.
Strauss himself is reputed to have said that these figures are merely an effect to
increase the tension and could be played as glissandos without having to hit each
note. If however, the real notes are played, the passage can be all the more effec-
tive. The following fingerings for the standard F-Bb horn are a good solution to an
awkward fingering problem.

Excerpt #11
Act I
II. + IV. in E
ff *sfz*



0 0-2-0-23 2-12-0-1 1-23-2-12 23-2-12-1 1-12-2
Bb F Bb Bb F Bb Bb

Final comments

Compared to the number of highly proficient high horn players these days, there
seems to be a lack of equally qualified low horn players. This may be due to the
understandable desire of most horn students to play the solo parts, but it may also
be due in part to the fairly widespread misconception that low horn players are
something like second class horn players, who are not good enough to play 1st
horn. The IHS is in an excellent position to counter this myth and contribute great-
ly to the upgrading of the craft of low horn playing to its rightful place as an
esteemed specialty among horn players. By including master classes, lectures,
and concerts for low horn at our annual workshops and introducing low horn solo
works as a category in the annual composition contest as well as encouraging
members to write articles on low horn playing, we would not only encourage those
younger horn players, especially gifted for low horn playing, to specialize
themselves as such and help high horn players to develop their low registers, but
would advance the art of low horn playing as a whole.

Acknowledgements

My special thanks to Prof. Erich Penzel, Paul Schwendener, and Jeffrey Agrell
for their suggestions and encouragement in the development of this article as well
as to Editions ERATO of Männedorf, Switzerland for generously providing the
computer-printed manuscript.

About the author

Edward Deskur plays 2nd horn in the Opera Orchestra of Zürich and previously
in the orchestras of Bonn, Duisburg and Singapore. He teaches in Zürich and is
often invited to play low horn with orchestras abroad and in Switzerland. He
studied horn privately with Samuel Cifonelli (Endwell, NY); Richard Decker
(Syracuse, NY); at the Eastman School of Music with Verne Reynolds; as a
Fulbright Scholar in Liège, Belgium with Francis Orval and with Prof. Erich Penzel
in Cologne, West Germany.



JAZZ HORN—POST JULIUS WATKINS

by Tom Varner

After finishing last issue's article on Julius Watkins, it seemed that the most appropriate follow-up would be to look at those horn players who have taken up where Julius left off. I decided to compile a discography of recordings from 1970 to the present, where the horn has any kind of an improvised solo. For now, I'm sticking to LP's and/or CD's only, and to players living in the United States (I did want to mention, however, the important work of Arkadi Shilkloper in Moscow, Claudio Pontiggia in Lausanne, and the British player Martin Mayes, who is currently living in Torino.)

Most horn players know about John Clark and Peter Gordon, but few outside of NY are familiar with Vincent Chancey, Sharon Freeman, and Alex Brofsky. These three New Yorkers are also taking the instrument to new plac-

es—and along with myself, almost always have to create situations and roles for the horn where there were none before.

Vincent Chancey is a native of Chicago who studied with George Nadeff at Southern Illinois University School of Music. He has been in NYC for 16 years and has played with many leaders in the "new jazz" scene, including Lester Bowie, Carla Bley, David Murray, Sun Ra, and Muhal Richard Abrams.

Sharon Freeman is a talented composer, arranger, and pianist besides being a horn player. The New York native and graduate of Manhattan School of Music has played with her own groups and also with Gil Evans, Charlie Haden, George Gruntz (with yours truly), Charlie Persip, and among many composing projects, has written for horn quintets and octets.

Another life-long New Yorker is Alex Brofsky, who studied with Dale



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Clevenger at Northwestern. Alex is in my opinion our instrument's best "straight-ahead hard bopper," and has played with Gil Evans, the McCoy Tyner Big Band, Jimmy Knepper, and is also currently working with horn and synthesizers.

Looking over this discography, I am struck by the richness and diversity of these players. Each one is different—with his/her own unique sound, style, and conception. Hope you get a chance to enjoy them.

JAZZ HORN SELECTED DISCOGRAPHY, POST 1970

Alex Brofsky

as a sideman:

Franco Ambrosetti, "Tentet"
Enja 4096

Vincent Chancey

as a leader:

"Vincent Chancey Quartet" Light
Dark Records (release in Fall '89)
(Vincent Chancey, 325 E. 12th St.
#5F, NY, NY 10003)

as a sideman:

Ahmed Abdullah, "Life's Force"
About Time AT 001
Muhai Richard Abrams, "Blues For-
ever" Black Saint BSR-0061
Carla Bley, "Live" Watt/ECM 12
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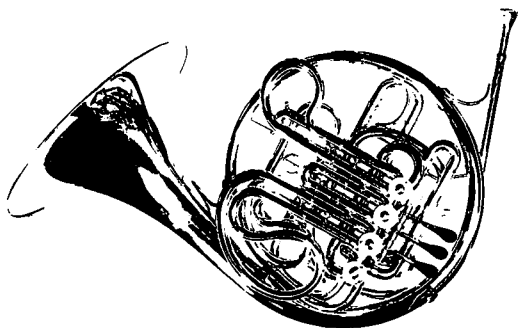
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Onemanband: I. "Basics"

Unless I get distracted and digress off into something else, I'd like to spend the next couple of sessions talking about what kind of mischief you can get into before the band shows up. What I mean is, the only way to really have fun and use what you've learned is to play with other musicians, but there are lots of ways to work on your act before you get together with them. And that's the kind of thing a column like this can help with. The state of the art and the arts being what they are these days, there are some fairly nifty means available to be able to practice with a band before you really get to practice with a band. For a number of years there have been the play-along records by Jamey Aebersold and Ramon Ricker and others. These are great, no doubt about it. I don't know about you, but too often either the tune I want to work is just too fast, or isn't to be found on any of the records at all. We'd like to be able to work on a few of our favorite tunes at a variety of tempos. Short of applying a thumb to the edge of the revolving record, what can we do?

A: Do it yourself. There are some good, effective, and obvious ways to create your own play-along accompaniment music. If you already work with a trio, treat them to pizzas and then record them playing "All the Things You Are" about 500 times at the tempos of your choice; i.e.: be your own Aebersold. Or, if you can manage the jazz chords on guitar or piano, you're all set; lay 'em down on tape with the metronome.

What else can we do? Check this out: if you have any of the common kinds of home computer and/or a MIDI keyboard you can record the accompaniment in layers, and then be able to change in an instant the key, tempo, instrumentation and about anything else you can think of. Do I see a couple of hands in the back row? Computers? Huh? Isn't midi a skirt length? We're going to try to clear away most of the cobwebs on this in good time, but right now, we're just going to learn the layers.

Stay with me, this is something you should know about anyway, whether you ever want to write that first check for something so incredibly weird as a synthesizer (or computer) or not. Hand up in the back row: hey, isn't this supposed to be about music, real music, n stuff? You bet. Just stay with the course for a while... We will be taking a guided tour through the various layers (instruments) which we will need to know the basics of in order to create our own play-alongs. This means the jazz rhythm section: piano (or guitar), bass and drums. We'll check out the basics of each, so that we can create enough of what we need to fashion our own personal band which, with the help of a MIDI keyboard (more on MIDI later) and a sequencer (either as a computer program, standalone device, or built-in to the MIDI keyboard itself), will happily accompany us without fatigue, whining, or overtime demands in any key, at any tempo, for as long as we like. You can't go down to the corner and enjoy a beer, pizza, and fellowship with this particular ensemble, but when you get together with the players in your real group, they are going to want to know how come you all of a sudden don't seem to have such problems with "Donna Lee" any more...

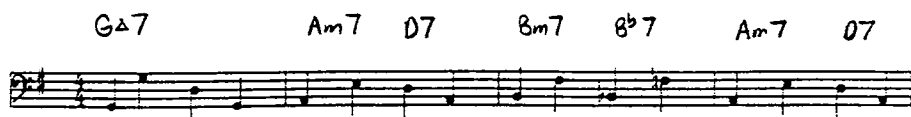
The first thing we need to know something about is the bass line. Even though you're probably never going to get called on to knock out a walking bass on your 8D, as an aspiring jazzer you gotta know what the man is doing down there. The bass player is there to provide a harmonic and rhythmic foundation. Harmonically, his job is to outline the chord. He will hit a chord tone (usually a root) on the first beat of the measure and fill in the weak beats with scale tones or chromatic passing tones. Rhythmically, the bassist provides a pulse, which will vary depending on

the style of music being played. A basic 4/4 jazz bass line will consist of "walking" quarter notes. The line can be elaborated upon with the use of such devices as syncopation and anticipation.

The most important note for the bass line is the root of the chord. Any time you learn a new tune, what do you do? First you learn the melody. Then learn the bass line: be able to play through it playing the roots of the chords (while hearing the melody in your mind). It's high time we have more show and less tell, so here's an example of your average bass line, using only roots:



The next most important chord tone is the 5th. Same chord progression, using roots and 5ths:



And of course, the next important note is the 3rd:

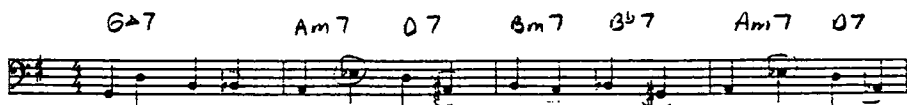


The addition of the 3rd frees up the line considerably, making many more variations possible. The above line could just as easily be something like this:



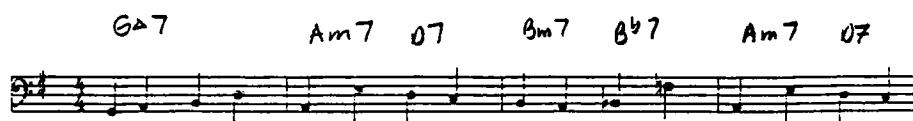
Now: Get out your horn (keyboard comes later, but you can learn the principle as well or better on the horn). Get out the Real Book (THE fake book). Put your watch in your pocket. Start playing some tunes as a bass player: first just roots. Then add the 5ths. When that goes without much effort, add the 3rds. Stick with those three for a while. Then get your buddy and have him or her come over with his/her instrument (horn or otherwise) and trade off: one gets melody/improvisation, the other does bass lines. If you get tired, do the bass lines at the piano for a while. After you've done this for a few weeks, you have my permission to read the rest of this article.

Welcome back. Now we're going to add some spices to the basic line. Can you say "Chromatic Approach Tone?" Too many syllables for a very simple yet extremely effective device. This is it: when changing to a new chord, approach the root of the new chord from a half step above or a half step below. The CAT *must* always be on the weak beat. Example:

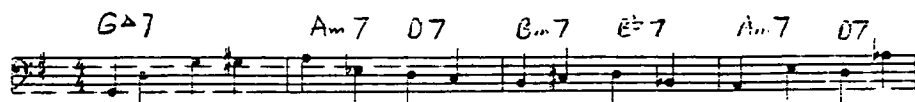


Off with you to the woodshed to play with this new wrinkle for a while...

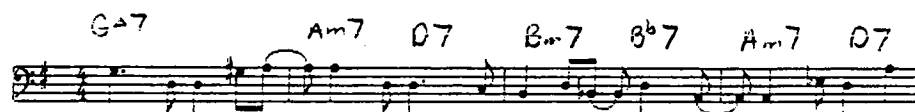
Next trick for our bass basics: scale tones. Scale tones are used mostly on the weak beats and are simply the nonharmonic notes of the scale. You need to know, of course, what the notes of the scale are for any given chord. Do I need to go over this? Hands in the back? OK. We'll maybe go into it in detail some time, but for now, the usual vanilla chords & scales are, e.g.: C major 7th: normal 1-8 major scale: C D E F G A B; C minor 7th: C D E^b F G A^b B^b; C7 (C dominant 7th): C D E F G A B^b. Got it? On to the bass line. Example:



Let's use all the techniques discussed so far:



Let's call it a day with one more trick: let's give the line a latin flavor with some rhythmic play:



You've got lots more fun stuff to work on here; better give your horn playing friend a call right away. Check with you again this fall for some chord fun.

PS: Here is the current address of New Age/Jazz hornist Matt Shevrin, for anyone wishing to contact him for his tape or concerts:

Matt Shevrin
863 W. Newport, Rear
Chicago, IL 60657

Jeffrey Agrell
Gibraltarstrasse 1
CH-6003 Lucerne
Switzerland



SUMMIT BRASS INTERNATIONAL BRASS ENSEMBLE COMPETITION

by Jacquelyn M. Sellers

The Summit Brass International Brass Ensemble Competition for 1988 was held to promote brass ensemble playing. The top three ensembles would receive media coverage, management tips and cash prizes. Fifteen groups submitted tape recordings for the preliminaries. Five groups were chosen as semi-finalists and were invited to attend the two-week Keystone Brass Institute.

The three groups chosen as finalists were the Emerald Brass Quintet from the Eastman School of Music (Kelly Drifmeyer, Horn), Carillon Brass of the Dayton Philharmonic Orchestra (Richard Chenoweth, Horn), and the Atlantic Brass Quintet from Boston (Robert Rasmussen, Horn).

Third place and \$2000.00 was awarded to the Emerald Brass Quintet, an exciting young group of seniors from Eastman. The group was founded in 1987 and has reached the finals of the New York Brass Conference Competition and the Fischhoff Chamber Music Competition. In the fall of 1989 they will perform on the University of Rochester Student Celebrity Series. The members of the group are Kelly Drifmeyer, Horn; Jon Lindblom and Aigi Hurn, Trumpets; Lynn Mosteller, Trombone; and Dave Amundsen, Tuba.



Emerald Brass Quintet

Carillon Brass was awarded second place and a \$3000.00 cash prize. This extremely polished and professional group has been together for eleven years and is the pride of Dayton. Richard Chenoweth, Hornist, is a name familiar to IHS members. Besides serving as co-principal of the Dayton orchestra, Mr. Chenoweth also performs with the Santa Fe Opera each summer. The other Carillon Brass players are Charles Pagnard and Douglas Lindsay, Trumpets; Andrew Millat, Trombone; and Steven Winteregg, Tuba.



Carillon Brass

Winner of the competition was the Atlantic Brass Quintet, based in Boston. Founded in 1985 at Boston University, this polished ensemble has already distinguished itself as winners in the Coleman Chamber Music Competition, Carmel Chamber Competition, and the Shoreline Chamber Music Competition. The first prize award included a cash award of \$5000.00. The members of this group all are, or have been, students at Boston University. Joseph D. Foley and Kurt Dupuis are the Trumpet players, Robert Rasmussen the Hornist, John Faieta is the Trombonist and Julian Dixon the Tubist.



Atlantic Brass Quintet

The Summit Brass Ensemble Competition was a tremendous musical success; both for the Summit Brass and for the participating ensembles. Look forward for further information about coming events from the Summit Brass and the Keystone Brass Institute.

(Jacquelyn M. Sellers is in her seventh season as Principal Horn of the Tucson Symphony Orchestra. Ms. Sellers has been a member of IHS since 1978. She also serves on the Summit Brass Council and has performed with the Summit Brass.)



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ALTERNATE FINGERINGS ON THE DOUBLE HORN

by Malinda Finch Kleucker
Principal Horn
Copenhagen Philharmonic Orchestra

Alternate fingerings on the double horn

When starting to play the French horn, students are usually taught one set of fingerings, which are thought to be THE way to play a particular tone. As we became more proficient in our horn playing, we find that there are more options available. Some of these alternate fingerings are extremely useful, some of them can only be used occasionally.

To be able to use alternate fingerings well (or at all) you must learn them as thoroughly as the more conventional fingerings. In a concert situation the fingers must move in a reflex action, not as conscious thought.

First, let's have a look at a chart of all the possible combinations. Then we can look at some specific applications of alternate fingerings in the horn repertoire. Horn players should be equally familiar with F and B-flat fingerings. (All examples are for horn in F except where indicated.)

Instrument	1	2	3	4	5	6	7	8	9	10
F horn	None	None	None	None	None	None	1-2-3	1-3	2-3	1-2 3
B ^b horn	0	2-3	1-2	1	2	0	None	None	None	None
F horn	1	2	0	1-2-3	1-3	2-3	1-2 3	1	2	0 1-3
B ^b horn	none	1-2-3	1-3	2-3	1-2 3	1	2	0	1-2-3	1-3
F horn	2-3	1-2 3	1	2	0 2-3	1-2 1-2-3	1 1-3	2 2-3	0 1-2	1
B ^b horn	2-3	1-2 3	1	2 1-2-3	0 1-3	2-3	1-2 3	1 1-2-3	2 1-3	0 2-3
F horn	2	0 1-3	2-3 1	1-2 3 2	1 2-3	2 1-3	0 2-3	2 1-2 3	0 1-3	2 1-2
B ^b horn	1-2 3	1 1-3	2-3 2	1-2 3 0	1	2 1-2-3	0 1-3	2-3	1-2 3	1 2-3

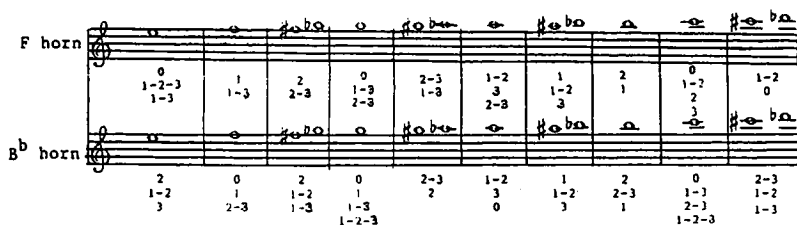


Chart of F and B-flat fingerings

On most instruments, the high A can be played open as well as 1 + 2 or 3. It may be slightly flat, but this can be an advantage in the high register where most of us have a tendency to play sharp. This is one of the most useful alternate fingerings. For example, take this passage from Mahler's *1st Symphony*.

On the Bb horn

Sturmisch bewegt



On the Bb horn

Sturmisch bewegt 2 0 2 2 etc.



Mahler: *Symphony No. 1*

Mahler's *Fourth Symphony* is a delightful piece which contains many rapid passages for the first horn in which alternate fingerings can be a great help.

On the Bb horn:



Sometimes it is a help to change fingerings for repeated notes, or rapidly played notes. Here is an example.

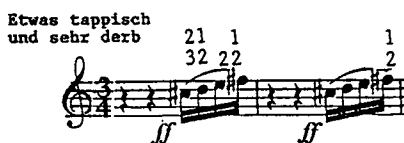
On Bb horn

Recht gemächlich 1 0 1 2 1 1 1 1 2 2 2 2 2 2 2 2 2 2 2 2

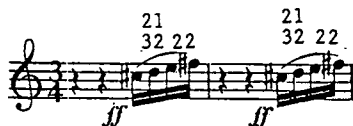


Mahler: *Symphony No. 4*

The interval from E to F-sharp, usually played on the second finger of the B-flat horn, is often problematical in a concert situation when the lip may be sluggish due to nervousness or fatigue. Here is an example from Mahler's *Ninth Symphony*:



instead of:



Mahler: *Symphony No. 9*

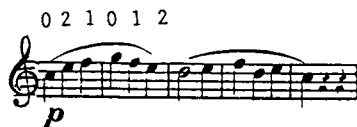
It is often a good idea to use first finger on the high G, especially when coming from the F just below it, thus avoiding the switch between two open tones. It can also be done the other way — F 1st finger and G open. Here is an example from Beethoven *6th*.

On the Bb horn;

Allegro



or



Beethoven: *Symphony No. 6*

Another extremely useful alternate fingering is to play the high A Flat on the B-flat horn with the 2nd finger instead of the more usual 2 + 3. This can make it easier to hit the high note in these passages from Franck's *D Minor Symphony*.

Allegretto



And, later:

Allegro non troppo



Franck: *Symphony in D minor*

Sometimes extremely fast passages require their own alternate fingering patterns. Here are two examples from *Til Eulenspiegel*.

On the Bb horn:

1 1 1 1 1
1 2 1 2 2 2

(Sehr lebhaft)

ff

Instead of the impractical

1 1 1 1 1
1 2 1 2 2 0 2

ff

Here is another place to use the first finger on either the F or G in a fast passage:

On the
B^b horn: 2 1 0 1 2 1

(Sehr lebhaft)

ff

or:

2 0 1 1 2 1

ff

Strauss: *Til Eulenspiegel*

Stravinsky is an exciting composer whose writing presents its own opportunities to use alternate fingerings to advantage. Here is a sixteenth note pattern from the First Part of the *Rite of Spring*.

on Bb horn

1 1
2 2 2 2

Lento (piu mosso)

mp

is easier than:

or, on F horn

1 2 1 2
2 3 2 3

2 2 2 2
2 3 2 3

Stravinsky: *Rite of Spring*

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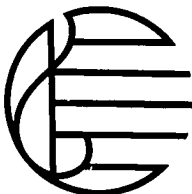
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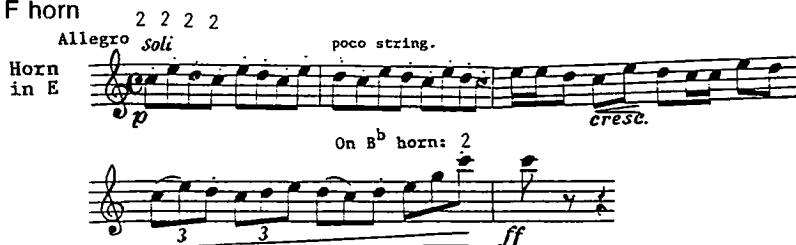
Glissandi require alternate fingerings. In Stravinsky's *Firebird Suite* you can use the following fingerings:



Stravinsky: *Firebird Suite*

One of the most important aspects of alternate fingering is the use of the double horn intelligently, instead of blindly. Sometimes it is easier to use F horn in the high register, as in the final solo from Dvorak's *New World Symphony*.

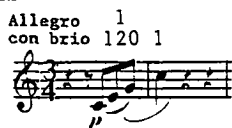
On F horn



Sometimes it is easier to use the B-flat horn in the medium low register where most Americans use the F horn, to avoid having to use the thumb valve or to avoid a rapid lip slur when the lips are tired or sluggish. To most European horn players, these fingerings will seem perfectly normal.

This measure from the *Eroica Symphony* is a little too fast, low, soft and exposed to be comfortable on the F horn.

Horn in Eb



instead of on the F horn:



Beethoven *Symphony No. 3*, first movement

In Bruckner *Fourth Symphony* there are many downward slurs for the first horn. I find them easier to play on the B-flat horn, to avoid the switch. Some people, however, find it easier to hit the bottom note if they do switch. Try it both ways and decide what is best for you.

Bewegt, nicht zu schell
On the Bb horn: 1



Bruckner: *Symphony No. 4*

Or, take the solo in Tchaikovsky's *Fifth Symphony*. I find it easier to make a smooth slur if I don't switch to F horn on the low note:



Tchaikovsky: *Symphony No. 5*

I find it much easier to play the opening measure of Richard Strauss' *Ein Heldenleben* on the B-flat horn after the first note on the F horn even though it is tempting to play it all as a lip slur on the F horn. Compare the two versions, and you will see what I mean.

F horn Bb horn



instead of on the F horn:



Strauss: *Ein Heldenleben*

Low, loud passages are a challenge to many of us. For some reason, on certain horns some of the difficult medium-low notes are easier to play loud on one horn or the other. Here is my fingering for the low tutti solo from Shostakovich's *5th Symphony*.

Elektra is probably the most febrile opera ever written, if not the longest opera written in one act. And Strauss wrote an extremely demanding score to depict the story of an insane daughter determined to avenge the murder of her father. One particular passage is almost unplayable with traditional fingerings at the tempo Strauss demands. However, with alternate fingerings this passage can be executed with relative ease because the second finger stays down:

On F horn:

instead of:

Strauss: *Elektra*

This wildly sensual music offers challenges (besides keeping the eyes on the music) to horn players. Here is where alternate fingerings can help. For example, in

the first act, scene four, there is a series of trills and tremolos which lend themselves very well to alternate fingerings:

J - 60 F horn B^b horn B^b horn F horn
 open 1 1 1 open
 2 2 2

Maxwell Davies: *Salome*

Microtonal music is becoming more and more common in music from the second half of the twentieth century and poses problems which are not usually dealt with by horn teachers. Therefore when confronted by quarter-tones, sixth-tones and the like, most horn players are completely at a loss. But alternate fingerings provide the solution to microtonal music. I have worked out various microtonal combinations after hours of experimentation and with the help of my tuner.

Notation of microtones has not been standardized yet by composers. Some composers, such as Bussotti, use the following system:

sharpening by quarter tone

sharpening by three-quarter tone

However, the most common system uses arrows in the direction of the microtone desired. For example:

Sharpening by quarter-tone

Flattening by quarter-tone

I have worked out the following chart to facilitate playing microtones. Here are some fingerings for playing microtonal music:

F horn 2 1 1 2 0 2 1 1 2 0 3 2
 3 2 1 2 3 2 1 2 0 3 3

Try playing the following microtonal scale. Notice how you can achieve a smooth glissando effect, if you play it fast enough:

F horn 2 1 1 2 2 2 0 3 2
 3 2 1 2 2 2 0 3 3

The Danish composer, Per Norgard, bases many of his compositions on the overtone series. The 7th harmonic on the overtone series is not quite in tune, but lowered by about a sixth-tone. In his beautiful neo-tonal *Third Symphony* for

chorus and orchestra, the horns have to play sixth-tones near the end of the work. Here is an example:

♩ = 60

F horn
2
1 3 1

f p subito cresc. f

Per Norgard: *Symphony No. 3*

When you are confronted by a technically difficult section, see if you can make it easier for yourself by using alternate fingerings. Keep in mind that your own particular horn might not be able to use all of the fingerings shown in the previous examples.

Remember, a good fingering can mean the difference between cracking notes or playing flawlessly, or between hours of tension and mental agony or having an enjoyable, relaxed concert. I hope this article will help you in your own experimentation with alternate fingerings.

Editor's Note: My immediate reaction to some of the examples above is that I know and prefer yet another sequence of fingerings for this or that passage. Ms. Kleucker's point is well taken: we should know the overtone series well enough to devise solutions to problem passages caused by usual fingerings. See also Editor Emeritus Meek's comments in MANSUR'S ANSWERS, this issue.



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HORNISTS HELP CELEBRATE 150 YEARS OF ENGINEERING AT THE UNIVERSITY OF ALABAMA

by Allen French

Perhaps there has always been a strong interplay between engineering and the modern horn, certainly between metalworking and hornmaking. Horn playing at its finest came into the picture during the University of Alabama's recent celebration of 150 years of Engineering. The University's College of Engineering commissioned the composition of two works by UA composers in which horns (in particular the UA horn choir directed by IHS member Prof. Allen French) figured strongly. It is not known whether such a set of commissions is unique in academia, although it undoubtedly is at the University of Alabama. Nonetheless, it represents a most welcome trend that other colleges and universities might well emulate.

Wednesday, April 13th, 1988 was the occasion of a gala concert honoring the 150th Anniversary Distinguished Engineering Fellows and their families. Nearly four hundred persons were present at the performance which took place in the School of Music's new FNB Concert Hall, opened only a little earlier in the year. The concert was opened by the Capstone Wind Quintet (hornist: Allen French) which featured works by Ibert, Joplin, Berio and Reicha. The first commissioned work was *Transformations* by Prof. H. Garrett Phillips of the UA School of Music. To the best of our knowledge, this is the first time a work has been composed for woodwind quintet and four horns. This is somewhat surprising since the horn quartet and the woodwind quintet are standard chamber music ensembles and the horn has often been used as a blending instrument. Perhaps composers feared pit-

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ting the lighter quality of the woodwind quintet against the thick texture of the quartet. Mr. Phillips has skillfully solved this problem with careful dynamic markings and the use of the horns as basically accompanists, with the woodwinds as soloists....In addition, when the horns are given the opportunity for strong volume, the ensemble has considerable strength, which the woodwind quintet lacks. The work is comprised of four movements: Helix, A Pastorale Spinner, Stranges and A Singularity Machine. The movements were inspired by Phillips' deep interest in scientific phenomena, Singularity Machine relating to the concept of black holes. *Transformations* was conducted by the composer.

UA Professor Frederic Goosen's *Octet* for eight horns opened the second half of the concert, faculty member and Capstone Quintet clarinetist Scott Bridges conducting. The *Octet* is in four movements, connected by attaccas that result in a continuous work. The four movements are: Intrada — Giocoso — Adagio — Allegro. Total duration is about ten minutes.

The four movements are intended to offer both marked contrast to each other as to tempo and musical character, and to exploit the many timbres made possible by the presence of eight instruments identical in color but possessed of great differences of tessitura. In general, the instrumental layout follows the plan of the orchestral horn quartet, with odd-numbered horns playing the higher parts and even-numbered the lower. From time to time, however, these patterns are broken, and any individual player may be called upon to play in any register of the instrument. It is thus chamber music for French horns, not scaled-down orchestral music.

Thematic material also is distributed throughout the ensemble so that every player will have his or her 'moment in the sun.' The general textures are freely polyphonic, with only the 'Intrada' massive and primarily homophonic. Its function,

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as the title suggests, is introductory.

The two fast movements, 'Giocoso' and 'Allegro,' are strongly contrasted. The former is what might be called a "bumptious waltz," with a buoyant tune carried by Horns 5 & 7 alternating with Horns 1 & 3. The accompaniment is intricate, involving the remaining members of the ensemble. The 'Allegro' is "hunting-horn" music for the full ensemble in polyphonic interplay.

In the 'Adagio,' Horn 1 carries a long, melismatic solo line against muted and unmuted accompaniment. In the reprise of that line, Horns 7 & 5 share the responsibility. Members of the featured UA Horn Choir on this work were: Shane Bates, Jared Berry, Nancy Brookway, Martha Dalton, Amy Gordon, Brent Horne, Victoria Linsley, Greg Sinatra and choir director, Allen French.

As well as celebrating the 150th Anniversary of Engineering at UA, the Gala honored 100 years of Mining and Metallurgy. As an added bonus, the Departments of Metallurgical and Mining Engineering sponsored a specially commissioned arrangement of Jerome Kern melodies by UA Professor Steve Sample. Mr. Sample has for many years utilized the horn in his jazz ensemble and has held the belief that the horn has a legitimate place in the field of jazz. The Jerome Kern medley has parts for two solo horns, four ensemble horns, tuba, drums, and string bass. The employment of rhythm section gives the performance a real "swing feel" that a horn ensemble sometimes has difficulty obtaining. The use of the tuba helps bring out the bass line which is so important in jazz. Since the work is not difficult to put together, it is ideal for a young college horn section. Together with the UA Horn Choir, Woody Williams (drums), Robert Dickson (bass) and David Curren (tuba) were on hand, with Sample directing the UA performance. Professor Sample has scored an extensive number of jazz standards for UA's student jazz ensemble, which regularly includes four horns in addition to the usual big band type sections of brass, saxophones and rhythm section.

The UA College honorees, as well as the engineering faculty, were delighted with the evening's entertainment, Dean Robert Barfield of UA College of Engineering indicating the College was especially interested in facilitating the recording and the publication of all three works.

The concert was opened by brief introductions from Dean Barfield (a trumpeter while a student at Georgia Tech) and IHS member Prof. John Berry (head of UA's Metallurgical Engineering and a jazz hornist during his UK student days). Berry's son, Jared (also IHS) is a member of the UA horn choir.

(Mr. French is currently teaching at the University of Nebraska at Lincoln.)



Lubbock, Texas, March 17, 1989. Texas Tech University composer and teacher Mary Jeanne Van Appledorn, Ph.D., has been named a Horn professor by the Texas Tech Board of Regents. This designation is the highest honor granted to faculty members at the university.

Van Appledorn is chairperson of the theory and composition division in the Texas Tech School of Music. Earlier this month, her 1979 Piece, *Liquid Gold*, received its New York City premier. Opus One Records will produce the recording of *Liquid Gold* later in March.

Professor Van Appledorn studied at the Eastman School of Music before coming to Texas Tech in 1950. She earned a bachelor of music with distinction in piano, a master's and a doctorate from Eastman. She has also engaged in postdoctoral study at M.I.T.



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

by Milton L. Stewart

Part 3

Vocal Chamber Works with Difficult Horn Parts

Anton Webern: *Zwei Lieder*, Op. 8

The two songs in Op. 8, written in 1910, are scored for medium voice and instrumental ensemble, the ensemble consisting of clarinet, bass clarinet, horn, trumpet, celesta, harp, violin, viola and cello. The songs are *Langsam* and *Sehr Langsam*.

The textures of both songs are quite sparse with the instrumental voices never all present at the same time. They enter and leave with either fragments of melody or single notes often overlapping each other while accompanying a continuous vocal line. There is very little chord structure in either of these songs, which makes entrances increasingly difficult for the horn player, who must hear each note in his mind's ear before he can make the necessary embouchure setting to produce it. In fact, in order to perform this music without being distracted by the dissonance and contrasting rhythms, the horn player must concentrate on his own part and perhaps disregard the other voices except for dynamic unity. To add to the intonation difficulties, the horn is muted throughout both songs. This means that the horn player is required to use that amount of air pressure necessary to produce a tone one dynamic level higher than every one indicated. Because of the unsteadiness of attack caused by the backing up of the vibrating air column when a mute is used, the player must be sure that each note is well centered by the embouchure before attacking it.

Langsam.—The first song, for example, opens with the horn performing a string of broken sixteenth notes using legato tonguing.

Example XXXVII. Webern, *Zwei Lieder*, *Langsam*



The meter is 3/4 and the horn enters on the third beat. The horn begins on *d#2* at *p*, swells, then takes a sixteenth note rest before attacking *d#2* at *p* again. During the sixteenth rest preceding the second *d#2*, the embouchure must be readjusted since its aperture has been enlarged during the crescendo. Unless this readjustment is made immediately the horn player is likely to crack or split the new attack.

The voice enters during the first full measure with a rhythm entirely different from that in the horn part.

Example XXXVIII. Webern, *Zwei Lieder*, *Langsam*



After the first full measure the horn drops out, and the other instruments enter one by one with fragments of melody, bursts of note clusters and single notes in accompaniment to the vocal line. The horn enters for the second and last time in this

song during a 3/4 measure. The horn begins, after a quarter and an eighth note rest, with an eighth note tied to a five-note figure of sixteenth notes. This follows two groups of sixteenth notes which end a phrase in the vocal line. The horn figure seems to echo the preceding phrase in the vocal part as a new phrase begins.

Example XXXIX. Webern, *Zwei Lieder*, Langsam

Horn in F muted

Voice

sagt wenn sie wachst mei-net-wil-len; wie, wenn die-se Pracht

Sehr zart

Sehr Langsam.—The texture of the second song, *Sehr Langsam*, is similar to that of the first. Once again we find a fragment of horn melody overlapping two phrases of the vocal melody and echoing the first one.

Example XL. Webern, *Zwei Lieder*, *Sehr Langsam*

Horn in F muted

Voice

pp

Sehr zart

dann wie-der ist es das Rau-schen, o-der es ist ein Duft oh-ne

This accompaniment function which the horn serves is similar to that found in the Schubert and Brahms works which are included in this study.

For the remainder of this work, the horn part consists of sharply attacked single notes which serve to accentuate the vocal line. In several instances these horn attacks occur along with the clarinet and trumpet in syncopation to the beats in the vocal line. This after-beat punch in the form of *sfz* and *ff* attacks has much the same dynamic effect as the jazz riff, which is used to accompany an improvised solo.

Example XLI. Webern, *Zwei Lieder*, *Sehr Langsam*

Horn in F muted

Voice

sf

f

Rest, Ach in den Ar-men hab ich sie

Example XLIV. Britten, *Canticle III*, "Variation I"

"Verse II."—When, in "Verse II," the text speaks of the rain falling "with a sound like the pulse of the heart," the piano plays a series of eighth notes similar to those found in "Variation I." (See Example XLIV). This programmatic effect continues and increases in intensity at the end of the remaining two phrases as the heart pulse becomes successively a "hammer-beat" and "the sound of the impious feet on the tomb."

"Variation II."—The words "On the Tomb" from "Verse II" overlap the first measure of "Variation II." As a response to this ghost-like reference, the horn theme takes the form of a series of slurred, chromatic sixteenth notes over a tremolo in the piano part, at the tempo ♩ = 104.

Example XLV. Britten, *Canticle III*, "Variation II"

concert pitches

This tempo presents some difficulty in fingering the sixteenth notes. Perfect control of the fingers is necessary. They must be capable of moving quite independently, smoothly and rapidly, but not violently. Precise coordination must be achieved, or unwanted notes may be momentarily sounded. Moreover, the finger movements must be carried out in such a manner that each phrase is musically shaped and does not progress mechanically from note to note. The musical mind must be at work behind the muscular actions of the fingers, directing and controlling their motion.

"Verse III, Variation III."—After "Verse III" speaks of "the human brain" which "nurtures its greed," the following horn variation becomes a devilish, staccato dance with similar piano accompaniment.

Example XLVI. Britten, *Canticle III*, "Variation III"

concert pitches

Example XLVI shows a musical score for Horn in C and Piano. The Horn part is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a series of five-note figures composed of sixteenth notes. The Piano part is written in grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It includes tremolos and dynamic markings such as *p*, *pp*, and *poco*.

"Verse IV, Variation IV."—An impassioned reference to Christ being nailed to the cross in "Verse IV" leads to an agitated, brassy "Variation IV." Over tremolos in the piano part, the horn part contains a series of five-note figures composed of sixteenth notes.

Example XLVII. Britten, *Canticle III*, "Variation IV"

Example XLVII shows a musical score for Horn in C and Piano. The Horn part is written in treble clef with a key signature of one flat and a 4/4 time signature. It features a series of five-note figures composed of sixteenth notes. The Piano part is written in grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It includes tremolos and dynamic markings such as *ff* and *sf*.

The brassy effect which the composer designates for this variation can be intensified by opening the bell slightly with the right hand. Opening the bell, an effect which will raise the pitch slightly, must be compensated for by liping the notes down.

"Variation V."—"Variation V" is heavy at *ff*, and march-like ($\text{♩} = 108$). The greatest difficulty for the horn lies in accurate execution of the main rhythmic motive. This motive consists of a sixteenth note followed by a double-dotted quarter note.

Example XLVIII. Britten, *Canticle III*, "Variation V"

Example XLVIII shows a musical score for Horn in C. The Horn part is written in treble clef with a key signature of one flat and a 4/4 time signature. It features a series of five-note figures composed of sixteenth notes.

"Variation VI."—"Variation VI" is divided into two parts. The first part contains only the voice and muted horn moving in contrary motion. Here, through the use of legato tonguing, the horn becomes what amounts to a second tenor.

Example XLIX. Britten, *Canticle III*, "Variation VI"

In the second half of the variation the horn sustains a concert *bb* while the voice enunciates a *bb1*.

The low-register attacks and complex rhythms make this work very difficult for the horn player. Since the average horn player specializes in either the upper or the lower register, only the very best performers have good tones in both registers. When giving the horn exposed solos throughout its range, Britten obviously has these rare performers in mind.

Kl  s Huber: *Des Engels Anredung an die Seele*

Des Engels Anredung an die Seele (*The Angel's Address to the Soul*) is a chamber cantata for tenor, flute, clarinet, horn and harp. It was composed in 1957 by Klaus Huber. The work is divided into seven sections and has a performance time of about twelve minutes.

Section 1.—The first section is entirely instrumental. This portion is in 3/8 time for the most part, but changes to 4/4, 5/4 and 2/4 during the last four measures as an *accelerando* brings the section to a close. This section, and in fact the entire work, is characterized by a variety of complex rhythmic figures.

Example L. Huber, *Des Engels Anredung*, Section 1

The horn begins on the second measure of the first section with a muted, concert *ab*. This tone is sustained for about three and a half measures while a variety of rhythmic figures are occurring in the other parts.

Example LI. Huber, *Des Engels Anredung*, Section 1

Example LI is a musical score for four instruments: Flute, Clarinet, Horn in C muted, and Harp. The Flute part features a melodic line with triplets and dynamic markings of *p, poco espr.* and *pp*. The Clarinet part has a similar melodic line with dynamic markings of *p, poco espr.* and *pp*. The Horn in C muted part is sustained at a low dynamic level (*p*) for about three and a half measures. The Harp part features a rhythmic pattern with triplets and a *legato* marking.

This concert *ab* lies between concert *ab* and *d2* range, which is considered to be most characteristic of the horn. In this range the horn best exhibits its true tone color and its greatest carrying power. Therefore, although the horn is muted at the *p* level, its tone will project enough to be heard among the other voices. Here the horn serves as a sort of stabilizing force for the rhythmic and melodic variety of the other parts.

At the end of the sustained note, the horn joins the rhythmic activity with a three-note fragment of a four-note group of thirty-second notes. This is followed by the same tones with the first two being part of a sixteenth note triplet figure tied to the last tone, which is a quarter note.

Example LII. Huber, *Des Engels Anredung*, Section 1

Example LII is a musical score for four instruments: Flute, Clarinet, Horn in C muted, and Harp. The Flute part features a melodic line with dynamic markings of *pp* and *pp*. The Clarinet part has a similar melodic line with dynamic markings of *p, poco espr.* and *pp*. The Horn in C muted part is sustained at a low dynamic level (*p*) for about three and a half measures. The Harp part features a rhythmic pattern with triplets and a *legato* marking.

The obvious rhythmic difficulty here is further complicated by the necessity of changing horns when the double horn is being used. The most likely place to change is between concert *db1* and *ab*. The operation of the thumb valve takes somewhat more effort than the others; and here, the valve must be activated with the sharpness of a hammer in order to sound the concert *ab* in tempo. Concert *ab* could be played on the *Bb* horn along with the first two notes without changing horns. This could be accomplished by fingering the *ab* first valve with the thumb valve depressed. This might alleviate the rhythmic difficulty somewhat; however, the tone quality would probably suffer. Most double horn players are not accustomed to playing concert *ab* on the *Bb* horn; therefore, the chances are that the *ab*'s tone quality would not match that of the two preceding notes. (See Fig. 8.) This would be especially poor in the second of the above two figures where the concert *ab* is a quarter note held for two beats.

The following measure features a *sforzando-piano* attack by the horn. The *sforzando*, or forced attack, is made by completely sealing the air column, with the tongue placed very near the lip opening, perhaps even touching the lips, but not protruding between them. This hermetic seal is then violently broken by sharply removing the tongue and at the same time shoving with the diaphragm. With the *sfp* attack this pressure from the diaphragm must be immediately reduced to no more force than is required to sustain a tone at the normal *p* level. This requires great breath control on the part of the horn player because the air stream must be kept constant and the change in dynamic levels must be smooth.

Because of the added difficulty caused by the use of a mute, the player must be certain that the necessary lip tension in his embouchure is firmly established before he attacks the note. The nature and construction of mutes causes the sound waves to be deflected partly into the cone of the mute and partly into the instrument. This backing up of the vibrating air column can have a disturbing effect upon the player's lips. It accounts for the difficulty which a player might experience in making the above *sfp* attack with a clear and unwavering tone.

For the remainder of this section the horn is *senza sordino* with several more *sfz* and *sfp* attacks. The intricate rhythmic figures continue as an *accelerando* leads to a note which calls for a special effect known as *Flutterzunge*, or flutter-tonguing.

Example LIII. Huber, *Des Engels Anredung*, Section 1

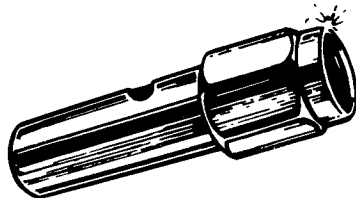
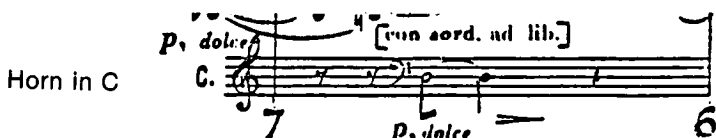
The musical score is arranged in four staves. The top staff is for Flute, the second for Clarinet, the third for Horn in C, and the bottom for Harp. The key signature has one sharp (F#). The tempo is initially marked with a metronome icon and then changes to 'Subito tranquillo' at measure 17. The Flute part has various articulation marks and dynamic markings. The Clarinet part includes markings like *sf*, *sfz*, *sfpp*, and *ff*. The Horn in C part features a *sfp* attack and a section marked 'poro a poro'. The Harp part includes a section marked '(f) cresc.' and 'ff', and a section marked 'molto f'. The score ends with a double bar line and a final chord marked with a 'V'.

This type of tonguing is said to have been originated by Richard Strauss and is more commonly used by the flute than by brass instruments. It is a type of tremolo obtained by rolling an *R* against the ridge of the gums. Suitable opportunities for its use do not occur very frequently.

Section II.—The second section is marked *Tranquillo* and is characterized by meter changes such as 3/4, 4/4, 7/8, 10/8 and 5/8 after nearly every bar. This section opens with the tenor part, which is soon joined by countermelodies in the clarinet and flute parts. When the horn enters, it takes over the solo responsibilities and the tenor drops out. When the tenor re-enters along with the flute and the harp, the horn takes on an obbligato role, playing countermelodies.

Section III.—In the third section this solo-obbligato relationship between the tenor and horn continues, along with frequent meter changes. In this section, however, the horn part is marked *piano dolce* and *con sordino ad lib.* This indicates that the composer has given the horn player the option of using a mute or simply playing softly and controlling the dynamic level with the air column and the right hand in the bell. The hand offers more resistance to the air column than the mute and is therefore safer to use for a very soft, sustained tone which is to be reduced to almost nothing.

Example LIV. Huber, *Des Engels Anredung*, Section III



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However, for low register passages which build from *p* to *mp* or *mf*, it is probably better to use a non-transposing cardboard or metal mute.

Example LV. Huber, *Des Engels Anredung*, Section III



A metal or cardboard mute allows for the greatest diversity of muted coloring. This mute, at high dynamic levels, produces sound just as brittle, sharp-edged and penetrating, although not quite as stinging, as the tone produced by full hand stopping. At medium and low dynamic levels, as required in Example LVI, the muted sound loses some of its edginess and becomes quite veiled. This veiled and vocal-like effect is ideal for the horn passage shown in Example LV because the horn functions as an accompaniment to the vocal solo.

Throughout this third section a great deal of dynamic contrast is indicated in the horn part. The horn line repeatedly begins at the *p* level and then builds through *mp* and *mf* up to *f*. From this point the horn line diminishes to *p* and begins to build again. The horn can almost come down to the pianissimo which is possible in the woodwinds. It also has the capacity to dominate the entire ensemble with the sheer, thrilling power of its forte. This exciting dynamic range of the horn is a feature of which much artistic use should be made. The average horn player is usually guilty of not using enough dynamic contrast. However, there is some danger of exaggeration, especially when the horn is being used to accompany a voice, as in the Huber work. Regardless of the relative change in dynamic level within the horn part, care must be taken that the tenor is never obscured when the horn is functioning as an accompaniment.

Section IV.—In the fourth section the horn is marked *senza sordino* (without mute). This section features a quick, *agitato* tempo, syncopated accents and difficult triplet figures with melodic leaps in the horn part.

Example LVI. Huber, *Des Engels Anredung*, Section IV



The tenor enters for only two measures in this section. When this happens the horn begins its accompaniment with a triplet figure. (See Example LVI, last measure.) The lines under each note in the horn part indicate that the tonguing is to be legato.

Section V.—In the fifth section the horn is once again *con sordino ad lib.* as it accompanies the tenor solo. The horn part here, along with all of the other voices, is characterized by melodic leaps and complex rhythmic figures.

Example LVII. Huber, *Des Engels Anredung*, Section V



The last measure of this section, marked *espressivo*, calls for horns *senza sordino* as an *f* level diminishes to *pp*.

Example LVIII. Huber, *Des Engels Anredung*, Section V

This gives the horn player an opportunity to combine his expressive tonguing and right-hand control to produce the kind of singing quality which the composer desired.

Section VI.—Section VI divides into three parts. The first is marked *Poco animato, quasi cadenza* and features flute and harp alone with some very intricate rhythmic figures. The second part features flute, clarinet and tenor. In the last three measures of this section all of the parts are represented.

Section VII.—The seventh and final section ends with some very intricate and clashing rhythms in its closing measures. (See Example LIX.) The main difficulty for the horn here is rhythmic co-ordination with the other parts.

Example LIX. Huber, *Des Engels Anredung*, Section VII

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"Prologue" — The "Prologue" of the *Serenade* is an Andante for solo horn, marked *sempre ad libitum*. This "Prologue" is a typical horn call since the perfect fourth and the perfect fifth are its most significant intervals. It also contains the typical quarter note and eighth note. (See Example II.) However, in this piece the "Prologue" texts, are:

"Prologue"
 "Pastoral" (Cotton)
 "Nocturne" (Tennyson)
 "Elegy" (Blake)
 "Dirge" (Anonymous, 15th Century)
 "Hymn" (Ben Jonson)
 "Sonnet" (Keats)
 "Epilogue"

Benjamin Britten's *Serenade* for tenor, horn and strings, Op. 31, was written for Peter Pears and Dennis Brain, and published in 1944 by Hawkes & Son (London). The work consists of a set of six British poems put to music, with horn and string accompaniment. The collection of songs is preceded by a solo-horn "Prologue" and followed by a solo-horn "Epilogue." The songs, with authors of the

Benjamin Britten: *Serenade*

The rhythmic, intervallic and fingering problems which occur in mid-twentieth century music, such as this Huber work, are not found in most French horn etude and exercise books. Therefore, unless the horn player has had a great deal of experience in performing music of this complexity, he may find this work impossible; and the greatest artist would find it very difficult to play.

eighth note precedes the quarter note, to differ from the standard order.

Example LX. Britten, *Serenade*, "Prologue"

For the horn, this is a very difficult section. Most of the wide intervals lie in the upper register of the horn, and many are marked *p* and *pp*. The most difficult interval is a skip from concert *f1* to *d2* marked *pp*. On the F horn, concert *d2* could be performed on the open horn, first valve, second valve, or first and second valves. When performed on the F horn on either the open tube or with the second valve depressed, the tone is flat and difficult to play in tune. These tones are thirteenth and fourteenth on their respective overtone series. Tones seven, eleven, thirteen and fourteen on each overtone series are generally not used because they are so badly out of tune. When performed on the first valve of the F horn, concert *d2* is in tune but is difficult to attack accurately. Concert *db2*, which is fingered in the same way as *d2* on the F horn, lies only a half step below it. The first and second valve combination would be the most practical fingering for concert *d2* on the F horn. However, this note lies sixteenth on the overtone series for the first and second valve combination and is consequently difficult to attack accurately.

Since the entire context in which concert *d2* is found lies in the horn's upper register, a player with a double horn in F and Bb would use the Bb side exclusively. This not only increases his accuracy but gives him greater continuity of tone quality as well. The practical possibilities on the Bb horn are: open tube, in which concert *d2* is number ten in the overtone series; or valves one and two, where *d2* is twelfth in the series. On the open tube, *d2* is slightly easier to perform because it is not quite as high on this series as it is on the other. In addition, with the Bb horn only the thumb valve would have to be depressed. However, concert *d2* performed on the open Bb tube has a tendency to be flat. This would not be noticeable in a rapid passage of running notes, but in a conspicuous leap, as in Example LX + , the flatness would be apparent. In most cases when a note is slightly out of tune, the right hand can be adjusted in the bell to compensate for this. But with a skip that is as high and soft as that in Example LX it would be a great risk to move the hand in the bell, for fear of jarring the embouchure and missing the note altogether. The combination of the first and second valves on the Bb horn gives a concert *d2* which is in tune but difficult to attack cleanly between its neighboring *c#2* and *eb2*. However, with everything taken into consideration, this is the best choice of fingering for concert *d2* in this context. This is the highest note of the "Prologue" and seems to be the climax of it. From this point on there is a *rallentando* and *diminuendo* until the section ends on concert *f*. The syncopated rhythm and metric irregularity in the "Prologue" are to be found also in the main body of the work. For example, in the first song, "Pastoral," the meter shifts back and forth between 3/8, 4/8 and 5/8 in irregular fashion.

"Pastoral."—The "Pastoral," in Db major, is basically in an AABA form. The tenor introduces the A theme. Before the first phrase of the tenor solo is finished, the horn overlaps it with an obbligato motive which is based on the first four notes of the A theme. (See Example LXI.) In similar fashion, the second phrase of the A theme is

Example LXI. Britten, *Serenade*, "Pastoral"

Voice

The Day's grown old; the faint-ing Sun

Horn in C

pp

followed by a horn obbligato based on its first four notes. These two obbligato motives form the basis of the horn accompaniment for the first three sections of the song. In the final A section the horn plays syncopated accents on *db* as the section modulates from Gb major to Ab and back to the original key of Db major.

In contrast to the "Prologue," most of the phrases of the horn obbligato in the "Pastoral" section begin in the middle or upper register of the horn and end in its lower register. These groups of notes are connected by slurs and require a process of gradual lip adjustment rather than an abrupt change of setting as required in the "Prologue." This gradual lip adjustment is difficult to achieve while maintaining an even *pp* dynamic level. The reason for this difficulty lies in the fact that the lip vibrations necessary to produce tones in the lower register are much larger than those in the upper register. For this reason it is sometimes a problem for a player to get the lower notes to speak and to continue to speak. This requires relaxed, soft lips, often to the point of sloppiness. Another factor is the increased distance between partials in the lower end of each overtone series. This means that a greater flick of the lips is required in order to perform the successive notes.

"Nocturne."—The second song, "Nocturne," is in a repeated, bipartite song form. It breaks down into three groups of two parts each: AB, AB, AB. Each A part contains voice and string accompaniment only. Each B part contains all three voices and begins after a perfect cadence ends each A part. The horn obbligato for the B part is based on the triplet figures found in the last measure of the A part.

Example LXII. Britten, *Serenade*, "Nocturne"

A

Voice

de-a-ract leaps... in glo

Horn in C

B

Voice

ry: accal mit Blow, bu-gle

Horn in C

p

The horn part becomes a bugle call as it responds to the commands of the tenor.

The B parts of the "Nocturne" are marked *Cadenza (senza misura)* and are without bar lines. Although there is a metronomical marking of $\text{♩} = 72$, the horn's triplet bugle call can be performed very effectively when taken slightly out of tempo.

For example, if the notes of the first triplet (see Example LXII-B) are played a little behind tempo and those of the second triplet played a little ahead of tempo, the effect is one of tension and release, an element vital to music as well as other arts.

"Elegy."—The third song, "Elegy," is preceded and followed by a horn solo with string accompaniment. The horn solo is based on the interval of the descending half-step. This interval establishes a rather somber mood which is intensified as the intervals leading to each half-step are increased.

Example LXIII. Britten, *Serenade*, "Elegy"



The solo reaches its apex on a concert f_2 which is attacked at *pp*, builds to *ff*, then diminishes to *ppp*. Concert f_2 is considered the highest practical note on the horn.

The middle section of "Elegy" features the voice and strings without the horn. The vocal part is a recitative which begins by continuing the mood established by the horn. The recitative takes place over sustained chords in the strings. At the end of the recitative, the tenor ascends from concert g_1 to $g\#_1$. The horn overlaps the tenor's $g\#_1$ with concert $g\#$, then descends to g as it begins a repetition of its opening solo. After the horn solo there is a coda of two measures with horn and strings. These two bars feature the horn slurring between concert $g\#_1$ and stopped g_1 .

Example LXIV. Britten, *Serenade*, "Elegy"



Ordinarily a note with a + sign above it would be performed stopped with the right hand completely blocking the air passage inside the bell of the horn. However, since the last slur from concert g_1 and $g\#_1$ is marked with a slide, or glissando bar, a technique known as half-muting would be perhaps more practical for this passage.

In the above passage, the half-muted effect could be accomplished by starting the first $g\#_1$ in the normal manner. Then, by closing the bell with the right hand and by relaxing the embouchure, the pitch could be lowered a minor second while the fingering in the left hand remains stationary. After resting on the resulting g_1 for two counts, the reverse of this procedure could be used in returning to $g\#_1$ is restored. This half-muting technique is especially effective in performing the slide as indicated between the last two notes of the above passage, g_1 and $g\#_1$. This slide calls for a gradual change from one note to the other. This would be awkward to perform if the standard, full-stopped technique were used. With the half-muting technique the tubing change can take place gradually with the right hand while the valve combination remains the same.

"Dirge."—The fourth song is entitled "Dirge" and is based on an anonymous fifteenth-century poem. The piece begins with the tenor stating the theme of the song.

Example LXV. Britten, *Serenade*, "Dirge"



This tenor theme is repeated from the beginning to the end of the piece nine times without change. A subordinate, accompaniment theme begins with the last measure of the principal theme and is repeated, with slight variations, until the end of the song.

Example LXVI. Britten, *Serenade*, "Dirge"

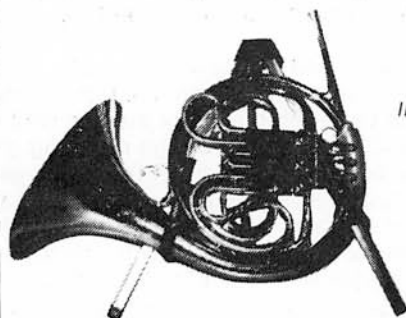


It is this accompaniment theme which adds the real interest to the piece. It begins with the low strings at *ppp*. Gradually the dynamic level increases as the subject moves upward to the highest strings. When this accompaniment theme reaches *c3* in the violins, and the dynamic level reaches *f*, the horn takes over. At the metro-

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nomical marking given ($\text{♩} = 60$) this is a difficult solo for the horn to execute. The difficulty lies primarily in the performance of the thirty-second note slurs. (See Example LXVII.) It is no easy matter to get each note to sound clearly while fingering at this speed.

Example LXVII. Britten, *Serenade*, "Dirge"

Musical score for Example LXVII, showing Tenor and Horn in F parts. The Tenor part has lyrics "Bridg o' dread when". The Horn part is marked "molto f" and "largamente".

After the horn accompaniment the high strings pick up the accompaniment theme and pass it down to the double basses as the song ends.

"Hymn."—The fifth piece is entitled "Hymn." This song is a Presto which breaks down, roughly, into an ABA song form. The piece opens with chords provided by the strings and the horn accompaniment theme for the A sections. The tenor and strings are both in 2/4 time. The horn is juxtaposed against this with rapid eighth notes played in 6/8 time.

Example LXVIII. Britten, *Serenade*, "Dirge"

Musical score for Example LXVIII, showing Horn in C and Strings parts. The Horn part is marked "stacc.".

In the B section the horn accompaniment is based on a fragment of the A accompaniment. The section-B horn accompaniments end with a flourish of six repeated, staccato eighth notes followed by a stopped, sforzando note which is held for one and two-thirds measures. (See Example LXIX.) This is repeated in similar fashion throughout the

Example LXIX. Britten, *Serenade*, "Dirge"

Musical score for Example LXIX, showing Horn in F part. The Horn part is marked "sf".

B section. The difficulty in performing this accompaniment is in keeping the eighth notes even and in avoiding the tendency to rush them.

The second A section is similar to the first except for the last seven measures, where tied, sustained notes are used. These notes give the piece the effect of slowing down when the tempo actually remains the same.

Example LXX. Britten, *Serenade*, "Dirge"

"Sonnet."—The last song of this work is a beautiful Adagio for tenor. It is entitled "Sonnet," with the horn remaining tacet throughout. The song ends with the voice admonishing God to bring on the darkness and to "seal the husband Casket of my Soul."

"Epilogue."—The "Epilogue" is exactly the same as the "Prologue" except that it is performed off stage. This distant effect of the horn, as opposed to its vivid presence at the beginning of the work seems to be a compliance with the theme of the text.

The Britten *Serenade* is a beautiful and exciting work which requires both a virtuoso tenor and a virtuoso horn player for a proper performance.

This study of music for French horn with voices has revealed two main functions which the horn serves in this context. These functions are the fanfare-introduction and the obligato-countermelody. Examples of the fanfare-introduction were discussed here in the *Four Songs for Women's Choir* by Johannes Brahms, the *Five Hunting Songs* by Robert Schumann, *Abendzauber* by Anton Bruckner and *Serenade* by Benjamin Britten. In the Brahms work, the opening 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. Brahms accomplished this by employing an expressive, vocal-like technique in the horn part known as *legato tonguing*. Schumann and Bruckner went back to the seventeenth-century for their hunting-style introductions. The opening horn solo of the Britten *Serenade* introduces the dissonant tonalities and the syncopated rhythms which are characteristic of the work.

Excellent examples of the obligato-countermelody function were found in the *Four Songs for Women's Choir* by Brahms, *Auf dem Strom* by Franz Schubert, *Canticle III* by Benjamin Britten and in *Des Engels Anredung an die Seele* by Klaus Huber. In *Auf dem Strom* by Schubert, all of the horn obligato material is derived from the opening horn solo. In "Variation VI" of *Canticle III* by Britten a muted horn serves as a second tenor as it moves in contrary motion to the vocal part. In *Des Engels Anredung an die Seele* by Klaus Huber the muted horn is once again in counterpoint to a tenor voice. This obligato horn part is distinguished by frequent meter changes.

In addition to the above mentioned main functions described in this study, the capacity of the horn to produce special effects was shown here exploited by the composers Hector Villa-Lobos in *Choros* (No. 3) and Anton Webern in *Zwei Lieder*. In *Choros* (No. 3) Villa-Lobos uses *sfz* attacks in the horn parts to imitate the percussive character of South American Indian music. He also uses glissandos in the horn parts to accompany the Indian syllable "zzzzzz" which occurs in the vocal parts.

As an ensemble voice, the horn is helpful in connecting phrases in vocal lines. This was discussed here in connection with the *Four Songs for Women's Choir* by

Brahms, *Auf dem Strom* by Schubert and *The Mystic Trumpeter* by Norman Dello Joio. The horn has a vocal quality of its own which makes it qualified for this function.

The works discussed in this paper were arranged in order of the difficulty faced by the horn player, and, as a rule, the works seemed to increase in difficulty as the dates of composition became later. Since many of the performance problems faced by the horn player in the later works cannot be found in current etude books, only the most experienced performers would be prepared for this type of music. *Zwei Lieder* by Anton Webern and *Des Engels Anredung an die Seele* by Klaus Huber, for example, are of such rhythmic and tonal complexity that the horn player must almost completely concentrate on his own part in order to perform it accurately.

As far as esthetic gratification is concerned, the earlier works provide more of that. Perhaps the most popular and frequently performed work in this study is the *Auf dem Strom* by Franz Schubert. This work has beautiful melodic solos for both the horn and voice and is not too difficult for either. The Brahms *Four Songs for Women's Choir* is a very beautiful work for the horns as well as the choir. Among the difficult, contemporary works, the Britten *Serenade* is the most popular and frequently performed. It is a beautiful work, though perhaps not as satisfying for the horn player as the Brahms and the Schubert.

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RECORDINGS SECTION

by Julian Christopher Leuba
Contributing Editor

My thanks to Joan Domer, of Vancouver, British Columbia, Canada for her research and assistance in the preparation of this issue.

♦♦♦♦

William Purvis plays the *Trios* of Brahms and Ligeti on a new compact disc presented by BRIDGE RECORDS (BCD 9012).

Both works are represented by well thought-out concepts, chamber music performance in the best sense.

The Ligeti is an important, albeit technically challenging, addition to our repertoire, by a composer of considerable stature. It is given, here, a performance of convincing energy. The music itself takes concentration on the part of the listener; Ligeti has forged for himself a uniquely personal language: the message is at times disturbing, but worth your attention.

The recording of the Ligeti is on an almost silent background: digital technology makes the harmonics of the violin, and some of the low textures of the Horn in the final movement most impressive.

This is an important new recording.

♦♦♦♦

"Is this the way to Carnegie Hall?" is the attention grabbing title of a new CRYSTAL recording (S 350) featuring Hornist **Calvin Smith** and Flutist John Barcellona playing a program of great interest, and owing to both the superb performances and the outstandingly realistic recording technology.

All the contemporary works are worth your attention: no "spot-and-dot" musical pointillism or other musical fads here. The least consequential work, *Four 2-bit Contraptions* by Illinois composer, Jan Bach, although technically challenging for the Horn, is jolly good fun, and Smith has the flexibility and athleticism to make it sound easy. This may be the first recording of the Bach, although it was composed at least two decades ago.

I have vague memories of a recording of the Barboteu by Barboteu with Harpist Lily Laskine. The present performance by Smith, John Barcellona and Harpist Jo Ann Turovsky is atmospheric; I can't imagine a better one. Both the J.A.C. Redford and Ellis Kohs compositions will appeal to the "contemporary Romantic."

Surfaces by Crystal on this vinyl disc are exemplary. After listening to quite a few CDs on rather up-scale equipment (your Reviewer now listens on a Carver amplifier), I was not aware of appreciable surface noise between the music and the experience.

Obviously, I recommend this recording highly.

♦♦♦♦

The Giovanni Gabrielli-brass are soloists of the Belgian National Orchestra, heard on MUDO-RECORDS 02/377 44 36, in a lively and varied program of contemporary music in various styles. The Hornists are **Andre Pichal, Luc Berge, Steven Stas, Ivo Hadermann, Patrick Verstraeten** and **Hubert Biebaut**. Biebaut is the Hornist in the Trio, Quintet and Brass Ensemble.

The performances by all involved have a great rhythmic vitality, and well balanced sonorities.

Somehow, I felt that the Handel *Wedding-sextet* arrangement, and the Don Haddad *Impressions* were not recorded with the presence I felt with the other compositions. Surfaces on my copy were somewhat noisy.

Nevertheless, the performances are outstanding and as the program includes two important contemporary works (the Uber and Hidas compositions) given splendid performances, I would certainly recommend this recording.

♦♦♦♦

The Chestnut Brass Company (**Marian K. Hesse**, Horn, Quinticlav, Sackbut and Eb Cornet!) plays Renaissance, Baroque and 19th Century music on authentic instruments, as well as two larger contemporary works on their new compact disc, "Pastime with Good Company" (CRYSTAL CD

562). This group gives proof that the playing of period instruments is coming of age in North America.

The record explores the group's versatility thoroughly; a track of importance, as a document, is the *Dirge* by Francis Johnson (1792-1844), a Black musician who gained prominence during his time, both as composer and performer, touring with his own ensemble in Europe; the quinticlave played by Ms. Hesse is a tenor member of the family of "clapper-keyed" instruments including the keyed bugle and the serpent.

The Jean Baptiste Arban Memorial *Quickstep* is a potpourri of the celebrated figure's compositions, played by The Chestnut Brass as though they were close friends of his: delightful!

Although Cole Porter's *In the Still of the Night* appears at first to be out of place in the overall program of this disc, one should consider that most of the pieces played before it were indeed the popular music of their times. Ms. Hesse plays an elegantly smooth line on the Horn, ornamented by muted trumpets in a fine arrangement by tubist Jay Krush.

The contemporary works are the French composer Denise Roger's *Supplique et Polychromie*, big on the dramatic gesture, and John Davidson's Brass Quintet No. 1 which, although not breaking new compositional ground, is well crafted and accessible to advanced college-level groups.

Recording is consistently appropriate to the various groupings, spacious yet clear.

♦♦♦♦♦

The Connecticut based brass quintet, "The Brass Ring" (Karen Bendixen, Horn) presents a program of that name on a compact disc, CRYSTAL CD 561.

Their well-played program, including several renaissance and baroque transcriptions, begins with Berio's *Call* and concludes with *Suite Parisienne* by the English composer Bryan Kelly who has written this work in the *boulevardier* style typical of lighter French music, a

popular program ender, I'm sure.

The acoustics of Bethesda Lutheran Church in New Haven is appropriate for the music and the group. I was pleased to notice that the transitions between the Horn and the other instruments in melodic materials, did not either change the listener's perspective sharply, nor jolt with unrealistic changes of timbre; both good ensemble sense and excellent recording are responsible for the satisfying blend. The taping was by conventional analog techniques, in every respect the equal of the best digital.

♦♦♦♦♦

The Millar Brass Ensemble (CRYSTAL DIGITAL CD 433) comprises some of the best younger professional brass players of the Chicago area, taking their name from the Alice S. Millar Chapel at Northwestern University. The Hornists are **David Griffin, Julie Spenser, Erik Murphy, Cathy Moss and V. Adele Taylor.**

The disc is straightforward, very well played and recorded. Highpoints are the Henri Tomasi *Fanfares Liturgiques*, a grandiose four movement composition for large brass ensemble with timpani and the excellent transcriptions by Jean Thilde of several movements by J. S. Bach.

The Tomasi is one of the most effective examples of scoring for large brass ensemble with which I am familiar; I am happy it is finally on disc. For the benefit of non-Francophones, in the final movement, *Procession du Vendredi-Saint*, "Vendredi-Saint" refers to Good Friday.

♦♦♦♦♦

I have listed the French PATHE X 98037, a 78 rpm. disc dating from the early 1930s, with **Jean Devemy** performing the Dukas *Villanelle*; the *Villanelle* was dedicated to M. Devemy, at the time, Professor at the Conservatoire.

Does one of our readers know of an existing copy of this historic recording?

♦♦♦♦♦

Those readers who are avid CD en-

thusiasts should be aware of the **CD Review Digest Annual, Volume 1: 1983-1987**, edited by Janet Grimes and published by The Peri Press, Voorheesville, NY.

This is the most comprehensive listing of CDs available, and indicates in some instances the sources for review and commentary. One may safely say that this volume is a necessity for the Music Librarian.

•••••

reviewed:

- * Fanfare Magazine, July-Aug. 1988
- ** Fanfare Magazine, Sept.-Oct. 1988
- *** Fanfare Magazine, Nov.-Dec. 1988
- *J Fanfare Magazine, Jan.-Feb. 1989
- *G Gramophone Magazine, January 1989

ACANTA 43278 (CD: ADD) ***

Hermann Baumann 1
Mahir Cakar 2
Christoph Kohler 3
Jean-Pierre Lepetit 4

Horn Concertos:

- L. Mozart, *Concerto in Eb for Two Horns* 1,2
- L. Mozart, *Sinfonia da caccia in G for Four Horns*
- Pokorny, *Concerto in F for Two Horns and Orch.* 1,3
- Witt, *Concerto in F for Two Horns and Orch.* 1,2
- F.A. Rossler (Rossetti), *Concerto in F for Horn* 1

re-release of selections on BASF recordings

ACCENT ACC 78643 (CD:DDD)

Claude Mauray
Piet Dombrecht
 Ensemble "Il fundamento"

- G. P. Telemann, *Tafelmusik* part 3, including: *Concerto for Two Horns, Strings and Continuo in Eb.*

ARCHIV 423 116-2 (2 CDs: DDD) *J

Hornists ?
 natural Horns
 Musica Antiqua Köln

includes:

J.S. Bach, *Brandenburg Concerto 1*

ARCHIV 423 385-2 (CD) ***

Anthony Halstead
David Cox
 The English Consort

includes:

J.C. Bach, *Sextet in C*

BRIDGE RECORDS BCD 9012

(CD: DDD)

William Purvis
 with assisting Artists.

Johannes Brahms, *Trio in E flat, Op. 40*

Gyorgy Ligeti, *Trio (1982) Hommage a Brahms*

distributor:

Bridge Records
 GPO Box 1864
 New York, NY 10016

CALIG CAL 50 865 (CD: DDD) ***

Engelbert Schmid
Karl Reitmayer
Ulrich Köbl

Anton Reicha, *Six Trios, Op. 82, Nr. 19-24*

Louis François Dauprat, *Grand Trios, Op. 4, 1-3*

also reviewed, previous issue, THC

CBS MK 44501 (CD: DDD) *J

David Ohanian ??

J.S. Bach, *Art of Fugue*

CHANDOS CHAN 8419 *G

Hornists ?
 Locke Brass Consort

Richard Strauss: Music for Symphonic Brass

Festmusik der Stadt Wien

Parade Marches 1 and 2

Fanfare für der Wiener

Philharmoniker

Fanfare

Olympische Hymne

Feierlicher Einzug der Ritter des Johanniterordens

CHANDOS CHAN 8585 (CD) ***

Timothy Brown
 Academy of St. Martin-in-the-Fields

Schubert, *Octet in F*

CHANDOS CHAN 8606 (CD: DDD) ***

Michael Thompson
members of Borodin Trio

Brahms, *Trio in E flat, Opus 40*

CLEVELAND PHILHARMONIC
(no number)

Philip Meyers
Eric Ruske
Patrick Milando
Howard Wall

Cleveland Philharmonic/Slocum

R. Schumann, *Concertstück in F*,
Op. 86

Cleveland Philharmonic Orchestra
P.O. Box 16251
Cleveland, OH 44116

CPO CPO 999 022-025-2
(4 CDs: DDD) ***

Hornist?
Albert Schweitzer Quintet

Antonin Reicha, *Complete Wind*
Quintets

CRD CRD 3399 (CD: ADD)

John Pigneguy
Nash Ensemble

Ludwig Spohr, *Septet in a minor*
Ludwig Spohr, *Quintet in c minor*

re-release of analog disc.

CRD CRD 3354 (CD: ADD)

John Pigneguy
Anthony Halstead (Octet, only)

Ludwig Spohr, *Octet in E major*
Ludwig Spohr, *Nonet in F major*

re-release of analog disc.

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J.S. Bach, *Four Two-part Inventions*
transcribed for Flute and Horn
(#4, 8, 9 & 10)

Ellis B. Kohs, *Night Watch, A Dialog*
for Flute, Horn and Kettledrums.

G. P. Telemann, *Concerto a Tre for*
Flute, Horn, Harpsichord and Cello
Jan Bach, *Four 2-bit Contraptions, for*
Flute and Horn

CRYSTAL RECORDS CD 433 (CD)

David Griffin
Julie Spenser
Erik Murphy
Cathy Moss
V. Adele Taylor
Millar Brass Ensemble

Wagner (arr. Briney), *Prelude to Die*
Meistersinger

Fisher Tull, *The Binding*

J.S. Bach (arr. Thilde), *Suite of Dances*
Johannes Brahms (arr. Teuber),

Festive and Commemorative Music

Wagner (arr. Robert King), *Funeral*
March from Die Götterdämmerung
Henri Tomasi, *Fanfares Liturgiques*

CRYSTAL RECORDS CD 562

Marian K. Hesse, Horn, alto sack-
but, quinticlavé, Eb cornet, alto
saxhorn in Eb

The Chestnut Brass Company

"Pastime with Good Company":

Aram Khachaturian, *Sabre Dance*

Weber (?), *Sonata No. 4 in D*

Giorgio Mainerio, *Three Dances from*
"Il primo libro di balli"

Claudio Merulo, *Canzona*

Henry VIII, *Pastime with Good*
Company

Conrad Fay, *Wrecker's Daughter*
Quickstep

Francis Johnson, *Dirge*

Louis Jullien, *Prima Donna Waltz*

G.W.E. Friedrich, *Lilly Bell Quickstep*

Cole Porter, *In the Still of the Night*

Jean Baptiste Arban, *The Jean*
Baptiste Memorial Quickstep

Denise Roger, *Supplique et*
Polychromie

John Davidson, *Brass Quintet No. 1*

CRYSTAL RECORDS CD 561

(CD: ADD)

Kirsten Bendixen

The Brass Ring

"Brass Ring":

Luciano Berio, *Call*

Praetorius, *Dances from Terpsichore*

G. Gabrieli, *Sacro Tempio d'Honor*

G. Gabrieli, *S'al Discoprir*

J.S. Bach, *Bring to the Lord the*

Honor Due His Name

Victor Ewald, *Quintet No. 1 in Bb*

minor, Op. 5

Brian Kelly, *Suite Parisienne*

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*G

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Carl Nielsen, *Quintet for Winds*

L'OISEAU-LYRE 417 610-2 (CD: DDD)

*J

Timothy Brown

J. Haydn, *Concerto for Horn H Vllid: 3*

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Jozsef Molnar, Alphorn

L. Mozart, *Sinfonia pastorella for*

Alphorn and Strings

Ferenc Farkas, *Concertino Rustico for*

Alphorn and Strings

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for Alphorn, Flute and Orchestra

Jean Daetwyler, *Concerto for Alphorn*
and Orchestra

MARLBORO MR SCD 18 (CD) ***

David Jolley

Schubert, *Octet in F*

MD + G 3245 (CD: DDD) *J

Hornists (?)

Detmold Wind Sextet

Beethoven, *Sextet in Eb, Op. 71*

Haydn, *Suite (Divertimento) in Eb*

H 11:Es/17

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

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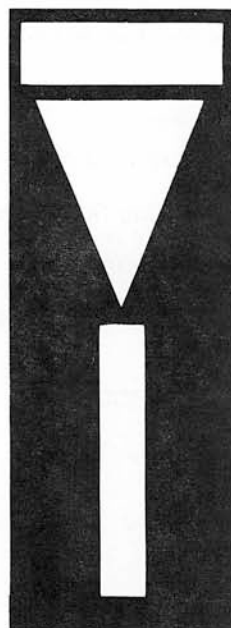
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Jean Deveny

unidentified pianist

Paul Dukas, *Villanelle*

PHILIPS 420 160-2 (CD: DDD) **

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Winds of Vienna Philharmonic /
Previn

R. Strauss, *Sonatina No. 1 in F for
Winds*

PHILIPS 430 183-2 (CD: DDD) ***

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W.A. Mozart:

Serenade 11 in Eb, K.375
Serenade 12 in c, K.388

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Horns ?

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W.A. Mozart:

Divertimento in D, K.131
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Leif Segerstam

R. Strauss:

Serenade, Op. 7
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Op. 94

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1986, 600 pag., engl/germ.text

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NEW MUSIC REVIEWS

by Randall E. Faust

The Really Easy Horn Book

very first solos for horn in F with piano accompaniment

by Christopher Gunning and Leslie Pearson

Published by Faber Music Limited, London.

This volume can immediately solve two problems for the teacher of the young horn student: 1. it provides solo material that is truly playable by the youngest student, and 2. it provides piano accompaniments that are musically satisfying and technically simple.

The ten solos include original works by Christopher Gunning and Leslie Pearson in addition to three arrangements of works by Bach, Beethoven, and Scriabin.

The horn part starts with a solo whose range is from a to a'. The melodic motion is in conjunct quarter notes. As the book progresses, the range demands do not increase, but the rhythmic interest does. Finally, we have a collection of easy solos that moves as progressively as an excellent beginning method book.

Just how easy are the accompaniments? I can play most of them! Furthermore, they are geared to my musical instincts rather than my limited piano technique.

Simple, yet musically engaging—this is an excellent collection.

Grade I.

♦♦♦♦

Seven Epitaphs for Voice, Horn, 'Cello, and Piano

by Bruce A. Thompson

Published by Thompson Edition

231 Plantation Road

Rock Hill, South Carolina 29730

Seven Epitaphs was an Honorable Mention in the Composition Contest of the International Horn Society in 1983. It is a witty song cycle with sparse, but colorful, supporting roles for the horn

and other instruments. This is accessible writing, (using both quartal and tertian sonorities), that could complement any recital program of works for horn and voice.

The vocal parts are not difficult. Actually, the work relies on the clever settings of the texts to project the meaning of the work.

The parenthetical expressions following the titles of each of the epitaphs are the composer's who states: 'their purpose is to provide a subjective 'clue' as to the mood, atmosphere, or meaning of each epitaph.' The *Seven Epitaphs* are:

On A Roman Slave (Indifference)

On A Martin Elginbrodde (Entreaty)

On A Young Man (Bewilderment)

On A Horse Thief (Melodrama)

On a Marble Cutter's Wife

(Advertisement)

On Peter Robinson (Critique)

On Mark Twain's Daughter Susy

(Benediction)

Horn Range A#-b-flat". Grade V.

VENATIC CHRONICLE for Horn and Piano

by Bruce A Thompson

Published by Thompson Edition

Venatic Chronicle was written for the composer's son, David Thompson—one of the finest young horn talents in the United States. It consists of three movements: *Pronouncement and Assemblage*, *Cadences of a Darkened Wood*, and *Dawn Foray*.

Pronouncement and Assemblage is very competent and dramatic writing. Based on the intervals of the minor second and the perfect fifth, it soars from a low G to a d'" in a heroic fashion. From the view of musical coherence and hornistic drama, this reviewer finds this to be the strongest movement of the composition.

Cadences of a Darkened Wood is a picturesque study in timbre where the hornist is required to play valve glissandi, pitch wavers, and flutter-tonguing passages while stopping the horn.

Dawn Foray begins with a virile

cadenza that includes four c''s. A lively chase follows that closes the work in a traditional fashion.

Venatic Chronicle is a veritable showcase of horn range, technique, and styles from new to old.

Horn Range F to d'''. Grade VI.

Five Miniatures for Horn and Piano
by Gregory Danner
Published by Medici Music Press
P.O. Box 932
Lemars, Iowa 51031

Gregory Danner is an Assistant Professor of Music at The University of Southwestern Louisiana in Lafayette, where he teaches music theory, composition, and horn. He studied at Southeast Missouri State University, The Eastman School of Music, and Washington University in St. Louis.

Five Miniatures is a delightful addition to the literature of the young horn student. Although it is conservative in range and technical demands, it has enough musical content to invite serious consideration. Each of the movements is worthy of study as a small recital piece; as a set, it makes a substantial work.

Dr. Danner's writing is direct, but intelligent; contemporary, but tonal; and simple, but viable. Those who regularly use Samuel Adler's *Sonata* in their teaching, might want to use this as a preparatory study to it. This work marks an important new direction for the Medici Music publications.

Horn Range g-f''. Grade IV.

Dauprat—*Second Concerto* for Horn and Orchestra
Piano reduction and edited by Daniel Bourgue
Published by McCoy's Horn Library
3204 West 44th St
Minneapolis, Minnesota 55410 USA

Dauprat—*Quintet No. 1* for Horn and Strings
Edited by Daniel Bourgue
Published by McCoy's Horn Library

Dauprat—*Twenty Duos* for Horns in

Different Keys

Edited by Daniel Bourgue

Published by McCoy's Horn Library

Dauprat—*Sonate, Op. 2*

Revision: Daniel Bourgue

Published by Gerard Billaudot, Editeur
14 rue de L'Echiquier 75010 Paris.

Sole Selling Agent in the USA:

Theodore Presser.

In the April, 1981 Edition of The Horn Call, one finds an article by Nancy Becknell: 'Louis Francois Dauprat (1781-1886). In the course of this article, she lists a number of publications of Dauprat's compositions. These works include publications by Pizka Edition, Editions Choudens, Editions Billaudot, Carl Fischer, The Hornists Nest and Jensen Publications. Since 1981, Daniel Bourgue has edited and published the above works with Marvin McCoy and Gerard Billaudot.

Even though one will probably not retire the Mozart or Strauss *Concerti* to play the above works, they still must be given consideration. (They certainly deserve as much program time as the works of Rosetti or Ries, however.) In fact, they are excellent pedagogical works. As a conservatory professor himself, Dauprat required the performer to learn a variety of articulations, rhythms, and ornaments to play the *Second Concerto*. Furthermore, the horn students were required to develop transposition skills to play the *Twenty Duos*. Actually, these pieces are as challenging technically as many works in the standard literature. Consequently, they are very worthwhile as study and program material.

Grade V.

Trio for Oboe, Horn, and Marimba
by Frederic Goossen
School of Music
University of Alabama
P.O. Box 860366
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In addition to being a Music Professor at The University of Alabama, Frederic Goossen is the Director of

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Graduate Music Studies. Furthermore, he is a Past President of The Southeastern Composer's League. He has over 100 works in his catalogue—including three major horn works.

The *Trio* was written for his colleague Allen French. Allen performed the work at the 11th Southeast Horn Workshop in 1988.

The *Trio* is a Fantasy around the Southern folk-hymn, *How Firm A Foundation*. The composer elaborates: "The tune is presented in fragmented form, with many interpolations and distortions, before being heard in a fully-harmonized version on the marimba. It also becomes the basis of a frantic Beethoven-like scherzo with its intervals stretched — 'pulled out of the socket.' "

The marimba part is quite difficult — requiring a player with strong four-mallet technique. Furthermore, the perforations and punctuations of the theme by the marimbist require substantial rehearsal to hear the corporate sonority.

The horn part alternates between the scherzando characterization and lyric statements of the hymn tune. It is challenging, but not unreasonable. The greatest difficulties are found in the synchronization of the ensemble.

Horn Range B-flat - c"". Grade VI.

Four Grounds for Horn, Oboe, and Timpani

by William Presser

211 Hillendale Dr.

Hattiesburg, MS 39401

Having reviewed Dr. Presser's work before in this column, I must admit to being reluctant to reviewing another of his works again so soon. However, when a critical colleague told me after two different recitals that this was the best composition on the program, I had to include it in this column.

Like many of Dr. Presser's other compositions, this is an excellent example of his clever craftsmanship. In each movement, the timpanist plays a five-note ground over which the horn

and oboe weave a counterpoint. This counterpoint takes the form of a three-part invention, an accompanied canon, or a study in juxtapositions of the ostinato. These movements would merit consideration on the basis of their contrapuntal interest alone.

On the other hand, their expressive content is significant also. The second *Ground*, in particular, transcends its contrapuntal sophistication as a poignant, lyric statement that could be equally at home in the church or the recital hall. In fact, this author has used it with success in both environments.

Horn Range F - b". Grade V.

Suite No. 1 for Horn, Tuba, and Piano by Alec Wilder

Published by Margun Music Inc.

167 Dudley Road,

Newton Centre, Massachusetts 02159

Hornists who are familiar with this work will be happy to hear that it is available again in this Margun publication; those who do not know it yet should! It is certainly one of the best examples of Alec Wilder's writing and particularly one of the best works for this combination of instruments. (This work was composed for two excellent musicians — John Barrows and Harvey Phillips.)

This *Suite* is written in five movements that demonstrate the diversity of Wilder's compositional expression from the dramatic to the lyrical. Two of the movements — III *In a Jazz Manner* and IV *Berceuse* are outstanding examples of Wilder's skill at writing in the style of the twentieth-century popular song.

The Margun publication was edited by Gunther Schuller. Consequently, one observes some additional markings regarding tempi at meter changes, dynamics, and phrasing in given passages.

It is good that this work is available again.

Grade V

Horn Range c - b-flat"

Duration Ca. 14 minutes

Price \$12.00

Exaudi Deus

by Orlando di Lasso

arr. for Horn Quartet by Marvin Howe

Divertimento No. 8

by W.A. Mozart

arr. for Horn Quartet by Marvin Howe

Published by Southern Music Co., San Antonio, Texas 78292 as part of *The Complete Hornist*, Thomas Bacon, General Editor.

If you are looking for some music that is substantial, but still playable on short rehearsal time, you have found it! Both the above works have been 'performance-tested' on horn choirs at Interlochen by the arranger. Consequently, they are 'ready to play.'

One is not surprised that a choral work like *Exaudi Deus* transcribes so well for Horn Choir or Quartet. However, the *Divertimento* (K.213) was originally written for a sextet of two oboes, two horns, and two bassoons. It is a tribute to the imagination of the arranger that this piece survives the transcription so comfortably.

Exaudi Deus: Range A (4th) to g (1st)
Grade IV

Divertimento: Range F (4th) to c''' (1st)
Grade V

Two Movements for Brass Quintet

by Charles Young

8217 Meadow Drive

Fort Smith, Arkansas 72903

Occasionally, one hears a relatively unknown work that deserves a wider audience: this is such a work!

Two Movements for Brass Quintet was commissioned for a recital at Baylor University in 1987. It contrasts the instruments of the quintet through two standard forms: the Passacaglia and a Rondo. The writing throughout is balanced between the instruments, rhythmic gestures, and tonal centers. This work of five minutes duration could be an addition to the standard

brass quintet repertoire.

Horn Range b-flat - g". Grade IV.

BOOK REVIEW

by Randall E. Faust

Pintors Wagnerians

Jordi Mota and Maria Infiesta

Published by Edicions de Nou Art Thor
Gala Placidia 1, 08006 Barcelona,
Spain

Where you find hornists, you will also find people who have strong feelings about Wagner and his work. For those who are interested in the work of Wagner, this book will be a must!

In *Pintors Wagnerians* (Wagnerian Artists), Jordi Mota and Maria Infiesta have collected prints of Wagnerian art works by Josep Mestres Cabenes, Ferdinand Leeke, Rogelio de Eguquiza, Fantin-Latour, Franz Stassen, and Arthur Rackham. These include prints of paintings, posters, and postcards based on scenes from Wagner's operas. Many are in color and all are outstanding studies on Wagnerian themes.

The small amount of text is in Spanish. However, those who do not have a fluency in Spanish should not let that deter them from obtaining this collection. The quality of the art work in this volume again proves that great art transcends national and linguistic boundaries!



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BOOK REVIEW

by William Scharnberg

The Horn

Kurt Janetzky and Bernhard Brüchele
translated by James Chater
Amadeus Press, 9999 S.W. Wilshire,
Portland, OR (1988) (\$27.95)

Janetzky and Brüchele's important text is now available in an excellent English translation from Amadeus Press. Those of you who have read every book and article concerning the history of the horn will still find this volume very stimulating, with a fresh perspective, spectacular color and black-and-white plates, all printed in the highest quality format. Although the illustrations are not as voluminous as Janetzky and Brüchele's earlier *Pictorial History of the Horn*, this edition is artistic, informative and affordable. Every library should own either the original or this translation!

MUSIC REVIEWS

by William Scharnberg

Empfindungen am Meere

(*Seaside Impression*), Op. 12

Franz Strauss

edited by Himie Voxman and Robert Block

Southern Music Co. (1988) (\$3.95)
Grade V

Where the appearance of a new Franz Strauss edition causes many hornists to salivate, and in spite of the fine horn writing found here, this work does not appear to be one of his most inspired creations; it is perhaps on par with *Les Adieux*. Composed in a modified ternary form, with a tonic of b-flat minor, the written range is a-flat to b-flat", and the horn part is generally rather high, requiring excellent stamina in that register. The piano accompaniment is moderately difficult.

Concerto for Horn and Wind Ensemble
(1987)

Randall E. Faust

Robert King Music Sales, Shovel Shop
Square, 28 Main St., N. Easton, MA
02356

Grade VI

Those readers who attended the 1987 International Horn Symposium undoubtedly recall the tremendous premiere of the *Concerto* by Thomas Bacon and the BYU Wind Ensemble, launching it as one of the finest works in its genre.

Each of the four movements is dedicated to the hornist who influenced the character and/or compositional techniques employed in that movement. The first movement, *Prelude-Nocturne*, was written for Marvin Howe and abundantly employs stopping and half-stopping skills, surrounded only by a battery of percussion. Dedicated to Thomas Bacon, the second movement, *Scherzo*, flaunts the flashy fingers for which he is known and challenges the wind ensemble horn section to keep pace. The *Cadenza and Fanfare* was written for Paul Anderson and features double-tonguing, stopped horn and some hemiola. The final *Rondo*, dedicated to Ignaz Leutgeb, is a clever parody of a Mozartian rondo, complete with hand-horn technique, which brings the *Concerto* to a brilliant conclusion.

Aside from the extra percussion instruments required, the work is very playable by a fine hornist and a good wind ensemble. It is very well-crafted, colorful, idiomatic and a challenge to the hornist, who might even approach the part as simply an excellent set of etudes. Although the general public might not appreciate the "horn-world" references scattered throughout the work, the music's wit, enthusiasm, color and accessibility will certainly appeal to an extensive audience. Bravo Dr. Faust!

Exaudi Deus

Orlando di Lasso

arranged for Horn Quartet by

Marvin Howe

Southern Music Co. (1988) (\$3.95)
Grade IV

Marvin Howe's illustrious pen offers both this arrangement and the one reviewed below via Southern Music's "The Complete Hornist" series. This work is typical of the fine four-part vocal literature of the seventeenth century that transcribes so well for horns. The first part ascends only to written *g*", but the fourth part, written in bass clef, descends to A. The slower tempo and grand gestures lend the transcription well to use by multiples of four horns.

Divertimento No. 8

W. A. Mozart

arranged for Horn Quartet by

Marvin Howe

Southern Music Co. (1988) (\$12)

Grade VI

The *Divertimento* from which this arrangement was made is scored for a sextet of two oboes, two horns and two bassoons. Possibly because it was originally intended for winds, the arrangement is very successful for four horns. Where the first two movements employ a written range of *G* to *g*" and only moderately technical demands, the third and fourth movements witness an expansion of the range to *F* and *c*", with generally a higher tessitura and greater endurance demands from the first. A quartet of hornists who have the range to perform the *Divertimento* will have little trouble with any other demands of the arrangement, and a very good time will be had by all. Southern Music should be admonished for unnecessarily printing the parts with a page turn in the middle of the first movement!

Six Quartets

Robert Schumann (arranged by Verne Reynolds)

Southern Music Co., San Antonio, TX (1988) (\$15)

Grade III-IV

Almost immediately following the publication of Professor Reynolds' transcriptions of quartets by Haydn, Schubert, and Mendelssohn, this set appeared. Although the original Schu-

mann works are perhaps less inventive than those by the other composers, they are equally excellent training works for younger hornists. The written keys range only from two flats to three sharps, with the lowest and highest pitches *e* and *g*" respectively. There is no bass clef writing for the fourth and adequate rest for the first, yet a healthy dynamic range is required and there are some demanding technical and rhythmic passages for the grade level listed above.

Phoebus Publications

1303 Faust Ave.

Oshkosh, WI 54901

Peter Schmalz, composer and hornist, has established Phoebus Publications as an avenue for his works and arrangements to be made available to the horn world. Currently there are nine pieces in his catalog, which includes grade levels, durations, prices and a brief description of each work. In addition, he offers a free cassette tape with complete performances of most of his catalog, featuring excellent performances by himself, Cindy Loebel, and the Wingra Woodwind Quintet (Douglas Hill).

Very highly recommended is his transcription of Saint-Saëns' *Morceau de Concert* for horn and band, and his edition of Mozart's *Serenade No. 10 in B-flat*, K. 361 (four horns). Where the other works have some music merit and address the issue of contemporary works for the intermediate level performer, they seem, in my opinion, to be uneven in terms of imagination and craftsmanship.

Peter Schmalz's catalog of compositions and editions include:

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Serenade No. 10 in B-flat (W. A.
Mozart) (\$50)

Music in Manuscript

The following three works were performed by Herbert Spencer and Andre van Driessche at the 1988 International Horn Workshop and are available either from the composer or by writing Herbert Spencer: Music, Bowling Green State University, Bowling Green, Ohio, 43403—0294.

Festive Rondo (1988)
Richard Cioffari
(Bowling Green State University)
Grade IV

This work for horn and piano was commissioned by the students of Louis Stout in honor of his years of dedicated teaching at The University of Michigan. Perhaps inspired by the *Rondo* from Mozart's *K. 447 Concerto*, this is a modest, tonal and very approachable four-minute work. The modest range (written g-g") and technical requirements make it a welcome addition to the intermediate level literature for horn and piano. The piano score is moderately difficult; similar, again, to a Mozartian rondo.

Songs from Middle Earth for Horn and
Piano (optional bass and drum set)
(1985)
Dana Wilson
Grade VI

As one would expect from the optional bass and drum set indication, this is a popular-style work and as such is a unique and entertaining extension to our literature. The bass and drum set players, when used, must improvise from the piano score.

There are three movements totaling over ten minutes in length. The first movement is quick, with a slow intro-

duction; the second movement is marked slow, with a "gospel feel;" and the third movement is a *Samba*. Although written in a pop/jazz style, there are no improvisational sections for either instrument. The horn range is wide (G-c"), with some extended passages above the staff. Partially due to the manuscript, the rhythms are initially difficult to read, but should pose no great obstacle for two musicians who are comfortable with the style. Check it out!

Scherzo "Potsdam" (1988)
Jan Seegers
Grade VI

This is an excellent horn duet of under five minutes duration, commissioned by Professors Spencer and van Driessche for the Potsdam Workshop. Although difficult in terms of range (G-d" written), meter changes, and technique, it is a musically rewarding duet for two accomplished performers. The form is that of a Scherzo-Trio with a da Capo and coda. The coda begins with a new motive and then wends its way back to the opening idea. Highly recommended!



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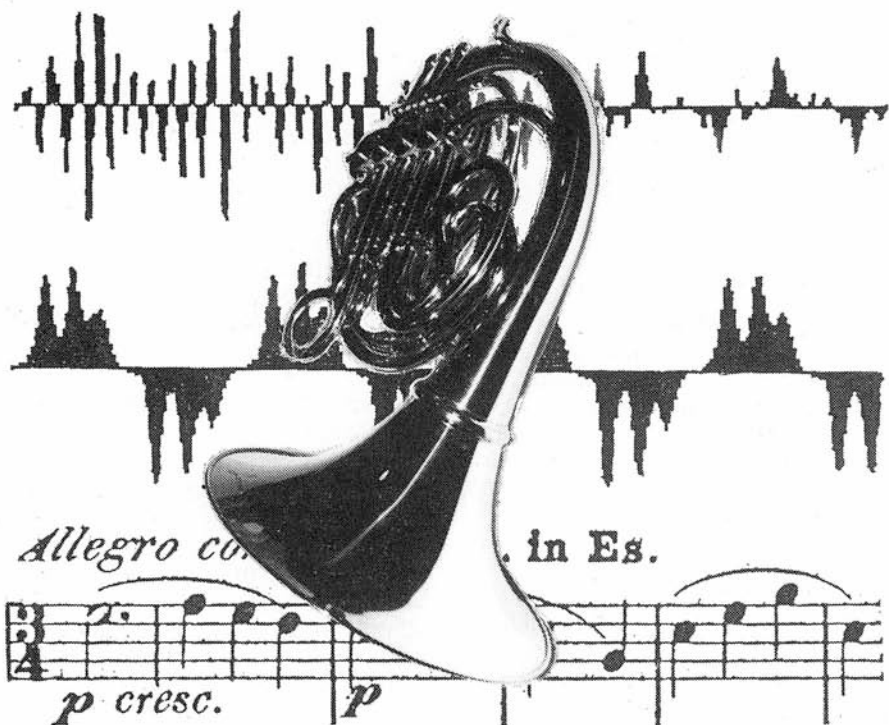
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AUDIOPYLE

WHY DOES MY HORN FEEL THAT WAY ?

Part 1

By Robert W. Pyle, Jr.

Almost a year ago, Doug Hill asked me why the "space" between adjacent notes with the same fingering seemed greater on some instruments than others. I did not have a good answer (and I still don't), but I thought that I could find at least a partial explanation. This article begins a search for the answer. It is the first of a series devoted to the acoustics of brass instruments in general and the horn in particular.

A simple resonator

Let us begin our exploration with the simplest system that shows resonant behavior, a mass connected to a spring. What has this got to do with horns? The air contained within the horn's tubing acts both like a mass (when it moves, it has inertia) and like a spring (when it is compressed, it pushes back like a spring). I am going to build up a picture of something horn-like made of little masses and springs in an effort to understand some of what makes our horns act as they do. Those of you who have seen Bruce Lawson's excellent demonstrations at some of the horn workshops may be better able to visualize this analogy.

Figure 1 shows a single resonator. The spring is represented by the zig-zag line and the mass by the wagon. It is easy to imagine that we can vary the spring stiffness or the amount of mass. The friction is a bit harder to visualize, but let us suppose that the friction is concentrated in the wheel bearings, and that we have a choice of lubricants. Clearly, if we use slide grease instead of valve oil, the friction (or damping) will be higher.



Figure 1: A Simple mass-spring resonator.

This is a *model* of a resonator. I am using the word "model" in its scientific sense, meaning that we will deal with an idealization. In this case, that means that I am assuming that the wall to the left of the spring does not move at all, no matter how much force is exerted on it, that the spring is completely weightless and exerts a force directly proportional to the amount it is stretched or compressed, that the massive wagon is completely rigid, and that the frictional force generated in the wheel bearings by the motion of the wagon is directly proportional to the velocity of the wagon. None of these things would be exactly true in a real-life situation, but such simplifications allow us to get some useful information.

I am also assuming that the vibrations of this resonator are small compared to the length of the spring so that we do not have to worry about the mass striking the wall.

We will keep track of the motion of the mass by measuring its displacement from its equilibrium position when the resonator is at rest. A displacement to the right is measured as a positive displacement, to the left as negative.

Free vibrations of the resonator

Imagine that we have two resonators that have identical mass and spring stiffness, but different amounts of friction. We perform the same experiment on each resonator. We pull the mass a small distance to the right, stretching the spring and thereby storing a certain amount of energy in the system. We hold the mass there motionless, and then release it abruptly, allowing it to vibrate freely from then on. Figure 2 shows the displacement of the mass for a short time after the release.

The result is just what we would expect. Time is shown increasing from left to right. The time of release is at the left edge of the plot. Positive displacement is plotted upwards as indicated by the + sign. The mass vibrates back and forth about its equilibrium position (the horizontal line) with

decreasing amplitude. The motion of the heavily-damped resonator (dashed curve) dies away more quickly than that of the lightly-damped resonator (solid curve).

The frequency of vibration is determined almost entirely by the ratio of the mass to the spring stiffness. If there were no friction, the mass would vibrate forever at a frequency proportional to the square root of the spring

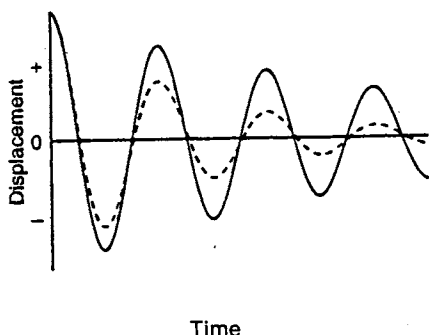


Figure 2: Free vibration of a lightly damped resonator (solid line) and a more heavily damped resonator (dashed line).

stiffness divided by the mass. Decreasing the mass or increasing the spring stiffness would increase the frequency of vibration.

The presence of damping decreases the frequency of vibration below the undamped frequency slightly. If you look closely at the points in Figure 2 where the curves cross the axis, you can see that the dashed curve (heavy damping) crosses the axis *later* than the solid curve (light damping), showing that it is vibrating more slowly as well as dying away more quickly.

What would happen if we doubled the mass, doubled the spring stiffness, but left the friction the same? How would the behavior of the resonator change? The resonance frequency would be very nearly the same because the ratio of stiffness to mass has not changed, but in order to pull the mass the same distance to the right initially, we would have had to use twice as much force as on the first system. We would therefore have stored twice as much energy in the resonator.

The friction will consume only half the *percentage* of the stored energy on each cycle of the vibration as it did before because it has not changed while the stored energy has been doubled. The new resonator will therefore take *twice* as long as the old one to diminish to half its original amplitude of vibration. Thus we see that the rate at which the vibration decays depends not on the amount of friction alone, but on how much friction there is relative to the mass or stiffness of the resonator.

Forced vibration of the resonator

Next imagine that we have a device that will push on the resonator with a sinusoidal motion whose frequency we can vary. This could be something like the crank and pushrod arrangement shown in Figure 3. The crank rotates clockwise at constant speed and the right-hand end of the pushrod is somehow constrained so that it can only move back and forth horizontally. The geometrically astute reader will know that the motion of the right-hand end of the pushrod is not *exactly* sinusoidal unless the pushrod is infinitely longer than the crank arm, but we will pretend that it is.

Henceforth let us call this device the driver. We will pick as our reference point (zero displacement) the position of the driver with the crank arm pointing straight up (12 o'clock). A positive displacement of the pushrod will be to the right, negative to the left. The velocity is positive when the rod is moving to the right, negative when it is moving



Figure 3: A constant-displacement driver.

to the left. The device we have diagrammed here is called a *constant displacement* driver, because the excursion of the driver is the same no matter how fast or slow the rotation of the crank.

Figure 4 shows how the displacement and velocity of the driver vary with time over one full revolution of the crank. The little one-handed clocks above the curves show the position of the crank arm at that point in time. The angle of the crank arm measured clockwise from the 12 o'clock reference position is called the *phase angle* of the displacement.

Note that the maximum positive velocity occurs at zero phase of displacement. The velocity curve has the same form as the displacement, but a given feature (like the maximum positive value, or the position of the axis crossing from positive to negative happens 90 degrees sooner. The velocity *leads* the displacement in phase by 90 degrees.

It is easy to see that the velocity is not constant but is proportional to the rotation rate or frequency. Suppose we double the rotation rate. Then in one revolution of the crank, the end of the pushrod travels the same distance but in half the time, so its velocity at the higher frequency must be exactly twice that at the lower frequency.

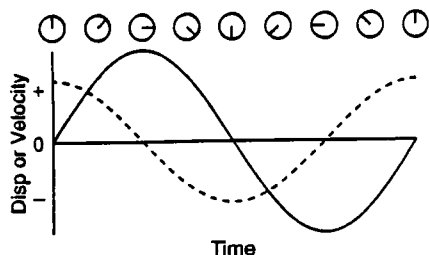


Figure 4: Displacement (solid line) and velocity (dashed line) of the driver shown in Figure 3.

Now let us couple the driver to the resonator as shown in Figure 5. The driver is analogous to the hornplayer's lip and the resonator to the horn, except that we can make the driver vibrate at any frequency we want, independent of whatever the resulting motion of the resonator might be.

Initially, suppose that the system is at rest, with the crank arm at zero phase (12 o'clock). As before, we will measure the displacement of the mass

from this position, positive displacement to the right.

If the crank rotates at a constant rate, the mass will vibrate at the same frequency. If we pick a particular point in its vibrational cycle, the peak positive displacement for example, we can compare that to the peak positive displacement in the driver's cycle. Now let us imagine that we start the driver at a very low frequency and gradually increase the frequency, meanwhile measuring the displacement of the

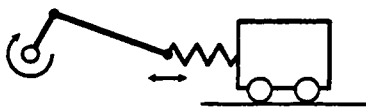


Figure 5: Resonator connected to variable-frequency driver.

mass. We do this for the same two resonators as before (which differ only in the amount of damping).

Figure 6 shows the frequency response of the displacement.

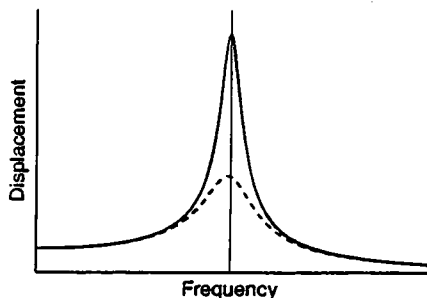


Figure 6: Frequency response of single resonator, light damping (solid line) and heavy damping (dashed line).

At very low frequencies (the left end of the graph), the displacement of the mass is essentially the same as that of the driver. The driver is moving so slowly that the mass is able to follow its motion.

At very high frequencies, the mass moves very little. The inertia of the mass is so high that compression of the spring absorbs nearly all the motion imparted by the driver (rather like

the suspension of your car absorbing small bumps in the road surface). The motion of the mass is almost exactly opposite to that of the driver. That is, when the driver is moving to the right, the mass is moving to the left.

The narrow vertical line in Figure 6 marks the frequency at which the mass and spring would vibrate freely in the absence of damping. Near this frequency, the system exhibits resonant response, and the motion of the mass can be substantially greater than that of the driver. The frequency of maximum resonant amplification is slightly below the undamped resonance frequency, as can barely be seen in Figure 6. In fact, it is the same frequency as the free vibration of the resonator shown in Figure 2.

The amount of resonant amplification is determined by how much friction there is relative to the mass and stiffness. This is customarily expressed as the *quality factor*, or Q , of the resonance. Our lightly damped resonator has a Q of 10, the heavily damped one a Q of 4. At the undamped resonance frequency, the displacement of the mass is exactly Q times that of the driver. Thus, at the frequency of maximum response, just below the undamped resonance, the resonant amplification is slightly more than Q .

At frequencies far away from the undamped resonance, the response is very nearly the same for both resonators. Except near resonance, the driver is "fighting" either the stiffness of the spring or the inertia of the mass, and the friction has very little effect. Near resonance, the effects of spring stiffness and mass inertia largely cancel each other. The damping or Q is then the most important factor in determining the magnitude of the response.

A two-resonator system

What happens if we drive two coupled resonators, as shown in Figure 7? In the case illustrated here, the two resonators are identical, each with half the mass, twice the stiffness, and half the friction of our earlier

lightly-damped single resonator ($Q = 10$).



Figure 7: A two-resonator system

If either of the two resonators were driven by itself, it would have a resonance frequency exactly twice that of the earlier resonator. (We doubled the stiffness and halved the mass, so the ratio of mass to stiffness increased by a factor of 4. The square root of 4 is 2.) What we have done is a bit like cutting a piece of tubing in half. Each half resonates an octave higher than the whole tube.

Figure 8 shows the frequency response of the right-hand mass (solid curve). There are now two resonances. (If we had a train of three resonators, we would have three resonances, etc.) The dashed curve is the same as the solid curve in Figure 6. (Figure 8 extends to higher frequencies than Figure 6 in order to show the second resonance.)

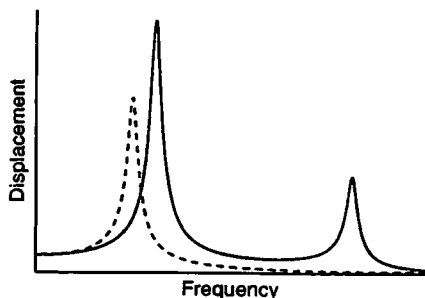


Figure 8: Frequency response of two-resonator system (solid line) compared with single resonator (dashed line).

The coupling of the two identical resonators produces two resonances, one lying above and the other below the frequency of the individual resonator. If we change the system by increasing both the mass and stiffness of one of the resonators by the same percentage, its individual resonance frequency will be unchanged because

its stiffness-to-mass ratio is still the same. The two frequencies of the new combined system will however *not* be the same as in the old system because the two halves no longer share the energy of the vibration in the same way.

We have begun to invent a horn; we have "tapered" our instrument by making one end "wider" than the other. If we do this in just the right way, we will, within limits, be able to control the placement of the resonance frequencies.

What about real horns?

We can measure the frequency response of a real instrument in a fashion similar to our "experiments" here. One way of looking at the result is as a collection of simple resonators, each with its own frequency and Q . Assuming that we could somehow build the horn so that all its resonance frequencies were precisely located so that the horn were perfectly "in tune" (whatever that means), would we want to have the Q as high as possible? After all, it is clear from Figure 6 that a higher Q corresponds to a higher and narrower resonant peak. The higher the Q , the bigger the response we can produce for a given effort by the driver.

The answer, surprisingly, is no. Look back at Figure 2. We saw that the free vibrations of the higher- Q resonator died away slowly. A high- Q resonator works a bit like a flywheel, tending to keep vibrating for a relatively long time. The other side of the coin is that it will also try to remain at rest for a long time. In other words, if the Q is too high, it will take a long time to get a resonant vibration started. Such an instrument would not speak readily. (The glass harmonica is an example of this phenomenon; it is no accident that Mozart wrote for it only pieces in very slow tempi). Also, we all know that in real life some flexibility in playing pitch is necessary. A lower Q has a broader response peak, aiding that flexibility.

It looks as if we have found part of the answer to Doug's question. The Q of a horn's resonances determines how

high the peaks and how low the valleys in its frequency response, and this is an important factor in determining how "separate" the various notes on our instruments feel. Too high a Q will tend to make an instrument rather stiff, too low a Q too flexible.

There is more to it than that, however. The frequency of a note as played is determined not just by the resonance we associate with the note, but by all resonances near harmonics of the note as well. These resonances collectively affect not only the note's pitch, but also its tone quality and "feel."

Looking ahead

In the next issue, I will put together many resonators to come closer to a real horn. I will look at how the shape and size of the bore affects the frequency and Q of the horn's resonances. Among other things, this will help us think about how a significant dent will change the behavior of a horn. And maybe we will find more answers to the question in the title.



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HORN PLAYER'S AUDITION HANDBOOK ERRATA by Arthur LaBar

When I undertook the project of compiling my *Horn Player's Audition Handbook*, I was frustrated by the poor editorial quality of published excerpt books. I was determined to strive for the highest level of accuracy. Despite my best effort, though, several errors did find their way into print.

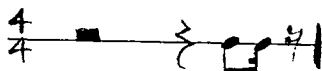
A friend, one of our leading horn teachers, recently persuaded me that if I made up an errata list and published it in *The Horn Call* it would be very beneficial to the users of my book.

I am extremely grateful to the many who have decided that this book filled a need. For those people, I herewith release an errata of the major items that need to be corrected.

Most of the corrections can be made with a pencil right on the page in question. Some may prefer to clip out this list and tape it in the cover of the book.

- Page 9 Delete extended trill marking.
- Page 10 Stave 1, m. 3, horn 2: two quarter notes.
Stave 3, m. 1, horn 1: read F,E,F,D.

- Page 13 Stave 3, m. 2, horn 1: delete *f*.
- Page 15 M. 1: read *sf* all parts.
M. 2: delete *f*.
- Page 18 Line 4, m. 1: insert *cresc*.
Line 7, m. 3, horn 1: read G.
- Page 21 Line 9, m. 1: read Db.
- Page 28 Line 4, m. 4: Eb and C.
- Page 30 Last line, m. 4: slur ends on note C.
- Page 33 Line 5, m. 2: read G#A,B,C.
- Page 40 Stave 2, m. 5: all parts slurred.
- Page 48 Line 7, m. 1: read rhythm:



- Page 59 Line 3, m. 4: move *au mouvt* to above line 4, m. 4.
Line 5, m. 1: insert *a2*.
- Page 62 Stave 4, m. 1, horns 3 and 4: read *a2*.
- Page 66 Line 3, m. 2, last two notes: read A,G#.
- Page 67 Last line, m. 3: read Eb,Db,Cb,Bb.
- Page 71 Line 6, m. 1: read D#,E,G,C,D,D#.
- Page 74 Line 8, m. 2: tie the two G#s.



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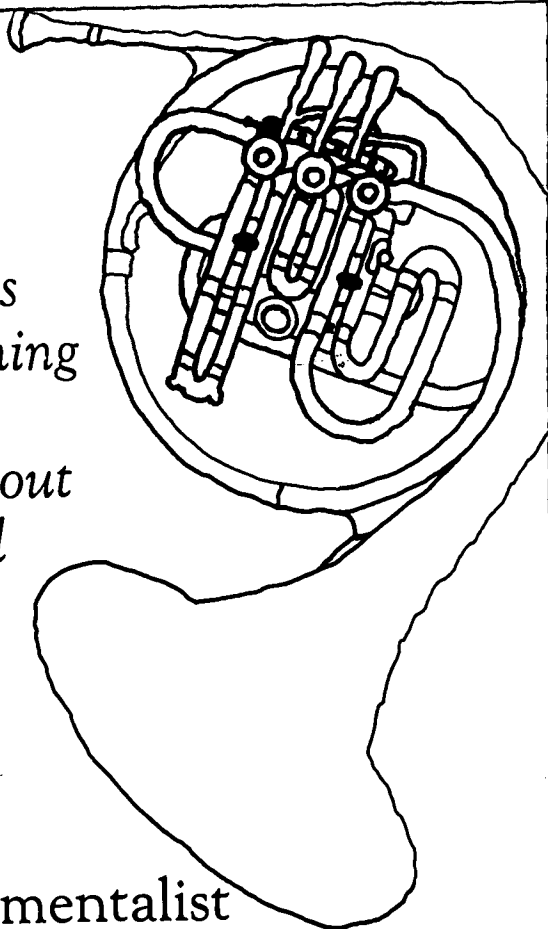
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IN MEMORIAM

During the past few months, we have heard of the passing of Robert Elworthy, James Chambers, and Richard Moore. These hornists have contributed substantially to our heritage.

First impressions are lasting. During my younger years, I often heard live performances of the Minneapolis Symphony and broadcast and telecast performances of both the New York Philharmonic and the Metropolitan Opera. As a result, the performances of these gentlemen were the first impressions I had of many works of the standard literature. When certain compositions are mentioned, the performances of these hornists immediately come to mind.

Sometimes we also are the beneficiaries of relatively unknown hornists, whether we know them or not. They perform day in and day out. We remember their work even if their names do not appear on the marquee. Such is the case of another hornist whose passing we note here. His name is Hugh Cowden. His picture appears on page 52 of the April 1988 *Horn Call* as a member of the Boston Symphony Orchestra horn section. He later played in the Chicago Symphony Orchestra and was principal hornist for the entire Broadway run of the musical: *My Fair Lady*.

I know that I speak for many when I say that the work of these men has enriched all of us!

Randall E. Faust
President

HUGH ALAN COWDEN



Hugh Alan Cowden, French Hornist, 73, was born in London, England in 1915 and died in Hawaii on April 6, 1988. Mr. Cowden started his musical career in New York studying with Bruno Jaenicke and had his first professional experience with the New York Philharmonic and the New York Opera. He became a member of Local 802 in 1935.

Mr. Cowden joined the Pittsburgh Orchestra when the group was under the directorship of Fritz Reiner. After leaving Pittsburgh, he became a member of the Boston Symphony where Serge Koussevitsky was conductor. While with the orchestra he played the regular season, the POPS with Arthur Fiedler, the Esplanade concerts, and the summer series at Tanglewood in the Berkshires. He was one of the horns in the orchestra's recording of *Peter and the Wolf*. He also taught Horn at Boston University. His next experience was with the Chicago Symphony where Raphael Kubelik was conductor. He stayed there until the end of the 1953 season.

From this time on Mr. Cowden had private students and freelanced. He was with the NBC Orchestra tour of the Orient in 1955, and played with Sol Hurok's Cultural Exchange Program for the legendary Ballets: The *Royal* of London, the *Stuttgart* of Germany, the *Bolshoi*, the *Royal Danish* and many more. He also played the classic Broadway Show *My Fair Lady*, beginning with the opening night to the end performance.

Mr. Cowden enjoyed the last seven years of his life reveling in the beauty of Hawaii and also taught English to Chinese residents applying for U.S. citizenship.

He is survived by his wife of 40 years, Lillian Nelson Cowden, two sons, Alan of Hawaii, Glen of New York and one daughter, Lian Sawires of Pennsylvania.

Memoriam by Philip Farkas

Hugh Cowden is probably not quite so well known to our younger horn players since he retired to Hawaii a number of years ago. However, my generation knew Hugh as the wonderfully warm man and virtuoso hornist who could evidently play any orchestra horn position, high or low, and do it superbly.

I first met Hugh when we both joined the horn section of the Boston Symphony at the beginning of the 1945 season; he as fourth horn and I as co-first horn with Willem Valkenier. One can see Hugh Cowden in the photo on page 52 of the April, 1988 *Horn Call*. Hugh is the horn player in the lower left of the photo of the nine of us horn players all decked out in our white suits for playing a Sunday afternoon concert at Tanglewood. Incidentally, I took that photo with my trusty super-Ikonta B with the delayed timer. If I look a little breathless in the picture, it's because I ran from the camera to my position in the picture during the ten-second delay. The background is the side wall of the Tanglewood Music Shed.

Hugh played with Boston and Koussevitsky for two seasons, 1945-46 and 1946-47. Then in 1952 we became reacquainted when Hugh joined the Chicago Symphony as assistant first horn (I almost said, "my assistant," but I hate that expression. He was the *Chicago Symphony's* assistant first horn.) This was during Rafael Kubelik's last year as conductor. The following year Hugh continued in the orchestra with our new conductor, Fritz Reiner. Then Hugh went back to New York City where he free-lanced for many years. In fact, we had several reunions when he would come to Bloomington with some Broadway show.

Hugh was a virtuoso horn player, as indeed he would have to be to hold positions as diverse as fourth horn and first horn, which he certainly was during some Chicago Pop concerts and youth concerts. I remember him as a sensitive artist on the horn and also as a fine painter. I remember playing cupid for him in Boston, when he told me that he had eyes for a lovely girl bank teller where we both banked. I informed her of his attraction to her, much to their embarrassment. Nevertheless, it did the trick and Hugh married Lillian a short time later. Upon retirement Hugh and Lil moved to Kahuku, Hawaii where they lived until Hugh's passing last April. Hugh suffered from a complication of several illnesses which eventually caused his death. He leaves a lovely wife, Lillian, three children, and two grandchildren. It is a pity that many of our younger horn players did not have the opportunity to know Hugh Cowden. He was one of our grand traditional hornists and a great credit to our beloved fraternity. How grateful I am to have known Hugh, worked with him, socialized with him and could, with pride, call him my dear friend.





(Photo by Leland Bartholomew)

JAMES CHAMBERS REMEMBERED

by Dan Meier

I can picture so clearly in my mind that first lesson with James Chambers ... James Chambers, the "father" of American horn playing. (I was too young to know about Anton Horner, Chambers' teacher.) The man who had, for many years, held down "THE Job." By reputation, incredibly demanding, absolutely uncompromising, able to hear *everything*, and not willing to let anything slip by without comment. What was I getting myself into? He quietly summoned me into his studio on the fifth floor of the Juilliard School. He was not a big man, but those icy steel blue eyes told me that he was in control, that he was going to be a difficult man to please. And he was ...

I had the great fortune to study with James Chambers during the late 70's and early 80's while completing undergraduate and graduate work at

the Juilliard School in New York. During my last year in school, I became his assistant at Juilliard: he always selected one of his students to arrange his teaching schedule and the logistics of his orchestral repertoire class, because he was so busy as Personnel Manager of the New York Philharmonic. It was especially during this time that I got to know Mr. Chambers beyond that austere, quiet, reserved exterior, and came to regard him as more than just a teacher, indeed, as a friend.

Chambers' students always had a love-hate relationship with Mr. Chambers. From the first moments (weeks? months??) of shock at learning that the "proper" place to switch to the B-flat horn was at third space C-sharp and *not* at second line G-sharp, to never (never, NEVER!) playing in the low register on the B-flat horn, to sometimes rather unusual lesson assignments (try Kopprasch *Book 1*, #28, over-accenting the sixteenth notes while underplaying the dotted eighths; or Kling *etudes* #16 and #20, **entirely** on the F-horn), we all grumbled about difficult lesson assignments and the exacting demands that were consistently placed on us. But we always knew that Mr. Chambers philosophy was that you do things the *most difficult* way first; once that was mastered, you had much more control over the instrument, and therefore, much greater capability to make *music*. He was supremely dedicated to teaching good horn players to be good *musicians*. We had grown up with Bernstein/New York Philharmonic recordings, hearing Chambers possibly at the pinnacle of his career, so we, as his students, had great faith in how and what Mr. Chambers taught us. After all, he had been there. He had proved himself. We should all be so lucky ...

Chambers' students frequently told "Chamberisms," stories about comments in lessons or Rep. Class, I suppose as a way of relieving tensions of the demands of lessons and school, but also as a way of expressing admiration for Mr. Chambers. I remember once in a lesson the subject came up of *musicianship*, rather than simply *horn-playing*. Mr. Chambers rarely gave long monologues (he liked to keep you working hard in lessons!), but this time he went on for some time about making music, rather than simply focusing on technique. Then suddenly, he paused in

mid-sentence and looked off, as if in deep reflection. I thought, this is it! I'm going to hear a great and rare pearl of wisdom from this man. I waited, holding my breath, with great anticipation. Finally, he spoke: "You know, *anyone* can blow through a pipe." That was it. I waited for more, but he simply told me to play on. I was flabbergasted! It was only later that I realized what he had *really* said, that it is only a few who are really able to make *music* and not just play notes.

Chambers had a habit of checking on the size of his students' mouthpieces. You'd go in for a lesson, play for a while, and he'd stop you and ask what size mouthpiece you were playing on. "A C6," you would reply, thinking, "he asked that last week." He would take the mouthpiece out of the pipe, inspect it, then go over to his closet where he kept a set of instruments to check the bore size, etc., of mouthpieces. There he would dutifully inspect it some more using his instruments, then hand it back saying, "Yes, it is a C6." You would then resume playing, mystified about what he was after week after week when he performed the same ritual. Occasionally, he might say, "You sound a bit stuffy today. What mouthpiece are you playing on?" Upon reply (and, of course, the requisite examination of your mouthpiece), he might ask that you switch to the next larger bore size for the next lesson. Once, when this happened to a classmate, he replied that he was playing on a C1. After the typical examination and confirmation of size, Mr. Chambers retorted, "Well, I guess we can't do much about that, then," whereupon my colleague offered in a somewhat joking manner, "I do have a *bored out* C1 at home." Mr. Chambers, responding quite seriously, said that, yes, indeed, he should bring that to the next lesson. My classmate, incredulous, evidently had a good bit of explaining to do that he had no bored out C1 after all....

Mr. Chambers always insisted that the F-horn be played all the way up to third-space C. C-sharp and up were played on the B-horn, C and below were played on the F-horn (except, of course, for the extreme pedal F and below where the F-horn is incapable of playing). There were no exceptions. Ever. At least not where the F-horn was concerned. The idea behind this was that the valved horn was originally conceived and designed in the key of F. Therefore it was optimized to produce the purest and most consistent sound as an F-horn. Though the double horn was a definite technical improvement over the single F-horn, that ideal "French Horn sound" could only be recreated in the upper register on the B-horn, above third-space C. So to obtain the purest possible tone throughout all registers of the instrument, one would play on the F-horn at least up to third-space C. (This is where it always helped me to remember that Mr. Chambers had originally intended on becoming an engineer.) Anyhow, he was adamant about this point and insisted that all his students comply. It was amazing how keen his ear was to this aspect of horn playing. I remember many times when playing Kopprasch that my poor thumb would inexplicably slip down on the trigger for just one note in the midst of a rapid sixteenth note passage (I had always switched over at G-sharp before). Mr. Chambers never failed to catch it with a vigorous (and to me, embarrassing), "AHA!" I remember, once, sitting in Mr. Chambers' office in Avery Fisher Hall; we were discussing the schedule for the next week's lessons. He had a monitor on his desk so that he could keep track of the Philharmonic's rehearsals, and always kept it on low volume while we were talking. This particular day the orchestra was rehearsing Brahms's *First Symphony*. (Mr. Chambers had many times told me how he admired Phil's playing.) As we were talking, Mr. Chambers paused momentarily to turn up the monitor volume to listen to the fourth movement horn solo. He closed his eyes and listened intently as the solo was played, then a huge smile of gratification spread across his face. He looked up and said, "That was beautiful. But, you know, it would have been even better if he had played it on the F-horn."

James Chambers was always a very personal and private man. I have always wished that I could have played in the Philharmonic section with him and gotten to know him better in his true element, and in a spirit of professional camaraderie. I

valued greatly the many times I went to his office to discuss scheduling, etc., for the personal insight I was able to gain into this great man. I felt privileged that we sat, sometimes for a couple of hours, and talked of things other than horn and music and orchestras. Mr. Chambers was always a gentleman, never speaking ill of others, and never promoting himself in an effort to assert his superiority. He spoke with great fondness about his career, both in the orchestra and out. He was always proud when he talked about the fact that he was the “and Horns” of the old “Mitch Miller and Horns” recordings; about how he would go into the studio and do a multi-track recording of all the horn parts. And how, when he would do recording sessions, jingles or whatever, that he would get to the studio early so that he could “reserve” the fourth horn chair, because he so rarely got to play low horn parts. He would talk about tours with the Philharmonic. Being in London and going out drinking with Dennis Brain and Alan Civil. (I had never heard anyone talk about Dennis Brain before as, simply, “Dennis.” I was awed that I actually knew someone who *knew* Dennis Brain!) I remember once in a lesson, Mr. Chambers was talking with some fondness about Brain. Then, with an obviously mischievous glimmer in his eye he stated, “You know, Dennis wasn’t nearly the player I was. There were some things he could do better than I, but, (ah!) there were some things *I* could do better than he!” I could hardly believe my ears! We both broke down laughing. (I guess it just goes to show that there’s always something someone else can do better than you, and something you can do better than someone else!) Once while playing Schumann’s “*Rhenish*” *Symphony* with the Philharmonic, Chambers said he was having a particularly bad night. The conductor (I believe it was Monteux) wasn’t helping matters any, as he had continually waved to the horn and trombone to be softer going up to the piano high B-flat in the *Feierlich* movement on previous nights. By the time he got to the fourth movement Mr. Chambers said he had one of those sinking feelings that he wasn’t going to make the high B-flat that night. (Or come near it!) So when he came to the passage, he stopped playing when he got to the high B-flat and actually *sang* the note through his horn! After the concert, he said that the conductor came back to him and congratulated him for playing the passage so beautifully that night. (What’s the difference between an orchestra and a bull????)

Mr. Chambers stopped playing the horn in 1969 due to severe health problems — problems that reappeared intermittently throughout the rest of his life. Fortunately, his position as personnel manager, a position he had while still playing in the orchestra, evolved into very much a full time position in its own right. But he always had a twinge of regret about what could have been. He had planned to one day step down from principal horn to, perhaps, fourth horn, when a position opened. He was uncomfortable with the idea of “hanging on” in the principal position until well after age had begun to affect his playing and others in the orchestra began to take note with some resentment. His idea (as Anton Horner had done in Philadelphia toward the end of his career) was to step down from principal *before* his playing began to slip. That way he could prolong his playing career with the reduced stress and physical demands of a low horn position, still remain in the orchestra playing an essential part, and retain the respect of his colleagues. Though his plan was ingenious, he was unable to predict fate; unable to foresee the tragic health problems that brought his playing career so abruptly and prematurely to a halt.

James Chambers loved music. He loved making music. He loved listening to music. There was something in him — something undefinable — that inextricably linked the very essence of who he was to that unexplainable, mysteriously, exhilaratingly emotional thing called *music*. To him, it was never just a job. It was his life. Even after playing a Tchaikovsky symphony for the hundredth time, he always listened for — and found! — something new...something fresh...something to make each concert a new experience. Perhaps that is what I admired him for the

most. It has been that which has been my inspiration in music during my professional career. Perhaps it would be a worthy goal for us all. To take the time to listen. And to enjoy.

A little over two years ago, Mr. Chambers retired as Personnel Manager of the New York Philharmonic, ending an affiliation with that orchestra stretching back to the mid-1940's. It was shortly after this that his wife of many years, Marjorie, unexpectedly passed away. From all accounts, Mr. Chambers was never quite the same after that. I know from numerous telephone conversations that he seemed to have lost a lot of that quiet intensity that he always had. I had been looking forward to seeing him on a recent trip to New York — we were to have had dinner together. When I arrived in New York I had gone immediately to the Juilliard School, where I had a rehearsal. There in the lobby, awaiting the elevator, I saw a small sign announcing Mr. Chambers' death and a memorial service for him the following week. He died of a heart attack on New Year's Day while doing what he loved most — listening to music.

Goodbye, James Chambers. You will be missed.....

JAMES CHAMBERS

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JAMES CHAMBERS, A LIFE REMEMBERED

by David Wakefield

During the last 18 years, I have known James Chambers. First as a teacher, then as a friend of the family and employer (I played extra horn with the NY Philharmonic), then as a colleague at the Juilliard School I gained personally from knowing him. Several of his qualities stand out, as I remember.

During the six years in his studio, I was constantly amazed at his teaching methodology, and his self-control and discipline in sustaining it. He presented the problems in my playing to me one at a time in a carefully thought out order, giving me just the right amount of time to assimilate one issue before moving to the next. He was all business especially for my first few months with him: I would walk in, get my horn out, and start playing right away and for the next 45 minutes (he gave 45-minute lessons) his intense concentration on the material challenged my own "concentration muscles." I remember only one lesson in six years where his concentration seemed diffused: he apologized that he was expecting a phone call to learn whether his grandchild and daughter-in-law survived a dangerous condition bringing about early delivery. I have never heard any of his students complain about the 45-minute lessons, because he packed more into those 45 minutes than many teachers do in an hour and a half.

His orchestral repertory class, a weekly class of full wind and brass sections with a pianist covering the string parts, was the most coveted class in school, and not just by horn players. During the classes there was a quiet, almost electrical hush in the room on the third floor, every wind player concentrating to do the best job possible and to not miss the valuable information that came from Mr. Chambers. He would often repeat a passage several times showing the ways that it would be beat by the different conductors he saw lead the NY Philharmonic during his 23 years there. (I remember wishing that we would see a clear beat in the Juilliard orchestra!) He would often say, with a sparkle in his eye, "Now watch carefully, you might get something like *this* thrown at you!" His contagious enthusiasm, almost fierce intensity, and thorough knowledge and preparedness were the qualities that made him one of magnetic personality, and sought by all students.

Always vigilant in his respect for the individual, he abhorred the practice of cutting auditions short when it became obvious that the auditioner would not be ad-

vanced to the next round. He never lost sight of the individual who had invested countless hours in preparation for an audition, and always demanded that they be given a fair hearing. He also took seriously the responsibility of accepting a student into his class at Juilliard knowing that such an acceptance would probably result in the commitment of at least four years toward a risky career in music.

I feel the loss of a great man, as well as a great horn player and teacher. His significance in influencing style and approach to horn playing are monumental, but his life of amazing self-control and discipline, his example of preparedness, his demand of the best effort from other musicians, and his respect for the individual, touched hundreds around him. He is gone, but has left a part of himself in all of us who have known him.



RICHARD MOORE
(1914-1988)

by Richard Decker



On December 23, 1988 we all lost an important member of the horn community with the passing of Richard Moore. After forty-two years with the Metropolitan Opera Company, twenty-two as Principal Horn, Dick had retired in 1985 to enjoy some well-earned retirement. As profiled in the April 1986 *Horn Call*, Dick Moore was a consummate musician, never sacrificing his musicianship for the sake of "higher, louder, faster" playing. As Dick said, "Making music is the key, not that it's high or loud." Indeed Dick Moore's consistent success in handling the most difficult horn parts whether by Wagner, Strauss, Puccini, or Verdi attested to his ability not only to handle the high, the loud, and the fast but to combine it all with superb musicianship and an amazing consistency at the same time.

His success was deeply rooted in his personal work ethic. From an early age his commitment to his horn playing was total and sincere. As Dick stated once, "It's something for all the years I've hung on the end of a horn to not be able to play it without endless practice is rather amazing. I've never found an easy way to do it without practicing. There may be one but I've never discovered it."

It is unfortunate that we do not have more of Dick Moore's legacy available to us on recordings. His proud recording accomplishments at the Met include Humperdinck's *Hänsel and Gretel* and *Salome's* Final Scene. They show his mastery of the horn and his beautiful phrasing which he learned from his many hours of extensive listening to live performances, and from his experiences with such artists as Bruno Jaenicke, Harry Glantz and numerous Met Opera stars. His hundreds of live performances at the Met and with Radio City Music Hall, including one of the first broadcast series of the Mahler *Symphonies* in the 1940's, are now unavailable commercially if they exist at all.

This is particularly unfortunate, for Dick Moore disliked today's cut and splice

perfect record and compact disk performances that often rely more on the engineer than the musician for their integrity. He deplored the inadequate emphasis placed by today's wind students on attending live performances not only of orchestras but also of vocalists and chamber music groups. His love for the singing of such artists as Claudio Muzio, Jussi Bjoerling and others shaped his own playing in so many ways.

But Dick Moore's legacy is far from gone. His published methods and excerpt books have become the standards in the field. Hornists of every age will continue to benefit from the wisdom and knowledge he has imparted on those pages. Over the years, his students and colleagues have continued and will continue his concerns and traditions that were handed down to him from Franzi, Horner, and Jaenicke. While Dick didn't make his students stand in lessons as Franzi had made him, he was just as much a taskmaster for detail. As Dick said once, "There is insufficient understanding of what goes on around whatever you are trying to produce, which has to do everything with this relationship between a piano and a mezzo piano or pianissimo dynamic...No dynamic means a thing unless you relate it to something or other. If you don't understand what goes with it or what is a piano in this particular piece of music, how can you do it? And if you've made no effort to find out what the rest of the orchestra or ensemble is doing with or against you, how can you have a sense of balance or understanding?"

Dick Moore's colleagues at the Metropolitan Opera spoke eloquently and sincerely in 1985 of his contributions. "Dick was truly an exciting and heroic horn player...His Wagner performances were superb...Moore's reliability was only exceeded by his durability...He was a workhorse and never held back or made excuses...Dick was a no-nonsense student as he has been a no-nonsense professional all his life...Dick Moore was well-equipped to provide the assurance and authority required by the section to function successfully. Technically, he was always able to produce the required results, surmounting with ease the legendary difficulties that diabolical instrument presented. It was always pleasant and rewarding working with him since he inspired respect and with his personality much was gained with real success. Mr. Moore was very caring and considerate with his colleagues to which they invariably responded in kind to produce results which at times were magnificent, considering the conditions."

As Dick Moore's 1986 *Horn Call* profile stated at the end: "Whether lasting through a *Salome*, pounding out a *Long Call*, backing up NBC script shows, or playing in Xavier Cugat's orchestra, Dick served his Art well. Few hornists survived such rigors as long and as competently. Loyal to his colleagues and dedicated to his students, Dick Moore demanded much of himself in maintaining the highest standards of teaching and performance. The respect he was given in return for his professionalism and integrity was indeed genuine. We are all indebted to Dick Moore for representing our craft over the years so beautifully and for being such a gentleman in the process."

Memorial contributions can be made to the National Peace Institute Foundation, 110 Maryland Ave. N.E., Washington, D.C. 20002.





ROBERT W. ELWORTHY

by Richard Chenoweth

On September 30, 1988, Robert W. Elworthy passed away, the victim of a stroke. His death was a devastating loss to his family, a shock to his friends, and a serious loss to the music profession.

Many musicians, colleagues, and former students have expressed their feelings of loss and sorrow at his death, and some of their thoughts are included in this memorial article.

While Bob will be remembered by many as the elegant and artistic principal hornist of the Minnesota Orchestra, a position he held from 1960 to 1977 (with a one-year leave in 1964-65 to teach at Oberlin Conservatory), he held a wide variety of positions throughout his career that enabled him to influence many musicians with his artistry, patience, and kindness.

Born on May 30, 1929 in Elmhurst, Il-

linois, Bob studied with Philip Farkas before attending Northwestern University, where he also studied with Max Pottag. After study with Arkady Yegudkin and graduation with a master's degree from the Eastman School of Music in 1952, Bob served in the army at Ft. Lee, Virginia and performed with both the Quartermaster Band and Norfolk Symphony. He then performed for one year as assistant first horn in Rochester, and studied with Morris Secon. In 1955, Bob assumed the principal position with the New Orleans Philharmonic Orchestra and New Orleans Opera. Although he began his association with the Minnesota Orchestra in 1960, his longest professional engagement was as principal horn with the Santa Fe Opera, a position he held starting in 1960. He also held many teaching positions, including full-time professorships at Indiana University from 1977 to 1984, and the University of Miami at Coral Gables from 1985 to his death. He held several part-time appointments, including positions at Loyola University of the South, Carleton College, and the University of Wisconsin-Eau Claire. He is survived by his wife, Maxine, a daughter, Karen Baca and grandson Craig, and son, Brian.

A memorial service was held for Bob on Oct. 15, 1988, at the First Presbyterian Church in Santa Fe, New Mexico. Music was provided by a horn ensemble of Harold Burke, Richard Chenoweth, Beth Scott, and Joel Scott, who performed selections of Bach, Handel, Hindemith, Mozart, Rossini, and von Weber. The music was selected to include works arranged or published by Bob's friends, including Lowell Shaw and Marvin McCoy. During the service, remarks were offered by Henry Charles Smith, Richard Chenoweth, and Joel Scott.

When asked to speak about Bob at the memorial service, as well as submit this article, I realized the inadequacy of trying to objectively describe the contributions of a person such as Bob; many of us have known Bob on many different levels, and at different points of his life. We have been fortunate to know him as a friend, a family man, a colleague, a professional in the field of teaching, and many of us have had the privilege of experiencing his artistry either close-up as a fellow musician, or as a member of the audience. In whatever capacity we have known Bob, we

all have our own personal memories of him which are dear to us. I would like to briefly reflect on some of these memories, as well as include some thoughts of his friends and students who wrote to me following his death.

Bob had all the attributes that make friendship so valuable: loyalty, trustworthiness, honesty. He had the ability to make his friends feel special through the attention he devoted to listening, the insights he offered, and his ability to comfort and encourage. Little things mattered to Bob: birthdays, anniversaries, traditions; he was always willing to offer his expertise in various projects, such as the Tuckwell Symposia that I hosted. Indeed, he enthusiastically supported the IHS, often attending various workshops unannounced, and encouraging his students to be involved as well. He was generous in sharing opportunities and giving credit to colleagues. He was not embarrassed to show affection; with his warm and kind manner, many of us can share the feeling that we were Bob's "best friend."

As a professional and a colleague, he was the epitome of a disciplined, consistent and totally dependable musician and teacher. His practice habits were most impressive: he hardly ever missed a day practicing. His nickname among other horn players was "Mr. Clean," based on his impressive accuracy, not to mention the elegance of his clothing. He was always professional in his relationships with his colleagues: comments were positive about players and conductors, or non-existent. He was certainly a splendid role model for a young player. Once, while working on an opera in Santa Fe with an inexperienced young conductor who kept making the same mistake out of either ignorance or inexperience, I held up my hand to make a suggestion; Bob grabbed my hand, pulled it down and said, "Let *him* make the mistake. If you help him and it backfires, it's *your* fault!" I never forgot that, and have since, always thinking of Bob's advice, tried to keep my helpful comments to myself. When Bob was asked for advice by conductors, his answers would always be direct, concise, and diplomatic. He avoided controversy, but was firm in his own opinions. For examples, while a student at Eastman, he studied with Arkady Yegudkin, the Russian immigrant, who would smoke cigars incessantly during his lessons. Bob, finally reaching the limit of his tolerance for cigar smoke, solved the problem in typical fashion: at his next lesson, when Professor Yegudkin lit up his stogie, Bob reached into his horn case, pulled out an Air-Wick and plopped it on the music stand! After that, Prof. Yegudkin didn't smoke any more during his lessons. On another occasion, while rehearsing an extremely high and ungrateful solo in a contemporary piece being performed by the Minnesota Orchestra, the conductor (a guest conductor who shall remain nameless) stopped and whistled the passage. Bob's response was, "I don't have any trouble whistling it, either."

Bob was an outstanding performer, with great natural ability. There are so many performances that remain in my memory in which Bob made time stand still. During the performances in Santa Fe, he would, night after night, flawlessly perform the most taxing and hair-raising solos, usually in Richard Strauss's operas, that would challenge an ordinary player to the limit. I recall how proud Maxine, Bob's wife, was of Bob's playing. As a bassoonist, she performed with the Santa Fe Opera for many years, sitting directly in front of Bob. Once, after I commented on a particularly well-played solo, Maxine said to me, "I know; it's like magic, isn't it?" Indeed it was. Bob always seemed to have a little more air and endurance than possible, and was a master in "singing" on the horn. He played in an elegant style; Bob was never unprepared, so his performances, even in rehearsal, always sounded polished and refined. He led the Santa Fe Opera horn section by example: he seldom made comments to us, although when he did, they were usually encouraging or humorous. He was a persuasive advocate for the horn section, and commanded respect from players and conductors alike, an honor he never abused. Henry Charles Smith made the statement that Bob was the most "woodwind" and the most "brass" horn player that he had heard, fusing those two sections of the

orchestra, and making them compatible. The most common description of his sound was "floating:" his sound was never forced, giving his playing an effortless quality. He was a master of phrasing and seemed to possess ESP when it came to anticipating another player's musical phrasing, or a conductor's comments. As a matter of fact, he once told me that his definition of a perfect rehearsal was one in which he never heard the word, "HORN."

Barry Tuckwell once compared playing the horn to driving a fast car on a slippery road; if so, Bob was the equivalent of a Grand Prix master driver: he took chances musically, but always with exciting musical results. Several years ago, I asked Bob to join me in playing a Mahler *Symphony*. On the same concert was the Ravel *Piano Concerto*, with a later afternoon rehearsal and early evening concert. I spent the time between rehearsal and concert complaining about the schedule, how unfair the programming was, and so forth. Bob finally had heard enough, and told me, "You know, the people coming to this concert really aren't aware of the difficulties involved in playing this program. The conductor is concerned that the right notes will be there at the right time, and your colleagues are looking to you for leadership. None of those folks really care about your problems. And, they shouldn't have to. The audience paid a lot of money to hear a performance of their favorite works, the conductor placed his confidence in you, and your fellow players are counting on you. It's your responsibility to do the job, so just do it." I've never forgotten that advice, as it summed up his own philosophy about playing: the responsibility and trust given to us as performers is not to be taken lightly.

Bob always enjoyed teaching, and did so in his typical understated, non-flamboyant way. I learned very early on that a small comment from him often carried a world of meaning. He also had little gimmicks to help his students, including a crazy little machine that he would flip on whenever the tension in a lesson became too thick. The machine was so frantic that it always guaranteed a laugh to lighten up the atmosphere. (It was a little wire figure, trying to catch a fish in a net, but never quite succeeding: the caption under it was, "Patience is a virtue!") On the other hand, his students dreaded the clicking sound of the counter he would use to keep track of mistakes and missed notes, if they were having problems with accuracy. He organized recitals and master classes for his students, always eager that they get as much input as possible from a wide variety of sources. He collected everything in print he could about horn repertoire, history, and auditions, in order to adequately prepare his students. His studio was covered with photos of prominent players (including an autographed picture of Dennis Brain, with whom he had briefly studied) as well as cartoons and other visual stimulæ to encourage his students. He believed in career flexibility, however, and encouraged his students to develop other skills to support themselves while they waited for their career opportunities to materialize. Always interested in making playing easier, he wrote one of the first manuals on "Inner Game" techniques, in which he stated that "...the secret to consistency and high level of performance lies in not trying too hard." His patience was great; although I never studied with him, I always tried to absorb every aspect of his playing as I sat next to him, and was constantly hounding him about his playing techniques. I'll never forget his patience and insight as, when I was preparing for a performance of *Ein Heldenleben* as principal horn, he went over the part with me literally note-by-note, explaining *tempi*, what to listen for, where I could back off, and where I should lead. His advice made that performance special for me.

Mary Keezer, of Eau Claire, Wisconsin, writes that she was "...amazed that he would take me as a student as I was no great player destined for glory — just somebody trying to make sense out of the horn...The words *I can't* were never allowed at a lesson...It was not unusual for Bob to give complimentary tickets [to his students] to concerts. My turn came when Barry Tuckwell came to town...a concert I've never forgotten." About Bob's playing on a Minnesota Orchestra record-

ing, Mary says, "...His impeccable playing...is a tribute to himself and the person he was. I'm trying to get up enough courage to listen to it now without feeling totally overwhelmed by his passing."

Margaret Berry, principal horn of the Spokane Symphony, studied with Bob from 1978 to 1981, and comments that "...In all my years playing the horn I never made such progress as in the three years I spent with Mr. Elworthy." She shared some insights into Bob's unpretentious nature, including the story that she "...spent a half year studying at the grim hour of 8:30 AM due to Mr. Elworthy's packed schedule. Noticing a sign in the studio bearing the message *Eat a live toad in the morning and nothing worse will happen to you the rest of the day*, I set about making a sign with *Have a horn lesson at 8:30 AM and nothing worse will happen to you the rest of the day*. This pleased Mr. Elworthy so much that he laminated it and gave it a prominent spot on his wall." She also relates that the experience she found most gratifying "...was when, after I had finished playing my lesson, I played a Bach *Cello Suite*. My whole lesson had to be done over for the next week, I hadn't passed on anything, so I let it all out on the Bach. To my surprise, I played the whole suite without interruption. After it was over, there was a long silence. I looked over at Mr. Elworthy, who [sat with]...his eyes closed [and] with a big smile on his face. Finally he said, 'You love playing the horn, don't you?'...Never have I been so genuinely honored or touched as by those few simple words..."

Mike Robinson, a student of Bob's from 1985 to 1987 at the University of Miami felt that Bob did much more for him than a teacher was obligated to do, and treated most of his students similarly. According to Mike, Bob was able to motivate his students through providing increased opportunities for them to play, as well as by bringing prominent artists such as Walter Lawson and Meir Rimon to the school. Mike feels that Bob taught more than just horn playing, and made his students feel like part of his family. Bob was enthusiastic about teaching, and passed that joy of playing on to his students: "If you played the horn, and wanted to learn, he was there to teach." His influence as a player and a person was tremendous: Margaret Berry, in offering her sympathy to Bob's family, states that "I hope it comforts [them] to know that there are many who will never forget him."

One of the areas in which he taught me the most wasn't in music, however. Those who knew Bob must be aware of his special joy and enthusiasm for fishing, a sport he first taught and then shared with me. I had the opportunity to visit many Northern New Mexico fishing spots with Bob. He definitely enjoyed his solitude while fishing, but he also enjoyed the companionship of his friends on the trip to and from the fishing hole. Bob would very carefully prepare for his fishing trip, and then, once on the water, totally relax. I recall one such fishing trip to Lake Katherine, in the *Sangre di Cristo* Mountains, where I watched open-mouthed as he pulled in one trout after another. When I finally asked him how he did it, he replied, "It's easy. I just think like a fish." He was in wonderful physical condition since he diligently worked out every day, and would often lead the charge up into the mountains, carrying incredibly heavy loads that included tent, food, raft, and sleeping gear: at those high altitudes, the rest of us would be huffing and puffing to keep up with him, while he forged ahead to the lake or river, so that he could start pulling in those trout.

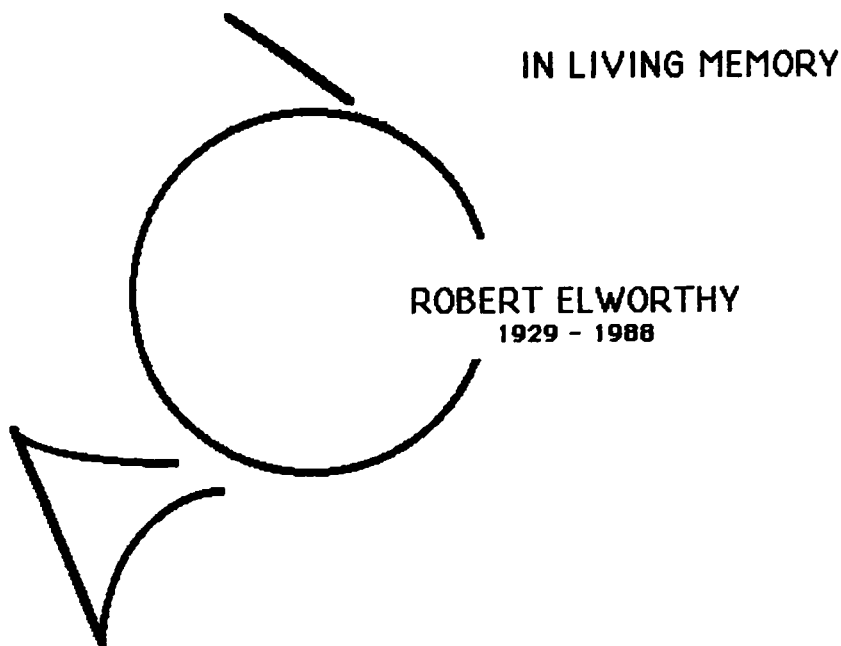
There are many more memories that I have of my friend, and I am sure that many readers of *The Horn Call* have special memories of Bob as well. We share in what he has left us: his love and support of his family and friends, his dedication to the Santa Fe Opera, his musical artistry, his warmth and genuine affection, and his humility. Several years ago, I wrote an article about the Santa Fe Opera for *The Horn Call*. I naturally asked for Bob's comments on the article before I submitted it. He was pleased with the content of the article, but in the section where I described his elegant and impressive playing, he wrote "I don't deserve this."

Since his death, the Santa Fe Opera has established the Robert Elworthy

Memorial Horn Chair. Several orchestra horn sections, colleagues, and friends have already given to this fund, and I would strongly encourage any of his former students, other friends, and associates to contribute as an appropriate testimony to his influence and as a memorial to his artistry. Donations should be sent to: The Santa Fe Opera, POB 2408, Santa Fe, New Mexico, 87504-2408, to the attention of Benjamin Saiz. Please specify that the contribution is for the Robert Elworthy Memorial Fund.

I would like to conclude by thanking Margaret Berry, Mary Keezer, Ron Keezer, Mike Robinson, Norman Schweikert, and Henry Charles Smith for their contributions to this article. All generously supplied much more material than was used, and their expression of concern, respect, and sympathy was most touching.

In Bob's treatise on Inner Game principles, he stated the following: "A rose is a rose from the time it is a seed to the time it dies. Within it, at all times, it contains its whole potential. It seems to be constantly in the process of change; yet, at each stage, at each moment, it is perfectly all right as it is." Bob really believed that, lived by it, and was himself a wonderful example of the realization of a person's full potential.



FROM THE HORN STUDENTS OF THE UNIVERSITY OF MIAMI

FALL 1984- FALL 1988



DOROTHY L. FRIZELLE

by Morris Secon

Dorothy L. "Dotty" Frizelle was born in Rochester, N.Y., on May 9, 1942. She grew up on a farm near the town of Marion, N.Y., and developed an interest in both music and mechanical things at an early age (she lost the tip of a finger in a tractor generator when she was 4 years old).

Her aptitude for the French Horn quickly took her beyond the resources in her high school, and she began taking lessons at the Eastman School of Music under Morris Secon at the age of 15. She continued her education beyond high school, and earned her Bachelor's Degree in Music and Performer's Certificate in Horn from the Eastman School in 1964.

After playing with the New Orleans Symphony for a year, she returned to Rochester to continue her studies. During this time, she became more and more interested in instrument repair, ultimately making it her vocation and the Horn her avocation.



She died, a victim of cancer, on January 8, 1988.

Donations for the Dorothy Frizelle Memorial Scholarship Fund are being accepted. Please make check payable to IHS and send to Ellen Powley, Executive Secretary, 2220 N. 1400 E., Provo, UT 84604.



We are indebted to Harold Meek for supplying the photo to the left of Emil Wipperich and Frau Wipperich of Vienna. The photo is an enlargement taken from a postcard, dated 11 September 1908, mailed to Max Hess in Boston. The site appears to clearly be a vacation house and quite informal. Born in 1854, Wipperich lived in Vienna and played at least fifty Siegfried calls there, as well as being a first horn in Bayreuth, according to Hess. Meek reports that he has a copy of repertoire studies compiled by Wipperich.



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GAIL WILLIAMS - Associate Principal Horn, Chicago Symphony

RONALD BARRON - Principal Trombone, Boston Symphony Orchestra

MARK LAWRENCE - Principal Trombone, San Francisco Symphony

RALPH SAUER - Principal Trombone, Los Angeles Philharmonic

MELVYN JERNIGAN - Bass Trombone, St. Louis Symphony Orchestra

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AFTERBEATS

Leuba's Loonie Tunes

by Julian Christopher Leuba

Horn in E

Beet ho ven, Beet ho ven, wrote this tune for you to play

do not shift the puke in an-y way

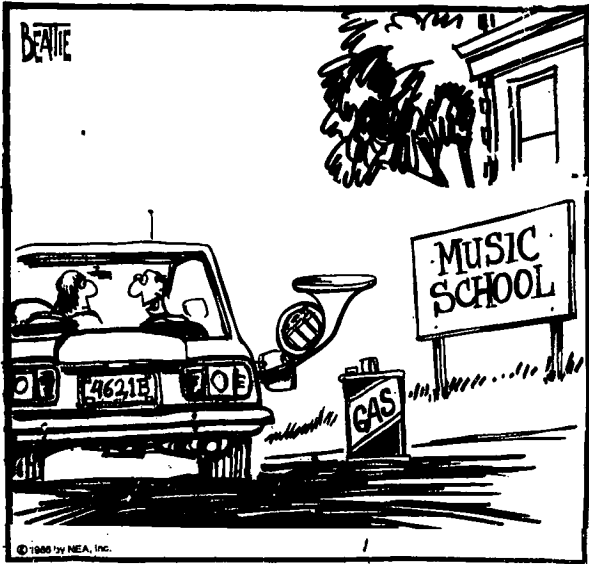
At Richard Moore's session on the operatic repertoire (IHS 1987 at BYU, Provo, Utah) the issue of "stress" ("accented" syllables) in this passage were discussed. The player must avoid accenting the second beat of the first and second bars; if these are stressed, there will be perceived an uncomfortable shift of the barline in the third bar; i.e., one should play Bēet ho ven, and not Beet ho ven.

Contrary to Mr. Moore's suggestion in his *Anthology of Horn Music* (Mel Bay Publications), I do not feel that it is necessary to shorten the first note of "Beet ho ven," substituting a rest for the dot. This will probably correct the metric error, but will not solve the essential rhythmic fault.

Metre: the regular beat

Rhythm: the distribution of stress

SNAFU



"I just asked to borrow a French horn for a couple of minutes...I didn't say what for"

(Reprinted by permission from United Media.)

DIGEST OF 21ST ANNUAL HORN SYMPOSIUM SCHEDULE

22 July—29 July 1989, Munich

Hosted By Bavarian Horn Club in the Gasteig

Hans Pizka, Postf. 1136, D-8011 Kirchheim, West Germany

July 21, Registration at the Gasteig

19:00 Mediaeval Tournament open to participants at the special invitation of H.R.H. Prince Luitpold.

July 22, Reception desk open at Riem-Munich airport arrival hall, registration at the Gasteig.

11:00-18:00 *Lohengrin* general rehearsal, Bavarian State Opera

22:00 Opening of the Symposium, Carl Orff Hall

July 23, Exhibits open

11:00-13:00 Matinee concert by the R. Strauss Institute of Munich: "Homage to Richard and Franz Strauss." (Marc Ostertag, Manfred Neukirchner, Wolfgang Gaag, Hans Pizka)

15:30 Horn Ensemble Concert: Tokyo and Melbourne Horn Clubs

17:30-18:30 Horn Choir Rehearsals, varied conductors from several nations. (Continuing Daily)

20:00 Recital, Carl Orff Hall, Francis Orval; Rudolf Mazao ensemble and rhythm; program t.b.a.

July 24, Exhibits open

09:00 Lecture, Prof. G. Högner, Wien Philharmonic

11:00 Ensemble concert by Wiener Waldhornverein and Högner Quartet.

15:00-16:30 Lecture by Michel Garcin-Marrou

15:00-16:30 Lecture by Edmond Leloir

16:00-17:00 Masterclass with John Pigneguy

20:00 Chamber Concert, Young Horn Artists and special guests; Klaus Fend, Ugo Favaro, Miss Wang Chi-zong, Xiao-qing Seifert-Tan, Jens Plücker, Bedrich and Zdenek Tylšar, Christoph Maier, Max Hochwimmer, Konstantin Becker, Rainer Bartsch.

July 25, 08:30 Masterclass with Michael Purton

09:30 Lecture on Wagnertuba by Hans Pizka

11:00 Matinee, Recital by varied artists with a world premier performance, Froydis Wekre, Grigorov Vladislav, Danilo Marochello, Albert Linder

15:00 Lecture by IHS President Randall Faust

16:15 Lecture by Dr. Klaus Roder

20:00 Chamber Concert with Strings: Vladimira Klanska, Sebastian Weigle, Lara Michael Stransky

July 26, 08:30 Horn Ensemble from Finland

09:00 Lecture by Peter Damm

11:00 Matinee Concert by Michael Thompson, John Pigneguy, Peter Landgren, and Kristin Thelander

15:00 Masterclasses with William Scharnberg and Froydis Wekre

16:15 Masterclasses with Francis Orval and William Vermeulen

20:00 Concert by the Munich Philharmonic with Zubin Mehta conducting. Eric Terwilliger, horn soloist

July 27, 08:30 Northern Music Academy Horn Ensemble, Manchester

09:30 Lectures by Eric Terwilliger and Albert Linder

11:00 Matinee Concert with William Vermeulen, William Scharnberg, Uwe Holjewliken and Reinhard Büttner, Ms. Palma Szilagy

15:00 Recital by Michel Garcin-Marrou, Javier Bonet Manrique, Enrico Caproni, Jakob Hefti, and Radovan Vlatkovic

17:00 Finale concert for IHS Horn Competition

20:00 Concert with Symphony Orchestra Graunke (Dauprat-Quartet: D. Eymann, B. Trautmann, D. Lienhard, P. Bromig; Strauss *No. 2*: Hans Pizka; Köper; Peter Damm; Koetsier: Wekre, Grigorov, Rimon, Uusalu Quartet; Strauss *Concerto for 4 Horns*; Pizka, Högner, Greer, Horvath Quartet; Schneider *Concerto for 4 Horns*, conductors: Kallervo Kulmala and Michael Hölzel)

July 28, 10:00-11:00 Horn music by participants on the public squares of Munich.

14:00 General meeting of the International Horn Society

15:00 Masterclass with Vitali Bujanovski and Uwe Uustalu

20:00 Munich Chamber Orchestra special concert in Hercules Hall of the Munich Residence. "The Horn in the Classic Period." Conducted by Prof. Hans Stadlmair. Soloists: Prof. H.J. Angerer, Prof. Francis Orval, Prof. Michael Thompson, Jozsef Molnar, Jack Meredith, Schmitz Rainer, Konstantin Becker, Max Hochwimmer. (Reception following in the Renaissance "Antiquarium" of the Munich Residence.)

July 29, 09:30 Lecture: The Alphorn, by Jozsef Molnar

11:00 Matinee Concert, Trio chamber music for Horn, Violin and Piano

18:00 Nockherberg Festival Hall, A Festive Bavarian Dinner

20:00 "Open Ended" Gala Concert with Guest Horn Ensembles, Participant Ensembles, et al

July 30, 10:00 Munich Cathedral "Zu Unsurer Lieben Frau"

Performance of Karl Stiegler's *Grosse St. Hubertusmesse*,

Unofficial Closing of the Symposium

•••••

Registration Fee: DM 350. until March 31; DM 400. after March 31. One day registration: DM 50. Meals in the Hofbraukeller, lunch and dinner, Festive Bavarian dinner included: DM 188. Extra tickets to the dinner and Open End Concert at DM 40. Concert only: DM 20. Registration fee includes admission to all concerts. Extra tickets for the concerts of July 27 and 28 are DM 20. for guests of regular participants. Regular price is DM 25. Additional tickets for the Philharmonic concert may be reserved in price categories ranging from DM 35. to DM 65.

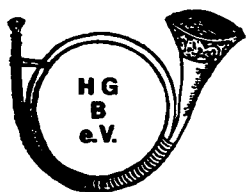
The hotel situation could become critical for late registrations. Low cost rooms are available now but can not be guaranteed for late registrations. There is a hotel for young people, built for the 1972 Munich Olympics, offering rooms from single occupancy up to quadruple occupancy. Rates run from DM 57. for a single to DM 33. for quadruple occupancy per day.

Registrations must be accompanied by a check drawn in DM upon a bank with a branch service in Germany. The most common affiliate banks are: Deutsche Bank, Genossenschaftsbank, Deutsche Commerzbank, Dresdner Bank, and American Express Bank.

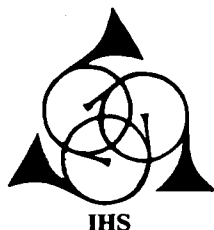
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(Latest information supplied by Hans Pizka for IHS participants at the Munich Symposium.)





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