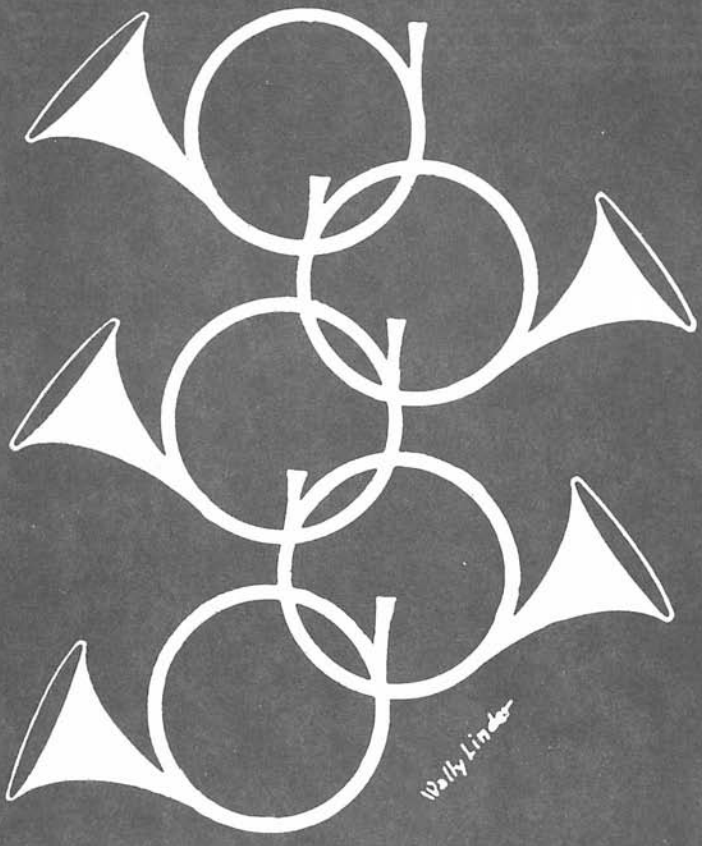
The Horn Call



journal of the

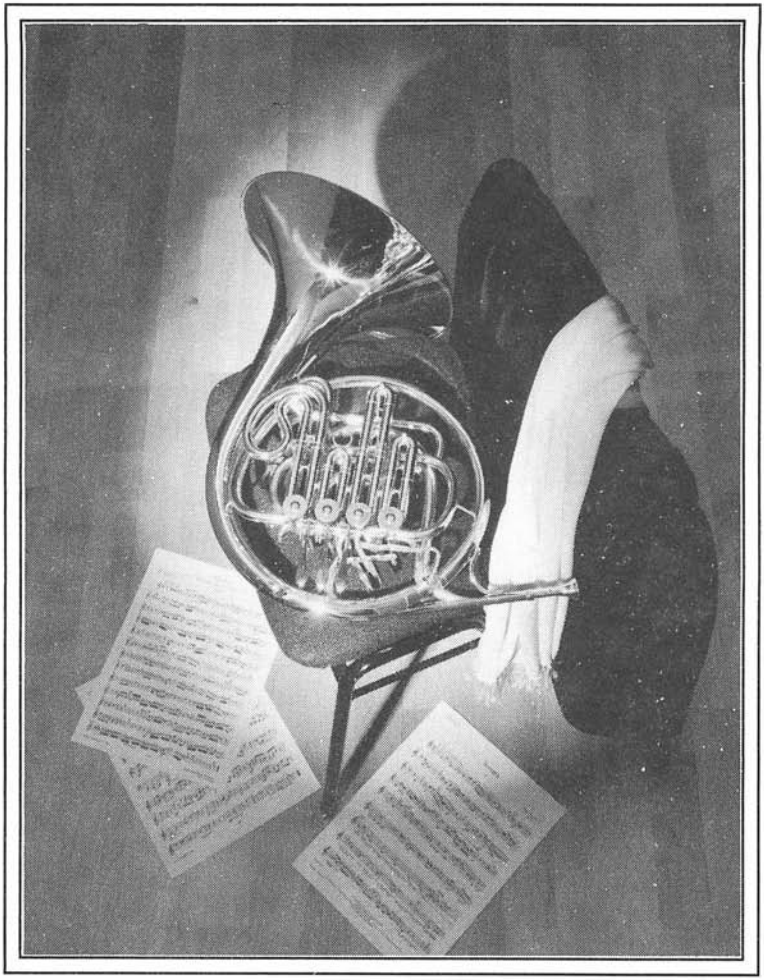
International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

April, 1990



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The Horn Call

April, 1990 Volume XX, No. 2

Year beginning July 1, 1989—Ending June 31, 1990

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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 $12.00 per year. Payment must be by U.S. check with magnetic encoding or by international money order in U.S. funds. Forward with permanent address to:

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LETTERS TO THE EDITOR

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

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

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

ANMERKKUNG DES HERAUSGEBERS

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

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

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

CARTAS AL EDITOR

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

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

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

LETTRES AU REDACTEUR

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

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

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

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

LETTRE AL REDATTORE

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

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

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

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

The ninth Congress of IGEB *(Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik* — International Society for the promotion and investigation of band music) will take place from July 10 to 15, 1990 at Dobbiaco, South Tyrolia-Italy. More information about this important international band event may be secured by sending inquiries to Hochschule für Musik und Darstellende Kunst, Leonhardstrasse 15, A-8010 Graz, Austria.

With this letter I would also like to inform you about a second printing of the 3rd edition of the New Dictionary of Band Music. It is available through Publishing House Schulz, Am Märzengraben 6, D-7800 Freiburg-Tiengen, West Germany.

S. Luppau

*****

Hello! My name is Jelena Nedejkovic. I live in Belgrade, the capital of Yugoslavia, the little country on the Balkan Peninsula. I attend the second class of the secondary music school "Dr. Vojislav Vuckovic." I have been

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playing horn for seven years. I hope to graduate at Illysic Academy and to play horn solo. My teacher is one of the best in town, and I am very happy to play this nice and rare instrument. A few weeks ago I was in Germany and there played horn in concert for German people. Last year I obtained an "Alexander Mainc" instrument and I'm very happy for that. I would like to become a member of your society.

Many regards from
Jelena Nedejkovic
Brace Burger 19/5 Street
11080 Zemun, Yugoslavia

Editor's note: This young student was entered as a W/E member of the IHS. She enclosed a photograph of herself with her mother and younger sister. I am confident that Helena would enjoy correspondence in English with students in other lands.

*****

It was a pleasure to read Arthur LaBar's Personal Recollections of the 21st International Horn Symposium, Munich, in the October, 1989 issue of *The HORN CALL.* It brought back fond memories of the workshop and reminded me that it was indeed a lot of fun and educational.

What struck me, however, were his final remarks about the sparse attendance at the annual general meeting held on the last Friday. I happened to have been one of those "12" he mentioned and as I remember, I was rather embarrassed for the officers and advisory council of our Society who were sitting on the stage making the effort to bring the members up to date on what's going on in our Society and the house was practically empty. What a shame!

It behooves all of us as participating members of the Society to be present at these meetings. These officers and council members work above and beyond what is called for to make these workshops successful and without their continued efforts and dedication to the cause, we would have no place to meet to share our common interest — the Horn.

Sincerely,
Jeanne L. Traphagan
PO Box 418
Harvard, MA 01451 USA

*****

Firstly, I want to congratulate you on the *ANNUAL*, a very useful publication. Secondly, I make reference to the article "Vocal Chamber Works with Difficult Horn Parts" by Milton L. Stewart. (April 1989 issue) I note with interest, yet dismay, the author gives a number of fingerings which will enable the performer to play the Prologue of Britten's *Serenade* **in tune.** In the publication by Boosey and Hawkes, the composer clearly states that the Prologue should be played on natural harmonics. The use of the B-flat horn would make the major musical point of this every evocative music quite pointless. Furthermore, the concert D (third to last bar) is traditionally played as the F horn 14th harmonic — much closer to E-flat than D.

I was rather surprised that no one commented on this important point in the October 1989 issue, having thought, till now, it is common knowledge the Prologue should be played in the above-mentioned way.

Michael Dixon
Principal Horn
Queensland
Philomonic (sic) Orchestra

29 The Promenade
Camp Hill 4152, Australia

It is considered common knowledge; and some did write to say the same thing. But this letter is the first one received that is ***printable!*** *The Editor.*

******

The first Scandinavian Horn Competition was held in Mikkeli, eastern Finland, in March of 1989. Of 18 entrants, two were from Denmark, two from Norway, one from Sweden and the rest from Finland. In the first round the competitors played the first movement, with cadenza, of the Haydn *Second Concerto in D* and the slow movement of Finnish composer Erkki Salmenhaara's *Concerto.*

In the second round the players could choose from the Mozart *Second*; Rossini *Theme and Variations*; Strauss *First*; and the Weber *Concertino* plus a solo piece by a Scandinavian composer. Most chose Berge's *Hornlokk.* The competition remained Scandinavian till the very end; all countries were represented in the finals.

The five winners were: First, Esa Tapani, Finland; Second, Markus Maskuniitty, Finland; Third, Kristina Kärlin from Sweden; Nina Jeppesen of Denmark was fourth; and Hildegun Flatabø of Norway was fifth. The unanimous jury was made up of Vitali Bujanovski, Michael Höltzel; Ifor James; Ib Lanzky-Otto; and the jury chairman, Vesa Ruotonen. The second Scandinavian Horn Competition is planned for the same place in four years.

Best regards from the Finnish
Horn Club
Moa Thors, Secretary

*****

Dear friends of IHS,

Last year (1988) was a very hornistic year in Israel. We had visits from the Vienna Philharmonic with L. Bernstein (Mahler 6), the Moscow Virtuoso Players with Spivakov, and the Munich Philharmonic with S. Chelibidake (Bruckner 4 and Moussorgsky Pictures). Our horn club took good care of the visitors by arranging visits, lunches and parties. The IHS was a frequent topic of conversation; such as with Roland Horvath, Advisory Council member and president of the Wiener Waldhorn Verein, and with Eric Terwilliger of Munich; and with Boris Afanasiev about W/E projects.

Another happy event was the combined 75th & 80th birthday party for Horst Saloman and Wolfgang Lewy. Yaacov Mishori hosted this event at his home to honor these retired hornists. They both came to Israel in the 1930s from Berlin. I am enclosing happy pictures of these events.

I would like to see all of you coming to Israel to play and visit — and we promise you our hospitality. Thanks to all my colleagues in Israel for their help.

Yours,
Meir Rimon
4 Anna Frank St.
Holon 58 845, Israel

Munich Philharmonic and Israel Horn Club; before the Israel Philharmonic Guest House, Tel-Aviv. Nov. 1988.

Vienna Philharmonic and Israel Horn Club in front of the Old Yaffo Restaurant, Tel-Aviv. Sept. 1988.

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The combined 75th-80th birthday party for Horst Salomon and Wolfgang Lewy, who are seated front row center among their students and colleagues. Aug. 1988.

*****

The tenth year of the Lieksa Brass Week was quite successful. The theme for the year was New Brass Music. One of the highlights was an appearance here by Timofei Dokshitser, the great Russian trumpet virtuoso. He had just begun practicing some two weeks before our conference; following a heart operation and not having played for two years. We are happy to report he played as brilliantly as ever.

IHS member Erja Joukamo-Ampuja premiered a new work, *Music for Horn and String Orchestra in F major* by Finnish composer Lasse Eerola. The performance was conducted by Prof. Tuomas Haapanen with the Joensuu Conservatory Chamber Orchestra.

The visiting quintet was the British Fine Arts Brass Ensemble. This was their second visit to our Brass Week. The Leningrad Brass Quintet was also in attendance and gave concerts in turn with the British quintet. There was a keen exchange of brass ideas between east and west in the dormitory where both groups were staying. The interpreters were employed to capacity!

In 1990 the visiting quintet will be the New Mexico Brass Quintet. Other quintets will include the *Leipziger Blechbläserquintet* from the GDR, *Rägavere* Brass from Estonia, and the *Fortis Musicus* from Finland.

Sincerely yours,
Anni Muikku

Erja Joukamo-Ampuja, who played the solo part in Lasse Eerola's new work.

The British Fine Arts Brass Ensemble, the 1989 visiting quintet for Brass Week.

*****

Frøydis Ree Wekre's letter in the October 1989 issue points up the continuing effort we make in using the correct

name for our instrument. Another letter, from an obviously new member, raised the same point a couple of years ago. I thought it odd that no comment on his questioning of our policy was ever made.

It is now twenty years since the Society was organized. In 1970 I wrote a short article for the *Music Educators' Journal* which appeared in their November issue. When the *International Horn Society* had its first general meeting, June 15, 1971 in Tallahassee, Florida, vice-president Wendell Hoss introduced the resolution which asked the Society to recommend *HORN* as the correct name for our instrument in the English language. That resolution was passed by those present and voting at that meeting. This action from Wendell resulted from his reading and agreeing with my article.

When I founded *The Horn Call* I had a strict editorial policy of adhering to that recommendation. There were no "French" horns in the journal, but for two exceptions: when the term had been used in previously printed titles of books, music, recordings; or in case a member's article specifically disowned the correct term. I encouraged contributors to use the correct term, initially, on their own. I still do that. Many a personnel manager from an American orchestra (always from the second or third string) receives a copy of my original article when I see him announcing a vacancy for second "French" horn in the Four Corners Philharmonic; or an author of a book refers to a "French" horn; or an instrument maker (*always* one here in America) who places ad after ad for his "French" horns. Most such simply do not know the correct term, and many converts have been made.

It is only a matter of education. This is where the teacher comes into the picture. It is only by diligence in the college and university that the correct term is presented and anchored in the minds of those who will themselves in turn become players, teachers, deans, orchestra managers, editors, publishers or even conductors. Although in my own experience I never met a conductor who called us "French" horns except Sir John Barbirolli, an Englishman. Great Britain is where the term originated.

I personally know many music departments and music schools which have always used the correct term in catalogs, programs and all publicity. Robert King Music Co. has always used the correct term in its publications. At least one American horn maker is doing his best with the effort, Steve Lewis. Just recently a significant event happened when for the first time a major music dictionary, the Harvard Music Dictionary edited by Professor Don Rangel of Cornell University, made its major entry under *HORN*. As bad as one might think the situation *is*, it is much better than it was twenty years ago. But it must be better, and that is up to each of us who calls himself a professional player or a teacher, no matter where we may be.

If anyone would like a copy of the article on which Wendell Hoss's motion was made, send me a self-addressed stamped envelope and ten cents to my address. Copy it if you wish, and pass it along to any of those still not aware. We are not *changing* a name, we're only using what it always has been before innocent slang became entrenched as being correct.

Harold Meek
4444 Beal Rd. SE
Newark, OH 43056

*****

Herewith is a belated report on the 70th birthday celebration for Mason Jones held at the Curtis Institute of Music in Philadelphia on October 8, 1989. Opening remarks by Philadelphia Orchestra assistant conductor William Smith kicked off the festivities. Numerous affectionate and humorous anecdotes were interspersed with various recorded highlights of Mason's long and illustrious playing career.

Following Smith's oratory, the music portion of the proceedings began. The students from Curtis performed *Six*

Pieces for Horns by Nicholas Tcherepnine. Then Mason himself played and gave a short talk on hand-horn, closing with a fine rendition of Mozart's *Concerto No. 1*, arranged by him for violin (Paul Roby) and piano (Vladimir Sokoloff).

Nolan Miller followed up with the Saint-Saëns *Morceau de Concert.* I played Dukas *Villanelle,* and then Nolan and I were joined by Jeff Kirschen and Dan Williams for the *Quartet* by Hindemith.

The Curtis students then joined Nolan and me for an encore — *Corni Birthday*, (by Mark Questad) with appropriate laughter from the audience in all the right spots.

William Smith then offered closing remarks and Mason followed up with a surprise rendition of the solo from Tchaikovsky 5th — a vocal rendition, with lyrics by Paul Shure (Curtis '43), a long-time friend of Mason's. The words expressed every anxiety imaginable, and were much enjoyed by the packed house.

A reception followed where audience and performers were able to mingle and greet our honored guest. Many of Mason's colleagues, students and friends turned up for the event. I'm sure I speak for everyone involved when I say it was a great honor and a real pleasure to take part and contribute to this wonderful event.

David Wetherill

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MANSUR'S ANSWERS

Notes from the Editor's desk

By Paul Mansur

This issue brings *The HORN CALL* to the end of an era, so to speak. This completes twenty volumes of this journal; a total of 41 issues, including the Archive Special Edition, covering a period of twenty years. Volume XX No. 2, April, 1990, is the last one in this size format. Magazines and journals, generally, have come to a rather uniform size of 8¼ inches by 10¾ inches. There are advantages and economies that support the change. [Although I know full well that many of us in IHS like the present size. It can hide behind a music stand very easily during long rests and is quite convenient to slip into the pocket of a gig bag.]

First, advertisers and printers like the new size. It means that advertisements can be used in several journals without making mechanical adjustments to fit other sizes. The larger page permits more copy, more and/or larger photographs, full-size music score reproductions, examples, and illustrations that will be easier to read, and the format on textual pages can be kept in a uniform appearance. At present, some pages are half-column and some are full column. The full column articles tend to look rather "bookish;" yet, even though the text demands full width the examples are often too short. Many articles fit the half-column width quite well but examples and excerpts are too long and reduce poorly. The new format will use two columns per page. Column width is going to be wider than present half-column and a little narrower than the current full column. There will be space for more text per page and yet be somewhat easier to scan and read. We are hopeful that you will like the format and that our advertisers will also like it. It appears that your next *HORN CALL* will actually contain more information and more articles than before. Our intent is not to just make it bigger; but to make it better, as well.

******

The Music Academy in Zagreb, Yugoslavia, is organizing an International Horn Symposium to take place from 1-7 September of 1991. Many prominent hornists will be taking part as more than forty players from nineteen countries have already confirmed their participation. The Symposium will take place in the most beautiful concert hall of Zagreb, *Vatroslav Lisinski* and the finest Zagreb ensembles will be playing for the evening concerts, such as: Zagreb soloists, the Zagreb Symphony Orchestra, the Zagreb Philharmonia Orchestra, and Gaudeamus.

This is an important and significant event not only to Zagreb, but also for this section of Europe. Further details will be announced in later editions of *THE HORN CALL*. [*Submitted by the host, Prof. Prerad Deticek.*]

******

Notice was also received concerning the summer courses of the *centre international de formation musicale (cifm)* to be held at the National Conservatoire in Nice, France. The Horn artist in residence will be Jean-Jacques Justafré. There are two course periods of 14 days each. The first from the 8th to the 22nd of July; the second from 24 July to 7 August. For more information write to: Secrétariat Du C.I.F.M. / Conservatoire National de Région / 24 bd. de Cimiez / 06000 NICE, FRANCE.

****

Attention Composers! The prestigious Barlow Foundation composition competition has announced a $10,000.00 prize for a concert band/wind ensemble work. The

winning composition is to be performed at the College Band Directors National Association Fiftieth Anniversary Convention, Kansas City, Missouri, 20-23 February, 1991. For rules and complete information, write to the Barlow International Competition 1990, Harris Fine Arts Center, Brigham Young University, Provo, Utah 84602.

******

OBITUARY NOTICE

Henry Sigismonti, 54, passed away on March 31, 1989, in La Cañada, California. A native of Los Angeles, Mr. Sigismonti had been a member of the orchestras of New Orleans, St. Louis, Pittsburgh, and Los Angeles and had been very active in the Hollywood recording studios. A Memoriam and Tribute to him by Norman Schweikert is scheduled for the October, 1990 issue of *THE HORN CALL.*

******

The practice of having endowed chairs in orchestras is growing. I recently received a mailing from the Louisville Orchestra with a challenging announcement. The musicians of the orchestra have adopted a project to raise $250,000.00 to endow the Principal Trumpet Chair in honor of Leon Rapier, the orchestra's principal trumpet from 1954 until his death in 1988. I like this idea and highly commend the Louisville personnel for their initiative in this demonstration of love and respect for a comrade and colleague. Much of the money will be raised through "moonlighting" efforts as soloists and in ensembles, fund-raising sales and projects, and personal donations, as well as solicitations. Louisville, we wish you success.

******

Obituary: Pearl Winter (1921-1990)

We have just learned of the death on March 5 of Pearl Winter, the beloved wife and companion of former editor James Winter. Pearl had undergone surgery for a brain tumor in December; apparently to no avail. James reported that she passed on peacefully and without pain. Pearl was a cellist, but almost an honorary hornist as she was in attendance at many of the IHS functions and quite well known among us. We extend our sympathy to Jim with our assurance that we shall surely miss her, also. As Jim was often wont to say: "Aye. Count on it."

******

The Sandpoint Festival of Idaho continues to develope under the artistic direction of Gunther Schuller. (A rather well-known hornist, conductor, *et al.*) Four Institutes function over approximately the same time frame from July 29-August 18 in Chamber Music, Jazz, Conducting, and Composing. Inquiries should be directed to Post Office Box 695, Sandpoint, ID 83864.

******

The Council for International Exchange of Scholars has announced a unique opportunity for composers to secure a special Fulbright Award. It is an arts fellowship in music composition for the 1991-92 year in association with Chester Music and G.

Schirmer, Inc. One British and one American composer will be selected. The application deadline is August 1, 1990. For full details and application forms, write to CIES, Box UKM, 3400 International Dr. NW, Suite M-500, Washington, D.C. 20008; or call (202) 686-7878.

******

An International Composers' Competition for brass chamber music has been announced by Jeunesses Musicales, BARCS. Winning works will be performed at the BARCS brass festival in 1991 and included in the repertoire of the Philip Jones International Brass Chamber Music Competition at BARCS in August, 1992. The address for rules and entrance forms is: Interart Festival Center, P.O. Box 80. V., Vörösmarty tér 1., Hungary.

******

The Lieksa Brass Week of Finland will feature the horn for primary interest this year. (See their ad elsewhere in this issue. Also, see a brief report of the 1989 Brass Week in the *Letters to the Editor* section.) Featured hornists will include Dale Clevenger, Vitali Bujanovski, Frøydis Ree Wekre, Dan Meier, Erja Joukamo-Ampuja, and Timo Ronkainen. The featured ensemble will be the New Mexico Brass Quintet from Albuquerque, NM, USA.

******

There is a conclusion, of sorts, to the controversy, if that's what it was, concerning the "lost" movement from the *Serenade* of Benjamin Britten. An article by Dr. Donald Mitchell in *Tempo,* "A Quarterly Review of Modern Music," seems to resolve most, if not all, questions about "Now sleeps the crimson petal, now the white." We are endebted to Thomas C. Haunton of Medford, Mass. for providing this information. After hearing the work on a Boston Symphony broadcast, he, as did Rachel Harvey, sought the music to add to a performance of the *Serenade.* He wrote to the Britten-Pears Library in Aldeburgh, England. The following is quoted from their response to his inquiry:

> *It is important that you should know that this song was not "originally the first song in the* Serenade *Opus 31" as your letter states. It was certainly written at the same time as the cycle, but performances of Opus 31 which attempt to integrate "Now sleeps the crimson petal" are not authorised and quite definitely do not represent the composer's wishes. Alongside, for interest, yes — but inclusion might imply that this very well-known work (performance of which the composer not only frequently conducted himself, but which he also recorded commercially twice) had somehow been incomplete for all these years.*

A request for permission to reprint the article in *THE HORN CALL* was rejected by Dr. Mitchell. An offer to negotiate terms for reprint has not, at this writing, received a response. If and when such permission is secured we shall be pleased to reprint the article. In the meantime we can only say that Dr. Mitchell indicated that it was Britten's compositional habit to write more songs than needed for a cycle and then to later arrange the order of selections. "Now sleeps..." was written during the same period in which the *Serenade* was composed. It is Dr. Mitchell's thesis that this song is actually more closely related to the *Nocturne,* Opus 60, and forms a musical link between the two works. In the meanwhile, we can only refer readers to the original article: "Now sleeps the crimson petal, now the white" by Donald Mitchell in *TEMPO* No 169/June 1989, page 22.

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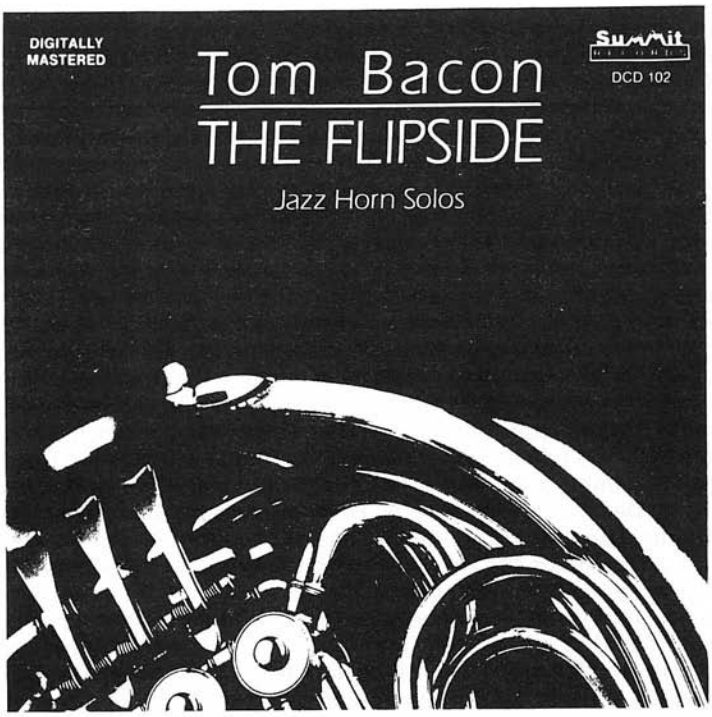

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WORKSHOP 22

The 22nd Annual Horn Symposium is shaping up nicely for the week of June 24-30 at Charleston, Illinois. The Concertgebouw has scheduled a recording session for that week and cancelled the appearance of Julia Studebaker van Leer. In her place has been scheduled Malinda Finch Kleucker, for ten years solo horn of the Copenhagen Philharmonic, and now teaching at the North Carolina School of the Arts. Ms. Kleucker will be performing on Sunday evening in recital. Lowell Greer, University of Michigan horn professor, will also be featured on that recital as will Richard Seraphinoff, hand horn artist. Elsewhere you may find a tentative final schedule for all scheduled events during the 1990 Workshop/Symposium. It is accurate at our press time; but we make no guarantees for June, knowing the whims and vagaries of agents and managers.

Some of the scheduled literature for performances during the week: Beethoven *Sonata*, played on natural horn by Ab Koster, plus the Mozart 4th, and F. Strauss *Fantasie.* The Sören Hermansson recital will include the Poulenc *Elegie,* F. Strauss *Theme & Variations,* Kuandal *Introduction & Allegro,* and Berge *Horn Lokk.* He will also present a lecture recital with the Korling *Pastorale,* von Koch *Cantilena,* Sylvan *Horn Sonata* and the Larsson *Concertino.* Meir Rimon will play the Brahms *Trio,* Op. 40 and the Hindemith *Sonata in E flat.* Phil Myers will perform *Cantilene et Divertissements* by Desenclos, *Sonatine* by Hummel, and the *Concertino* of Pierre Lindpaintor. Thomas Bacon, for his recital, has chosen *In Tiefsten Walde* of Schmidt, *Jagdstück* by Kranke, *Er der Herrliste* by von Allen, *Circus Suite* by M. Horvit, and *Toys in the Audience* by E. Milburn.

Former Advisory Council member Elaine Braun is coordinating efforts to honor four veteran members of the IHS. THe four, Lowell "Spike" Shaw, James Winter, Paul Anderson, and Marvin Howe will be honored during the annual IHS banquet. In addition, Braun is planning a **Fripporgy** in which **all** of Spike Shaw's famed *Fripperies* will be performed by participant quartets. [Which is *your* favorite "Frip?" Get in line; you'll likely have your opportunity to participate!]

Philip Farkas has scheduled a clinic on "The Art of Musicianship." Ab Koster's lecture topic is "The relationship and balance between the embouchure and air pressure." Phil Myers has chosen as his subject: "How to prepare yourself for an audition." William VerMuelen, who has just been named Principal Horn with the Houston Symphony Orchestra, will discuss "Constructing a beautiful sound: A Pedagogical Approach;" and Joseph Hirshovitz will speak on "The Maxime-Alphonse Studies: Are they all useful?" Vladimira Klanska's lecture topic is "The Horn in Czech Music, Past and Present." In her recital she will be performing the Gliere *Concerto* and *Nocturne.*

Don't forget the performance competition, the IHS Banquet, and the High and Low Horn Auditions for the Dorothy Frizelle Memorial Scholarship prizes of $100.00 each. These will be conducted as if a major symphony audition. The first three days will be preliminaries and the final audition will be on Friday. The repertoire will be standard excerpts such as those recommended by the American Federation of Musicians. Advisory Council members and workshop artists will serve as judges. And, of course, there will be the famed "Rap Sessions" each evening with Morris Secon after the concert in the basement lounge of Lawson Hall.

In case there are any vendors or exhibitors who have not yet received needed information, we suggest that you call Joseph M. Martin, the conference host at E.I.U. at (217) 581-3925 to reserve exhibit space.

And don't forget the **Geyer Choir,** the **Conn Chorus,** the **Holton Halloos,** and the **Yamaha Yodelers**; or whatever turns up for participants to play. John Dressler has volunteered to help me with the Geyer Choir; thus we're assured of at least a duo.

I do hope to see you there. It will all be quite grand indeed!

******

TENTATIVE SCHEDULE FOR 22ND ANNUAL HORN CONFERENCE

Time	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
7:00- 8:00		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
8:30- 9:00		General Convocation					
9:00-10:00		Clinic Seraphinoff	Clinic Hardin, M.D.	Clinic Bacon	Clinic Hirshowitz	Playing Horn with Two Hats M. F. Kleucker	
10:00-10:30		Exhibits open until 12:00					
10:30-11:30		Clinic Greer	Scholarship Recital	Clinic VerMuelen	Concert Roy Schaberg Eldon Matlick John Fairfield	Clinic Myers	
12:00- 1:00		Lunch	Lunch	Lunch	Lunch	Lunch	
1:00- 1:30	R	Exhibits open until 4:00					
1:30- 2:30	E G I S	Clinic Koster	Clinic Rimon	Concert: Schuller *Sonata*, IHS Mtg	Clinic Watkins	Lecture-Concert: Hermansson	
2:30- 3:00	T R A	Visit Exhibits		Concert cont'd Composition Contest Winner	Visit Exhibits		
3:00- 4:00	T I O	Clinic Klanska	Clinic Farkas	Visit Exhibits	McCoy Wilder Illinois Horn Profs Ens	Audition Finals	
4:00- 5:00	N	Ensemble Rehearsals					
5:00- 6:00	Dinner	Dinner	Dinner	Dinner	Banquet	Dinner	
6:00- 7:00		Auditions	Auditions	Auditions	Banquet		
		Exhibits open until 6:50					
7:00- 9:00	Concert: Greer Kleucker Seraphinoff	Concert: Bacon Hermansson	Concert: Klanska Myers	Concert: Koster VerMuelen	Concert: Rimon Watkins	Final Concert	

HORN AND PIANO DUO MASTER CLASS

by Hermann Baumann

From July 6th to 14th, 1990, together with Leonard Hokanson, I will give a master class for Horn and Piano Duo. I would like to explain briefly what moved Len and myself to add yet another master class to all those in the world today.

Horn players know that there are many compositions for this combination from the Classic to the 20th century. They also know that some of the most valuable and most difficult works of the horn literature are among them. It is less known to pianists how much these compositions demand of them.

Len and I have given many concerts together and are both teachers. Due to our experience in rehearsals, concerts and teaching — some wonderful, others less wonderful — we want to promote duo playing and bring it to the attention of pianists and horn players.

The fundamental aspect is that it is not a soloist and an accompanist who are playing together, but that it is a collaboration of equal partners. Pianists often feel that, as accompanists, they are being degraded to servants of the soloist. They do not seem to know that even in our literature for horn and piano, the music often has to be led by the pianist; that the artistic initiative has to come from him.

There are many good reasons to recommend duo-playing; to promote and teach it. The most trivial reason: it is easiest when you only need one partner to make music and to give concerts wherever it is possible. A more important reason is that it can be a redeeming experience to not work alone in creating music with your instrument, but rather to leave the solitude that is expressed in the magical word "soloist."

In playing together, musicians learn to *react* to each other. It leads them into a technical and interpretive collaboration, from the isolation of practicing to concertizing and, through this process, to the experience of musical imagination and self-confidence.

This has important practical consequences in the development of both the pianist and the horn player. The rehearsals are most fruitful for both. While orchestral rehearsals mostly take place under time pressure, duo partners can stop as often as they wish in order to try out and reflect on different possibilities. However, the pianist must take into consideration that the horn player will exhaust his embouchure with too many repeats. He must be economical with repeats that would come easily to him and it is good training for him to be so aware and conscious of how to work. In playing duos, the horn player can create the most colorful nuances; he also can learn where to lead, where to hold back, and how to blend his sound with that of the piano. In working with a horn player, the pianist will learn how to phrase through breathing. While playing solo and in practicing, the horn player often neglects dynamics. Meanwhile, in an orchestra, it is most difficult and frightening for him to produce the extremes from pp to ff. In duo-playing, he can try them out!

Generally speaking, the horn player should not collect the so-called audition experience at auditions, but while making music in front of audiences as often as possible; for instance in duo performances. In concerts and exams, the pianist will learn how to prepare an entry by breathing with the horn player. He will learn how to helpfully measure out dynamics should the horn player's embouchure get tired. The experience of reacting to a situation strengthens the nerves!

It is difficult to create a meaningful and effective program. The horn player will want to play what he loves, taking into consideration what he does best. In addition, he has to test what he can demand of himself. Not only because it is too strenuous for the horn player to perform one work after the next,

should the pianist appear as a soloist. In choosing his solo works, he should take into consideration not only what will fit into the program, but also how he wants to present himself with his music. Therefore the selection of a good program is a creative process and a step towards finding oneself for both partners. Program selection will be taught and learned during the course.

The most intensive and successful lesson is the concert itself. What has been acquired in rehearsal, the interpretive ideas that have been formed, should be convincingly presented in a concert situation. It is there that the musicians will collect unexpected experiences, both positive and negative. The positive experiences are those which make you feel carried and inspired by the music, free to all-of-a-sudden master difficult passages, to have unexpected physical strength, and to grow beyond one's self.

The negative experiences are the limitations. Perhaps on a particular day you are not in such good shape, perhaps one has not practiced enough, perhaps the acoustics are no longer so good and helpful with the audience in their places, perhaps the light conditions are not pleasant, perhaps the hall is too hot, the air is sticky — there is a whole catalogue of disturbing factors. One has to deal with them! We hope to have a concert each evening of the course.

I am convinced that there are many possibilities for a horn/piano duo to perform; if you search, you will find them, even if they are private concerts. The public is not yet familiar with our beautiful literature; it is a wonderful task to introduce them to it.

I repeat: it is extremely important for the training and development of a musician to acquire experience performing in public. After all, this is the goal of his work and study. Therefore I ask horn teachers who read this: please inform your colleagues who are pianists about this master class and inspire them to motivate their students for duo playing.

The repertoire, which we are suggesting for the master class, is:

L. van Beethoven	*Sonata*
F. Danzi	*Sonata in Eb*
L. Cherubini	*Sonatas*
C. Czerny	*Andante e Polacca*
F. Ries	*Sonata*
N. von Krufft	*Sonata*
G. Rossini	*Variations*
R. Schumann	*Adagio and Allegro*
F. Strauss	*Variations*
A. Scriabin	*Romance*
P. Dukas	*Villanelle*
C. Saint-Saens	*Romances*
K. Reinecke	*Nocturne*
R. Strauss	*Andante*
	Concerto Op. 11 (Strauss's piano version)
J. Rheinberger	*Sonata*
A. Glazunow	*Reverie*
	Elegie, Op. 17
R. Glière	*Intermezzo*
	Romance
J. Haas	*Sonata*
P. Hindemith	*Sonatas*
F. Poulenc	*Elegie*
P.R. Fricker	*Sonata, Op. 24*
H.G. Pflüger	*Impeto* (Bote & Bock)

Works of own choice, also transcriptions. Works for solo horn.

Solo Repertoire for Piano:

J. Haydn	*Andante with Variations in f*
F. Schubert	*Impromptu in f, op. 142*
or	
L. van Beethoven	*Andante favori*
R. Schumann	*Arabeske, Op. 18*
J. Brahms	*Scherzo, Op. 4*
F. Chopin	*Ballade No. 4 in f*
P. Tchaikovsky	*Dumka*
G. Gershwin	*3 Preludes*
C. Debussy	*L'Ilse joyeuse*

Unfortunately the English language does not have one third-person pronoun expressing both male and female. I have used the male version in this article, but certainly meant to address all female players as well!!

A word about the location of the master class. The Castle Velen is an old water castle in the Muenster area, about one hour by car from Essen. Today it is a modern, very comfortable hotel, offering all kinds of sport and fitness activities and an excellent restaurant. And it also offers the

possibility for the realization of an international master class.

Hermann Baumann
(Translated by Leonard and Rona Hokanson)

(See page 105)

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by Jeffrey Agrell

Onemanband III: Putting it all together

Now I know that all of you out there would rather go without food than miss a single word of this thrilling series, but just in case there is one among you with some kind of superior excuse (Antarctic research, brain damage, interplanetary travel) for missing anything so far, I'll repeat: this is a three-part mini-series about how to construct your own rhythm section to accompany you in your jazz practice sessions. This rhythm section, while a bit short on personality (all parts are played by you), is long on versatility (can play in any key, at any tempo, etc.) and endurance (can keep going as long as you pay the electric bill), and can be put together from common household items such as computers and MIDI keyboards.

We first touched on creating a bass line; next came comping (keyboard accompaniment); and for the grand finale we are going to dip into MIDI, synthesizers, drums and sequencers. Take a deep breath, fasten seat belts, here we go:

Veni, Midi, Vici

Let's not trip over this little acronym any longer: MIDI stands for Musical Instrument Digital Interface. MIDI is an international standard or agreement about how digital information is exchanged between such devices as synthesizers, sequencers, etc. Thus, MIDI instruments from different manufactuers can be connected to work together; for example, one or more MIDI keyboards can be played from another (master) keyboard or controlled by a computer. The MIDI 1.0 specification was created in 1982 and the first MIDI instruments appeared in 1983. If you stop by my house, I'll show you around my MIDI studio and we can talk MIDI for a couple of days, but for our purposes here, we'll try to stick to the basics we need to know about getting our rhythm section going.

Sound Sources

We have three kinds of sounds to produce for our practice rhythm section: piano, bass and drums. Possible sound source #1: synthesizers. In the Old Days (i.e. before a year or two ago), there were few synthesizers that were multi-timbral, meaning capable of playing more than one sound at a time. Folks had skillions of sounds for the DX-7s, but they could only play one at a time. So if you had a synth like this, you would need three of them to produce p, b & d. [Or, you could have one synth plus two modules, a module being nothing more than a small box containing the brains of the synthesizer without the keyboard. Thanks to MIDI, it could be controlled (played) by a synthesizer (with a keyboard) by connecting the two together with a MIDI cable.]

Now the trend is toward multi-timbral synths, which is great for us, because then we can get our whole band from one box. All the big manufacturers (Yamaha, Roland, Akai, Kawai, Korg) have multi-timbral synths of various shapes and sizes in their catalogs — go down to your local music store and have them show you around and send you home with your weight in brochures. A current favorite is the Korg M 1, which seems to have it all — great sounds, including piano, bass & drums, and 8 voice multi-timbral, i.e. you can play up to *eight* at one time. The M 1 also has an 8 track sequencer; it is limited in a number of respects, but you could use it to play the M 1's piano, bass and drums. The latest buzz word is *workstation*, which manufacturers like to call multi-timbral synthesizers that have built-in sequencers; the M 1 would qualify for this designation.

Sound Source #2: samples. A sampler digitally records an acoustic sound (a CD is just a long sample...), and then allows you to play the sounds back from a MIDI

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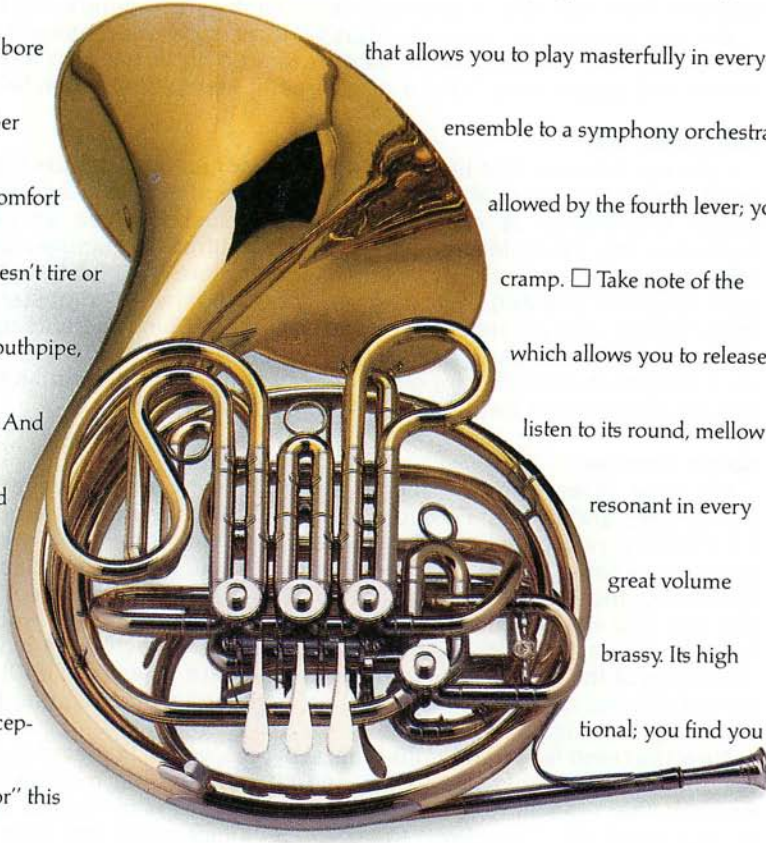

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keyboard. Some devices (notably the E-mu Proteus) are only sample *players*, which contain libraries of all kinds of sampled sounds without the capability of recording new ones. (Regular recording samplers are expensive, and it is not all that easy to make good samples, so a sample player can be a useful, cost-effective option for many people). Bass sounds can be produced effectively with a regular synthesizer, but piano and most drum sounds are much more effective (i.e. acceptably realistic) when they are samples. Drum machines are nothing more than drum sample players with simple built-in sequencers. With the advent of the newer instruments that contain several sets (usually 88 keys per set, with each key producing a different drum sound) of sampled drums sounds (such as the M 1 and the Proteus), there is little reason for buying a drum machine as a drum sound source.

The M 1 also typifies the latest kind of sound production, which combines sampled and synthesized sounds. In The Beginning were analog synthesizers. They were capable of producing a wealth of interesting sounds, but very few good naturalistic ones because of the simplicity of the waveforms compared to acoustic sounds.

In 1984 Yamaha began marketing a new synthesis method — FM — in its DX series. FM was capable of creating some very complex waveforms, and was capable of creating sounds that could easily be mistaken for acoustic sounds. Like other synthesis methods, FM could do some things well (e.g. harp, electric piano, woodblock, tympani, xylophone, bells, train whistle, organ, Mount St. Helens; not to mention of course jillions of wild and weird underwater-mutant-teenage-alien type of sounds), some things mediocre (most brass & woodwinds) and some things terribly (e.g. strings and cymbals).

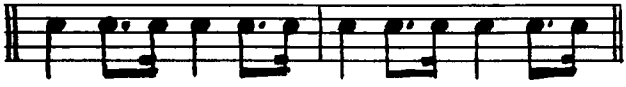
Roland came along with another method ("LA") of synthesis, whereby the very first part of the sound could use a *sample*. The "attack" portion of any sound (attack-sustain-decay-release) defines for our ears most of the characteristic of that sound, and Roland's theory was that much "better" (more acoustically natural?) sounds could be produced if a sample was used to create this crucial part of the sound. Roland's D-50 was not multi-timbral, but it could produce fairly realistic sounds where FM had been weak (some brass, strings, woodwinds), and the addition of built-in sweetening effects such as reverb and chorus (up until now you had to buy effects devices separately) gave a new dimension to the sounds produced, and prompting many other manufacturers to add such effects to their instruments. Korg, with its M 1, took this idea and went much further — much improved sounds due to much larger samples (including several drum kits), 8 sound multi-timbral, 4 outputs, 2 stereo effects (from a choice of 33 — reverb, chorus, etc.) plus sequencer. Yamaha, the 10 ton gorilla of the industry, has just followed suit with its successor to the DX7, the SY77, which is similarly outfitted.

The M 1, while costing a fraction of what the early analog synthesizers cost in their day (electronics is a field in which things keep getting better and better and cheaper and cheaper — don't you wish it worked that way for things like houses, cars, food, and...horns?), still costs something over $2,000 and thus is not going to be for everyone. The next step down would be instruments such as the Ensonique SQ-80 or the Roland D-20, which also have drum sounds and sequencers. You can, however, get many of the same functions (though not usually the same sound quality) in many of the "digital pianos" (such as Yamaha's Clavinova series) or "keyboards"[1] that are on the market. Unless you become a real connoisseur of these kind of things, for the purposes of setting up a practice rhythm section, the inexpensive models of keyboards may provide you with everything you need. Yamaha, for example, offers a broad range of portable keyboards (the PSR series: 7, 27, 37, 47) that typically offer a choice of up to 100 sounds, 100 "rhythms" (pre-recorded groups of percussion for accompaniment in different styles), "drum pads" (so you can play your own rhythms if you wish), and a simple sequencer, with which you can record a bass line and chords. You pays your money and you

takes your choice.

Drums

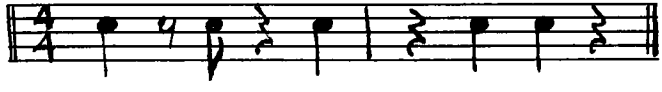
An indispensable part of a real rhythm section is the drums. They are a little more dispensable for our practice purposes because it is very difficult to approximate the drummer's role without much, much, practice. Having a drum part in your midi-practice band is therefore optional. However, it can be fun to try anyway: you will not only be adding a little timbral spice, but you will be learning to think a bit like a drummer and will thereby get a fresh view and appreciation of rhythm and the use of percussion instruments. You can make some very simple drum parts that add a jazz flavor, such as the da-dat daDA rhythm in the ride cymbal or hi-hat:



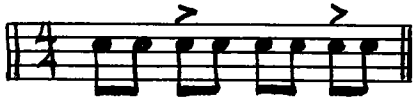
One other possibility is to throw in some drum (e.g. snare or tom tom) punctuation ("fill") at the end of a phrase, which helps the soloist (you) know where he/she is, and gives a little momentum into the next section.

Perhaps the best use for our MIDI-drums would be in Latin American flavored music. There are many possibilities here, but constructing the background rhythm can be easier, since many of the Latin percussion instruments[2] are each associated with a characteristic rhythm. Examples:

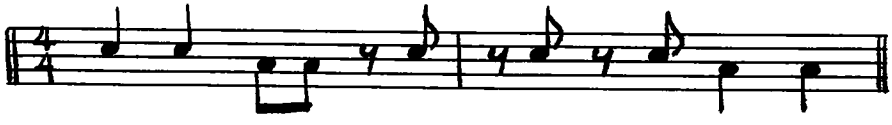
Claves:



Shaker:



Agogo bells:



SequencerSequencerSequencerSequencer

So: one way or another you have your three sound sources for piano, bass and drums. To get them to play for you while you work on your hot licks you will need a sequencer. A sequencer functions much like a tape recorder, but unlike the tape recorder, it records not the sounds, but digital information about how the sound was produced (functioning not unlike a player piano). All the information is recorded as numbers, and thus can be manipulated, i.e. edited by the sequencer. So this means that you can record the music at any tempo and play it back at any tempo. Changing keys of part or all of it means putting in a couple numbers; changing the sound of a part means pushing a button to select another one.

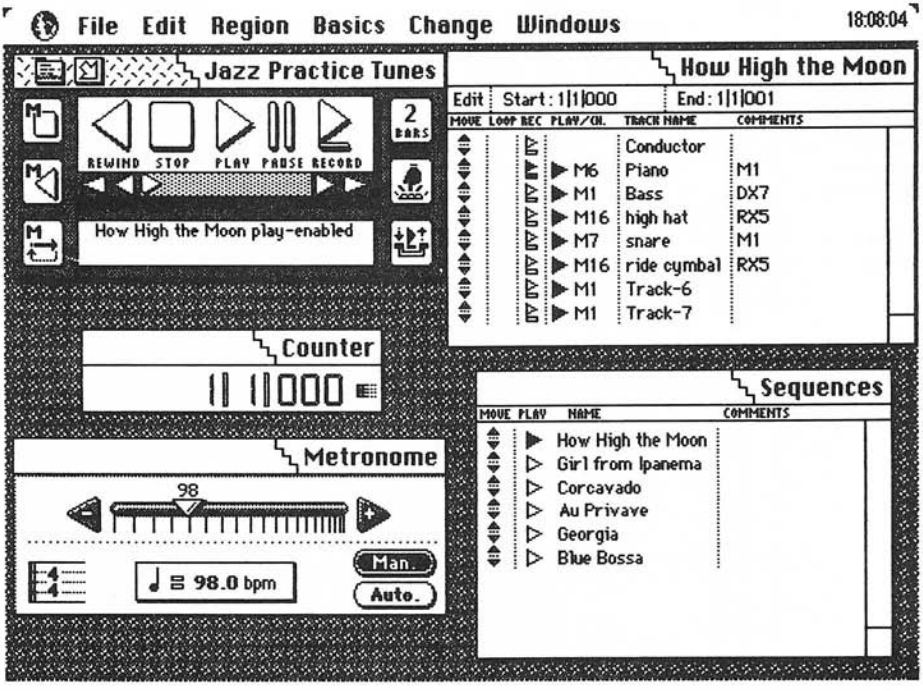
We've seen that some of the newer synths have their own built-in sequencers, such as the M 1. There are also stand-alone hardware sequencers (e.g., Roland

MC500; Yamaha QX series) which can be used with any MIDI instrument. The most powerful, versatile and easy to use are the software sequencer programs for home computers. All of the popular types of home computer have sequencer programs written for them. Examples:

Commodore 64/128: C-Lab Supertrack, Super Sequencer, Master Tracks Pro
Amiga: Mimetics pro Studio, Texture, Dr. T KCS, Sonics
IBM (& compatibles): Cakewalk Master Tracks Pro, Sequencer Plus
Atari ST: Steinberg Sequencer, Dr. T KCS, Creator, Notator, Masterpiece
Macintosh: Dr. T KCS, Master Tracks Pro, Vision, Performer

If you already have some kind of MIDI keyboard and any of the above home computers, you simply need one of these software programs and a MIDI interface (a box that allows you to connect your keyboard with your computer) to be in business. If you don't have a home computer but would like to get one for music, the best choice is probably the Atari, because it is relatively inexpensive, has a built-in MIDI interface and has a wide variety of excellent music programs written for it. IBM programs occupy the middle ground of price and capabilities, and, like other IBM programs, they are not particularly user friendly. Macintosh offers the most expensive and most powerful programs; they are fairly easy to use for basic work, but the programs (sequencers and notation programs) have become so powerful that it takes quite a bit of time to learn all the features offered. What we are asking of the sequencer program here (playing our little rhythm section) is a very simple task and could be done with ease by any of the computer sequencer programs on the market.

The basic screen for one sequencer program (in this case, **Performer**™ on the Macintosh) looks like this:



The instrumental lines are recorded one at a time. Editing or correcting are easily and quickly done. You can record at any tempo and play back at any tempo. One

click with the "mouse" (which moves the little pointer around) on the record button and you're on your way. On playback the computer sends commands to the sound sources according to the assigned MIDI channel numbers (there are 16 possible MIDI channels, though clever programmers have increased that number to 32 or more). Here the DX7 plays the bass part on MIDI channel 1, with the M 1 playing the piano line on channel 6 and snare on channel 7 The RX5 is a drum machine (purchased as a sound source back before the advent of the M 1, Proteus, etc); both sounds played here use channel 16. Tracks 6 & 7 are unused tracks.

There's only one more thing to do: after you've recorded a number of choruses, tell your sequencer that you want to "loop" the music that you've recorded (i.e. when it gets to the end of the recorded material it immediately starts over). Then hit 'play,' grab your horn, and take it! If it's too fast, just push the metronome down a bit. If there are still some trouble spots, inform the sequencer that you want a loop of just those measures.

This concludes our safari through MIDI-land. We now can lay down a bass line, a comp, add some drum fills; so with a little help from our electronic friends, we now have a house band which will help us hone our jazz skills. In the process we've gained some insight and appreciation for the tasks of bass players, pianists and drummers — you'll hear them with new ears after some of this do-it-yourself. And after working with our home rhythm section for a while, we might find that when we get together on Saturday afternoon with our buddies for another session, things seem to go a little bit better than before...

And that's it for now, campers. There won't be a quiz, so take the rest of the day off. (next time, however....)

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[1]The principal difference between "keyboards" and synthesizers is that you cannot create sounds on keyboards as you can on synthesizers (they also usually include other features such as automatic rhythm accompaniments, etc). Keyboards (often "portable") are usually less expensive than most synthesizers; they can range in price from a couple hundred dollars up to the kind of money some governments like to spend on a couple of jet fighters. Just kidding. The top of the line rarely costs more than one jet fighter.

[2]See *Latin American Percussion,* by Birger Sulsbrück (1980, Den Rytmiske Aftenskoles Forlag). ISBN 87-87970-08-2

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A SUMMER WITH JIMMY

by Gene Coghill

James Stagliano, 1st Horn, Boston Symphony, 1946-1972; died in 1987.

It all started in the late summer of 1967. I was driving west on the Massachusetts Turnpike feeling unlucky, having had two solid rounds, a 70 and a 71, washed out in the Westchester Classic Golf Tournament a few days before. I'd qualified with a 69, then posted in the first round. On Friday, the day of the second round, it rained continuously starting at dawn and no one teed it up. I sat around in the locker room with sports columnist Red Smith, Julius Boros and a bunch of other pros listening to tour newcomer, Lee Trevino, talk (practically non-stop and entertaining the whole time) until it was certain play was cancelled for the day. The following morning I'd made my tee time of 8 AM and shot 70. That gave me a two day total of 142, certain to make the thirty-six hole cut-off. The sky was clear when I walked off the eighteenth green and I went to my room for a nap from which I was wakened about 3 PM by thunder,lightning and a downpour. The course, saturated by the previous day's rain, became utterly unplayable and the day's scores were washed out. My seventy went down the drain, so to speak. Nullified. Never happened. Uneasily, I returned on Sunday morning and shot 71. Also a satisfactory round but the same thing occurred. The sky was again bright when I finished but an afternoon storm washed out play and all scores for the day were erased. Finally, on Monday, the weather relented and the entire field completed the day's play. On that day I shot 76 and missed the cut. So, here I was, barreling down the Turnpike, headed back to my chair in the Rochester Philharmonic with an empty wallet and some fairly bleak thoughts. The competitive rounds I'd actually shot, 69, 72, 70, 71 turned out to be worth $3,400.00 in the tournament and if I'd had that in my pocket I probably would have been headed for the next tournament instead of back to the orchestra.

As I neared the Tanglewood Exit I thought of James Stagliano, principal horn of the Boston Symphony. We had never met. I'd heard he was a golfer and, on impulse, pulled off the road and called him up. When he answered I told him my name and that I played in the Rochester horn section and also, occasionally, on the golf circuit. "Well, I'm a damn sight more interested in *that*," was his response. Buoyed by the remark, I asked if we could possibly get together for a cup of coffee or something. "Sure," he said, "I'm playing at the Shed this afternoon. Come back stage at intermission and say hello." I headed for the Tanglewood Music Shed.

I didn't know much about Stagliano. The only example of his playing I'd ever heard was a solo record he'd put out through his company, *Boston Records.* It had not been impeccable playing and I was not overly impressed even though it was stated on the record jacket that the high Eb (Ab concert pitch) in the cadenza of the Mozart *Concert Rondo* was the highest note yet recorded by a French (sic) Horn player. When I got to know Jimmy better I understood the matter. His basic attitude was, "Well, that's the way I played on that particular day." A refreshing

change from the modern technique of multiple splicing which produces the artificial perfection we're accustomed to. (This has led, so the story goes, to the phenomenon of a famous violinist, whose recording was being played at a cocktail party, being approached by an equally famous conductor who remarked, "Don't you wish *you* could play like *that*?")

Anyway, I didn't know quite what to expect when I got to the Shed. *Seigfried Idyll* was just beginning as I found my seat. The horn playing was flawless, the sound fresh and natural and entirely appealing. At intermission we shook hands. I found a man shorter than I expected with a hand-in-the-cookie-jar smile and an appealing speaking voice that had a pronounced singing quality. My general impression was of a man who was having an awfully good time and who possibly felt obligated to look a little guilty about it.

"I don't have to play until the last number," he said, "Want to go to my place and have a drink?" We got into his tiny Mercedes Sports-Coupe, a process made a little complicated by the presence of a long-haired blond who finally draped herself over the back cowl as we bumped along to his chalet. Once there, Stagliano poured himself about half a water glass of gin and threw in an olive. "Like a martini?" he asked. I observed that dispensing with the vermouth streamlined production. He shrugged. "Nobody misses it," he said. We returned to the Shed where he played a fine *Schubert's Unfinished* and then we went for dinner.

I stayed overnight and we got in a round of golf at the Stockbridge Country Club. I shot 68. Jimmy was thrilled. "Our pro is leaving," he said, "We've got to get you here for next summer."

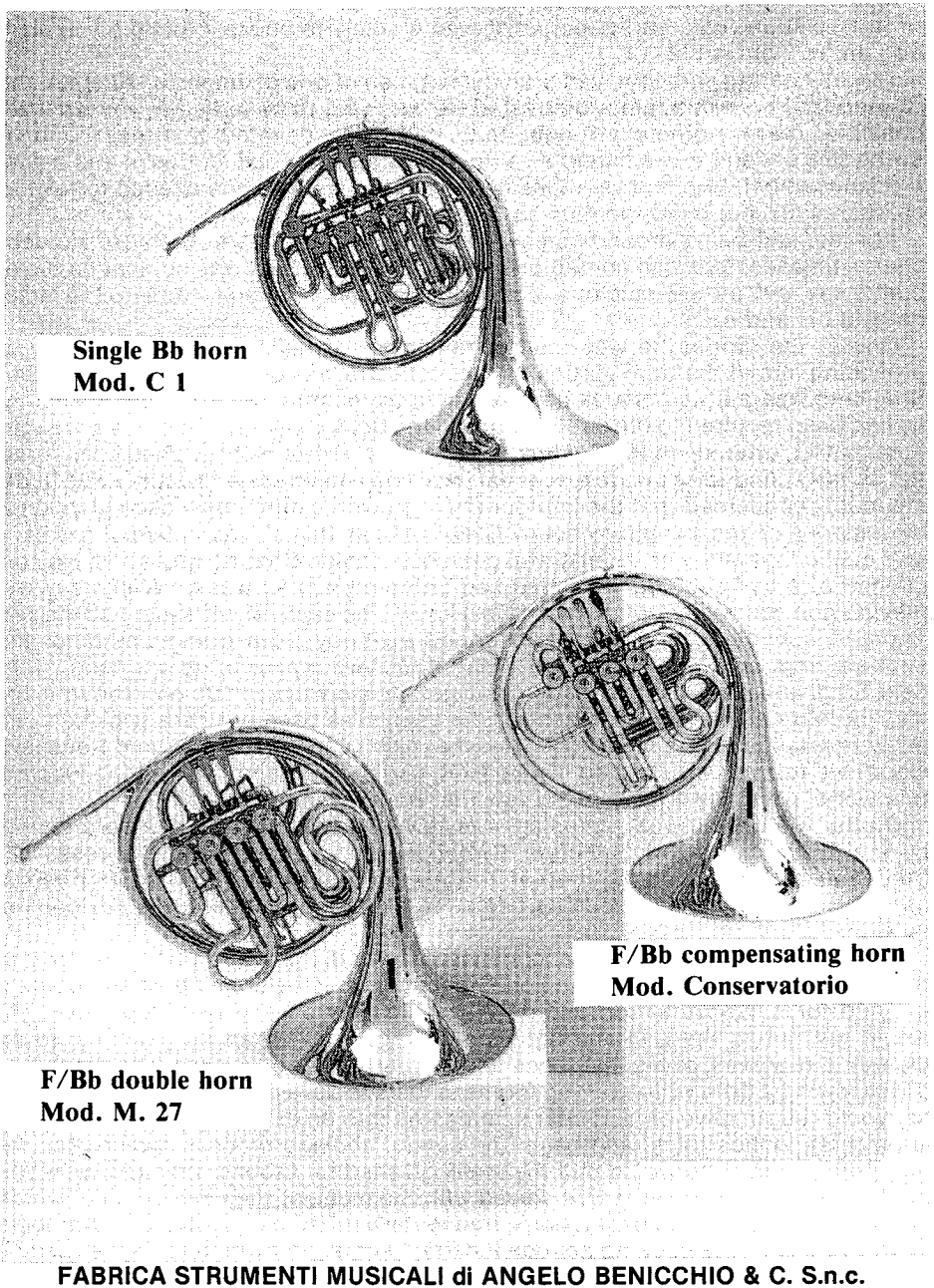
I stayed a couple of days more and watched with interest as he lobbied to get me the job. He was obviously well-liked at the club; had powerful friends on the board, and introduced me to as many as possible. By the time I left for Rochester it seemed I had the job in the bag for the next summer. And so it proved.

In late spring of '68 I assumed my duties as golf professional at Stockbridge Country Club and began a season that would include, among other capers, my playing the four Mozart *Horn Concerti* with Stagliano accompanying on piano!

Torrential rains all but wiped out golf activity during the first part of the season but did not slow the rounds of social events, to most of which I was invited. Jimmy made me welcome at his chalet and I spent a lot of time there preparing for, and recovering from, various parties. He had a few weeks vacation at the time of my arrival and we played golf, socialized, and spent some time at the Stockbridge Inn, which he had once owned. Frequently, I would be at his chalet for breakfast which would take place around 10:30 am. A gourmet cook and an acknowledged mushroom expert, he would carefully create a delicious omelet which we would wash down with Bloody Marys before looking the day in the eye. One morning I came downstairs to find him nursing a beer. "Back to work today, eh?" I said. He nodded.

This was his twenty-third season as solo horn with the Boston Symphony and his thirty-seventh as a lead player (St. Louis, Hollywood Studios, Los Angeles and Cleveland Symphonies) with all the attendant pressures; comparable, certainly, to being a major league baseball pitcher for an equivalent period. As to how he was able to withstand the stress, he liked to quote an official of the American Medical Association who had stated that, to date, the most effective tranquilizer with the fewest side effects that had been discovered was alcohol.

Actually, his worst experience as a player, he said, was back when tranquilizers were first starting to be administered. A doctor had prescribed *Miltown* for playing nerves and he had taken it, then had his usual glasses of wine with dinner and gone on stage. The then little-known augmentary inter-action between the drug and alcohol took effect with the result that at intermission he did not dare leave the stage for fear of falling down. He had to sit there in a daze until the concert resumed. That was the end of conventional tranquilizers in his career. (I had heard



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of this episode years earlier but attributed it solely to booze. I found his explanation entirely plausible.)

I recall hearing someone describe the regimen of one of Jimmy's students, then playing first horn in a minor orchestra. He was said to be in bed by ten whenever possible, drank nothing stronger than milk, was devoted to fitness and put everything second to his career as a hornist. Stagliano took all this in and made a pronouncement: "He'll never make it!" His view was that one needed to take the pressures *off*, not build them up as this guy was doing.

For me, just being around Jimmy was like being in a warm bath. He exuded a charm, an ease, that was contagiously relaxing. This effect was not lost on the opposite sex and, as was said of a recent US President, "When it came to the ladies, he held his end up."

One of the stories he was fond of telling concerned Serge Koussevitsky approaching him at the train station as the orchestra was going on tour. At the time, Stagliano was a little nervous because, in implementing his divorce proceedings, he had been required to file public notice in the Boston papers. This was not such a light matter, after all, in the Boston of those days. Pierre Monteux had been forced out as BSO conductor due to a scandal involving a mistress and Jimmy was understandably concerned that the impropriety of a divorce might be looked at unkindly by someone on the symphony board. (Relative to all this, I'm reminded of one of my golf pupils that summer, a delightful character named Chauncey Loomis. He complained of a bad shoulder pain that had bothered him all week. "Well, I saw you playing golf yesterday," I told him. "Oh, I know," he said, "but it's just like the New England conscience — it never stopped anybody from doing anything; just kept'em from enjoying it!") In any event, Koussevitsky came up and said, "Mine dear Stagliano, vat's dis I hear about you getting a divorce?" "Uh oh," thought Jimmy, "here it comes." "Well, Maestro," he said, "I've been out here two years and my wife refuses to join me. I don't see what else I can do." "Vell," said Koussevitsky, "I vill tell you vat *I* will do. I vill go vith you in court and I vill tell the judge, in this world are many vives, — very few first horn players!"

On the chalet wall was a clipping, a review by a Boston critic of a performance by the BSO of Bruckner's *Fourth Symphony.* In it appeared the phrase: "Mr. Stagliano accomplished the drop of a fifth without breaking."; no doubt referring as much to Jimmy's notorious parties as to his artistic rendering of the opening solo.

Dinner at the chalet was an experience. One would arrive to find something on the order of a cocktail party going on. Stagliano would be drinking either scotch or gin and tonic. Conversation and drinks would flow on and on. Around ten, Jim would get out to the grill and light the charcoal, always using gasoline; to the dismay, I imagined, of his insurance underwriters. We would have a golf club handy and swing a little while waiting for the embers to develop. When they were ready he would rub on olive oil and beat some garlic into an enormous piece of beef, at least three inches thick, and begin the careful cooking process, which included rest periods when he would pull the steak off the fire. Around midnight we would get to the table where wine was served with the meal; at the conclusion of which, naturally, it would be time for a drink, frequently a mixture of scotch and drambuie.

During one of the cooking periods I learned something which proved extremely helpful to my playing. I'd brought my horn and had been playing everything from *Till* to the *Pastorale* to *Mignon* when he suddenly pulled the steak off and said, "Gene, what are people looking for in music? What do they want to hear?" After thinking briefly I said, "Well, I'm a lot more interested in your opinion than in mine." "Repose." he said. He was telling me I didn't have any. That had an effect on me. Before, I moved from note to note in a passage, getting through it horizontally, so to speak. After that I tried to savor each tone to the maximum, avoiding any sense of urgency or compulsion to *get through.* Following that brief lesson I

began to get some compliments on my handling of orchestral passages.

Obviously, to hold his chair, he had to be one of the great positive thinkers. "When you walk out on that stage you have to know what you're going to do," he once remarked; but beyond that he said little about his mental processes. He had a power, though, and did tell me that he learned early not to wish bad things on people. "Because, when I did, it happened to them."

The rains stopped and activity increased at the golf club which cut into my social schedule a little although I spread myself pretty thin, day and night. My marriage had reached the stage of separation and, on nights when there was no party I could usually be found at the Stockbridge Inn or playing cocktail piano at The Red Lion while going for a season's record for downing Ballantine Three-Ring Ale.

Jimmy was playing fine. I caught some concerts at The Shed and he was consistently in good form. Privately, he complained of being tired of playing. Although I am now the age he was then, I haven't experienced that feeling. However, my seasons as principal horn number thirteen as against the thirty-seven he had gone through; most of them in the always-broadcast or recorded pressure-cooker-tension of the BSO. "I've played everything," he said, "What's left? I'm tired of playing."

He recommended practicing while standing for the natural support this provides. "There *are* no embouchure problems," he would say, puffing out his cheeks and playing with the mouthpiece over on one or the other side of his mouth. It was nice to hear, and helped my playing, although not a generalization I could entirely accept.

We engaged in some golf matches as partners; notably against Pittsfield judge John Dwyer and the professional from the Pittsfield Country Club. On one such occasion we were having a miserable day and the five dollar bet we had started with had, through presses and side bets, grown out of all proportion. As we faced the final two holes Jimmy insisted we bet the entire amount we were losing. I agreed rather numbly, figuring we were going to lose a hundred dollars each which would take me quite a few golf lessons to recoup. I hit a mediocre shot to the green on that hole and two putted for the par. Our opponents missed their birdie tries and now it was up to Jimmy who had a twelve footer for his birdie. The green was treacherous, very slippery. As he stood over the putt, swaying slightly, I suddenly became aware that something was happening. As usual, his putter was not on line for the hole but there was something about the way he was bearing down on the problem that absolutely *reeked* of concentration. I began to be aware that he was probably going to make the putt; and make it he did, the ball wandering slowly down the slope and into the cup for our first birdie of the day! After that, I birdied the final hole to get us out of the trap and we jubilantly retired to the nineteenth to celebrate our escape. I've thought many times about that pressure putt he rolled in. There was a little bit about it of, "You have to know what you're going to do when you walk out on that stage." It was some of that special quality that a great horn player would have to have showing through.

When the Tanglewood season was over I got to Boston several times and heard the orchestra in Symphony Hall. The expression, "Murphy's is closing," was in frequent use around the orchestra at that time. Jimmy explained when I asked him about it. It seems that the Boston Symphony Chamber Players were on tour somewhere in the New Orleans area when, before a concert, some of them wandered into a restaurant called *Murphy's.* It turned out to be Italian cuisine, the proprietor's name being *Murphy Graziano.* The pasta was good and Stagliano asked what time they closed. When told that they closed the doors at 10 pm, Jimmy persuaded them to stay open on that particular night until after the concert when they could all come back for some good Italian food. The final piece of the program was the *Schubert Octet*, hardly a short number. The clarinetist began the slow movement at such a languorous tempo it was going to take forever. "Tell him *Mur-*

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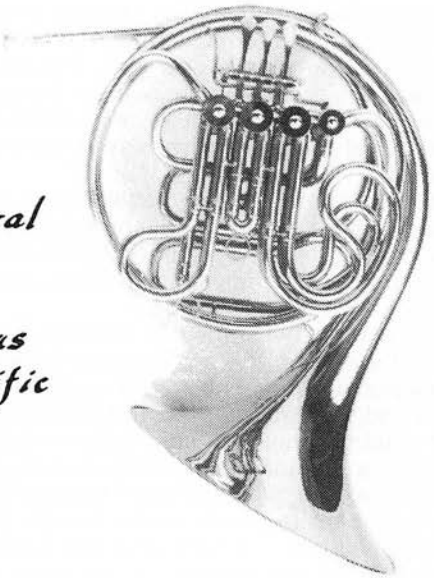

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phy's is closing," Jimmy whispered to the next player who tried to pass it on but instead broke up as did the whole group and the movement had to be restarted. So, "Murphy's is closing!" meant, and may still mean around Symphony Hall, "Hurry up!"

Stagliano's long standing *innamorata* of this period was a former cover girl who bore the serendipitous name of Dorothy Hornblower. She had a house in Chestnut Hill and it was there that our performance of the four Mozart *Horn Concerti* took place. As it was well past midnight and capped a rather festive evening I will not swear that there were no clinkers on either side. I was, of course, amazed to hear him ripping off the difficult piano transcriptions. "Well," he explained, "I was studying the piano seriously when I came over here from Calabria. Then my uncle showed me how to play the horn and I found out I was good at it and that's what I've been doing ever since."

At a tender age he became first horn of the St. Louis Symphony and, while there, got some advice which stood him in good stead. "The third trumpet player was an Italian," Jimmy told me, "and one day in the middle of my first season he said to me, 'Kid, you sound good but I know that you don't know what you're doing. I'm gonna' tell you what you're doing so if you ever get in trouble you'll have something to fall back on.' He told me three things," Jimmy said, "and those are the only things I ever taught." As the only things we can teach, ordinarily, are those we had to learn (and thereby became aware of) it seems clear that James's *compadre* did him a real service as Stagliano was probably as close to a natural horn player as it is possible to be.

With regard to his pupils he said, "I don't pamper'em. I teach them how to play high and low, loud and soft and then I throw'em out."

One evening James, his lady, and I were climbing into a cab near Symphony Hall. Already seated was a cellist of the Symphony, an extremely pretty girl known for, among other things, her candor. Sir James kissed her hand and began a long line of compliments beginning with her dress. We all got in the taxi in time to hear him wind up by saying, "My dear, you look utterly ravishing. What I wouldn't give to be making love to you right now!" At this point the lady swept him with a level gaze and said, "Again?" For once, James was speechless. And crimson.

Of the evenings of that memorable summer, one, in particular, stands out in my memory. There was a party. Most of the guests had left by 3 am or so and it was obviously time for us to go in spite of the fact that it was pouring rain. At this time we had the closest thing to a real fight as occurred in our entire relationship. It was over who would drive. I insisted that I had drunk far too much to take the wheel and he was equally adamant that he would not drive and for the same reason. Finally, I gave in and, somewhat grumpily, headed the Mercedes toward the chalet. We had perhaps seven miles to traverse and, due to the downpour, I could only go about seven miles per hour, so there was plenty of time to converse but we said little, both being intent on steering the craft safely through the storm. After an interminable period I judged we were nearing port for he said, "Gene, the way you're driving you'll never make the hairpin turn at my driveway. We better go in across the neighbor's lawn." "Whatever you say," I responded, "just tell me where to go." He directed me up the neighbor's drive, then between some large trees and we emerged in his turn-around in front of the chalet. It was still pouring and with some difficulty I got the door opened and we entered. He went upstairs and I collapsed on a couch. I had lessons to give at the club the next morning and I gave them, went to bed on the early side that night and went over to the chalet the following morning. As I entered I heard Jimmy's voice, unusually strident, as he scolded the Lenox Department of Sanitation for running a truck over some boxes of strawberries he'd stacked up, preparing to set them out. I listened a little, then went out and checked the tread marks through the strawberry boxes against the tires of the Mercedes. "Jimmy!" I called, "hang up! Don't say another word. *That was us!*" I

heard the phone click as I walked back to the door. When I got there he was wearing a smile. "Want a Bloody Mary?" he asked.

Of course, Stagliano was one of the great prodigies of the horn. It's hard to imagine anyone playing better for longer and with fewer problems. Here was a man who once played the Siegfried long call while lying on a couch back stage, and another time standing on his head with Erik Leinsdorf holding his feet! He gave the impression of being a happy man. In his career as an artist he had given much pleasure, had countless friends and a life style that bordered on the sumptuous. "I'm a Sybarite, Gene," he told me, "born to enjoy the pleasures of living."

He had, to a remarkable degree, that essential quality for longevity in his profession: the ability to shrug off a bad night. One evening we were dining at the restaurant next to Symphony Hall where he had his regular table, set back among the wine racks. Someone at the table asked, "How could you stand all that pressure for so many years?" James grew serious and thought a moment. "When I came here," he said, "my attitude was, I'm going to play as well as I can, and if that isn't good enough I'll do something else." How's that for an emergency escape valve?

As well as you could was plenty good enough, amigo. Rest in peace.

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MESSAGE FROM THE PRESIDENT

To: The Members of The International Horn Society
From: Randall E. Faust

The following is the report of the audit of The International Horn Society as prepared by Squire and Company, Certified Public Accountants, of Orem, Utah. We can attribute the fine financial picture of The International Horn Society to several people. First of all is our Executive Secretary Ellen Powley. Her financial and managerial skills are reflected in this report. Second, the Budget Management Committee of the Advisory Council has been particularly helpful in giving organization and direction to our finances. This committee is chaired by John Wates, and consists of Mr. Wates, Robert Paxman, Paul Mansur, and Ellen Powley. Finally, the members of the Advisory Council have worked hard to sustain the artistic and scholarly growth of the organization while maintaining a firm financial footing.

INTERNATIONAL HORN SOCIETY

FINANCIAL STATEMENTS

Eighteen Months Ended December 31, 1989

Squire & Company
A Professional Corporation
Certified Public Accountants

INDEPENDENT AUDITOR'S REPORT

To the Advisory Council and Officers
International Horn Society

We have audited the accompanying balance sheet of International Horn Society (a non-profit organization) as of December 31, 1989, and the related statements of activity, functional expenses, and changes in cash for the eighteen months then ended. These financial statements are the responsibility of the Society's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of International Horn Society as of December 31, 1989, and the results of its operations and the changes in its cash for the eighteen months then ended in conformity with generally accepted accounting principles.

Squire & Co.

March 9, 1990

TABLE OF CONTENTS

INTERNATIONAL HORN SOCIETY
BALANCE SHEET
December 31, 1989

ASSETS	
Cash and cash equivalents	$ 89,716
LIABILITIES AND FUND BALANCES	
Liabilities:	
Accounts payable and accrued liabilities	$ 458
Deferred Revenue:	
Membership dues	7,510
Scholarships	9,945
Total liabilities	17,913
Fund Balances:	
Life memberships	35,000
Designated for composition contest	1,500
Unrestricted, undesignated	35,303
Total fund balances	71,803
Total liabilities and fund balance	$ 89,716

The accompanying notes are an integral part of these statements.

INTERNATIONAL HORN SOCIETY
STATEMENT OF ACTIVITY
Eighteen months ended December 31, 1989

Revenue:	
Membership dues	$ 75,111
Interest income	8,369
Advertising	10,277
Merchandise sales	1,626
Publication sales	4,114
Workshop excess (Potsdam)	2,853
West/East contributions	720
Performance scholarships	300
Total revenue	103,370
Expenses:	
Program Services:	
Horn Call publication	32,540
Other publications	12,951
	45,491
Composition contest	5,310
Performance contest	1,635
Commissioned works	2,500
	9,445
Workshops	3,624
Total program expenses	58,560
Supporting Services:	
General	22,512
Editor honorarium	6,600
Total supporting services	29,112
Total expenses	87,672
Excess of Revenue Over Expense	15,698
Life Memberships Received	4,200
Fund Balance at July 1, 1988	51,905
Fund Balance at December 31, 1989	$ 71,803

The accompanying notes are an integral part of these statements.

STATEMENT OF FUNCTIONAL EXPENSES
Eighteen months ended December 31, 1989

	Program Services			Supporting Services	
	Publications & Merchandise	Contests & Commissions	Workshops	General	Total
Salaries and wages	$ 1,230	$ -	$ -	$ 12,350	$ 13,580
Payroll taxes	-	-	-	1,573	1,573
Printing	25,416	674	-	145	26,235
Postage	13,928	476	-	1,831	16,235
Editor honorarium	-	-	-	6,600	6,600

Office supplies	1,977	-	-	2,138	4,115
Workshops	-	-	3,524	-	3,624
Awards	-	3,300	-	-	3,300
Commissioned works	-	2,500	-	-	2,500
Judges	-	2,495	-	-	2,495
Translation	1,815	-	-	-	1,815
Travel	-	-	-	1,560	1,560
Computer expense	-	-	-	1,346	1,346
Merchandise	1,125	-	-	-	1,125
Area representation expense	-	-	-	753	753
Professional services	-	-	-	480	480
Advertising	-	-	-	170	170
Telephone	-	-	-	166	166
Total expenses	$ 45,491	$ 9,445	$ 3,624	$ 29,112	$ 87,672

The accompanying notes are an integral part of these statements.

STATEMENT OF CHANGES IN CASH

Eighteen months ended December 31, 1989

Sources of Cash:	
Excess of revenue over expenses (cash provided by operations)	$ 15,698
Redemption of certificate deposit	34,784
Increase in deferred revenue	5,505
Decrease in inventories	1,022
Decrease in interest receivable	686
Increase in accounts payable	458
Receipt of life memberships	4,200
Total sources of (increase in) cash	62,353
Cash and Cash Equivalents at July 1, 1988	27,363
Cash and Cash Equivalents at December 31, 1989	$ 89,716

The accompanying notes are an integral part of these statements.

Note 1. Summary of Significant Accounting Policies

The financial statements of International Horn Society have been prepared on the accrual basis. The significant accounting policies followed are described below to enhance the usefulness of the financial statements to the reader.

Organization - The Society was organized in the State of Illinois as a general nonprofit corporation August 19, 1977 for the purpose of, but not limited to, promoting musical education with particular reference to the horn. The Society publishes a semi-annual journal, *The Horn Call*, a quarterly newsletter, and other information for those with a special interest in the horn.

The Society is exempt from federal income taxes under Section 501(c)(3) of the Internal Revenue Code.

The Advisory Council and management of the Society acknowledge that, to the best of their ability, all assets received have been used for the purpose for which they were intended, or have been accumulated to allow management to conduct the operations of the Society as effectively and efficiently as possible.

Cash Equivalents - The Society considers all highly liquid investments purchased with a maturity of three months or less to be cash equivalents.

Revenue Recognition - Income from membership dues is recognized in the year to which the dues relate. Restricted funds received prior to being expended are reported as deferred revenue until expended. Contributions are recognized as revenue when the related expenses are incurred (See Note 2).

Designated Fund Balance - The Advisory Council designates certain unrestricted funds to be used for specific programs.

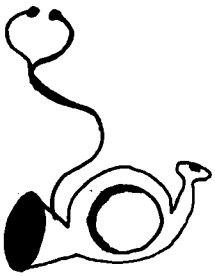
Allocation of Expenses - Direct expenses are reported in the program to which they relate. Indirect expenses are not allocated to programs but are reported as general expenses.

Donated Services - A number of individuals have donated time to the Society; however, no amounts have been reflected on the financial statements for such services.

Note 2. Deferred Revenue

Changes in deferred revenue accounts for the eighteen months ended December 31, 1989 follows:

	Membership Dues	Scholarships
Balance at July 1, 1988	$ 5,550	$ 6,400
Receipts:		
West/East contributions	720	-
Membership dues	77,071	-
Frizelle Scholarship	-	3,345
Farkas Scholarship	-	500
Recognition of membership dues and contribution revenue	(75,831)	-
Performance awards	-	(300)
Balance at December 31, 1989	$ 7,510	$ 9,945



Clinic

ORCHESTRAL EXCERPT CLINIC

Jeffrey Agrell, Series Editor

Brahms *2nd Piano Concerto: II*

by Philip Farkas

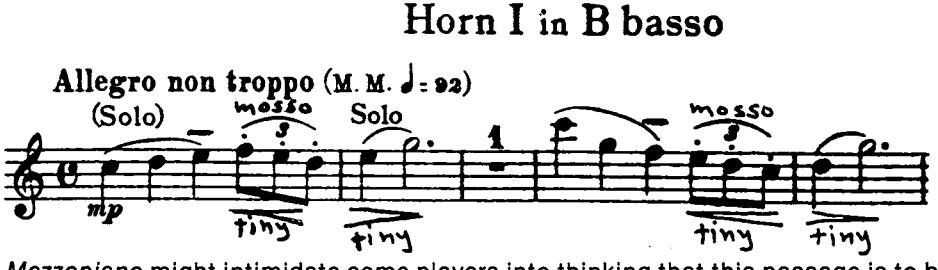
Philip Farkas was intrigued by Chris Leuba's article on Brahms's ***Second Piano Concerto*** *in "Orchestral Excerpt Clinic" in the last issue of the Horn Call, and was moved to contribute further comments on the Concerto:*

Christopher Leuba's analysis of the interpretation of several of our finest hornists' rendition was most ingenious and informative. The idea of analyzing the lengths of the various notes by measuring the length of recording tape used for each note and then assigning a percentage amount to each note was sheer genius and tells us a great deal about each performer's interpretation.

I think that it would be interesting to learn of an interpretation of this work which I was asked to use many years ago. Actually I was not *asked* for this interpretation but rather was *told* to use it. The incident took place during the 1933-34 season of the newly organized Kansas City Philharmonic, of which I was the 19-year-old first horn. The soloist that week was the world famous pianist, Artur Schnabel. Of course I had practiced the opening measures of the Brahms *Bb Piano Concerto* many times in the preceding days. But having never heard the work in a performance (!) I recall that I had practiced it in a quite straight-forward and brisk tempo — after all the music said, *"ALLEGRO non troppo."* Although the orchestra rehearsed the concerto all week, Artur Schnabel did not arrive until the last rehearsal, which was the morning of the performance. Just before the rehearsal started the personnel manager came to me and said, "Mr. Schnabel wants to see you in his dressing room." I went with fear and trembling to his room. However, Mr. Schnabel was quite affable and offered me a seat. He then proceeded to say, in approximately these words, "Kid, I have a certain interpretation that I like and I would like you to phrase it as I will. Treat the first three notes much like you would in the famous horn opening of *Oberon Overture* — with loving care and almost as though these three notes form a complete musical idea in themselves. Pause a tiny moment on the third note — just a sort of *sostenuto.* Then, since the fourth beat will be a tiny bit delayed, give your triplet a little bit of momentum, sort of to catch up. This will lead to a slight emphasis on the downbeat of the second measure. Then relax into the second note of the second measure. Then repeat the same nuances with the

second call one measure later." Mr. Schnabel went on in that vein, humming and even illustrating on the piano what he wanted. It all seemed so musically logical that I was able to grasp the feel of it immediately, in spite of the many days of having practiced it in a stiff and hurried manner. In fact, that night at the concert I received the most outstanding compliment of my entire musical life. After I had played the first five measures — hopefully in the manner he had requested — Mr. Schnabel turned his head toward me (and away from the audience) as he started his arpeggios and mouthed in a very clearly enunciated stage whisper, "Wunderbar!" I have never forgotten that moment and have never received another compliment that meant so much to me.

Perhaps I can better illustrate the idea that Artur Schnabel had so carefully explained to me by writing it out in musical notation. First, however, two short observations. Certainly the instruction, *Allegro non troppo*, is not to be taken too literally in the first half-dozen measures, as this introduction is one glorious cadenza shared by the horn and the piano and should have freedom and a tempo slow enough to allow for an improvisational character. Second, the following liberties shown in my illustration are slight, delicate and in thoughtful moderation. No distortions which would take away from the basic lyrical lilt and rhythm are implied in my superimposed musical marks on the passage.



Mezzopiano might intimidate some players into thinking that this passage is to be somewhat inhibited. *Mezzoforte* will produce a warmer tone and convey a more outgoing joyful feeling.

An important point to note in this solo is that you won't know if you are in tune with the piano until after you have played your first two measures! So it behooves you to tune carefully with that particular piano *before the concert.* Tuning to the piano's "A," as the orchestra will just before the performance, gives you very little time or help, since the Bb concert you are about to play for your first note, is not very closely related, hearing-wise, to that "A" you just heard.

In Orchestra Hall with the Chicago Symphony Orchestra the problem was compounded by the fact that the piano was stored in the cool basement below the stage. It was brought up to its position on the stage by an elevator which allowed the piano to be put into playing position in less than a minute. So we almost instantly had a piano which was flat due to its long wait in the 60° basement. Now it is on the 75°-80° stage with a well warmed-up orchestra, which is realistically playing somewhere around "A"445. The momentary "A" plunked out on the piano by the concertmaster does little to indicate where you are to place that first Bb. After years of educated guessing I determined for myself that if I pulled the main tuning slide out a good ¾ of an inch I could come closer to the right pitch than by trying that instant tuning gleaned from a fleeting "A" sounded just before the soloist appeared. But what a satisfying thrill it is (at least in retrospect!) to realize that you "got" all the notes, that you played with expression and that the piano played in tune with you.

Philip Farkas

AN AMERICAN IN LENINGRAD

by Ann Ellsworth Walker

This past October I was fortunate to travel to Leningrad and study with Vitali Bujanowski at the Rimsky-Korsakov Conservatory. At the end of my short month there, professor Bujanowski asked me to write for *The Horn Call* some of my experiences and impressions in Russia in hope of encouraging communication between the United States and the Soviet Union.

The many financial and bureaucratic burdens accompanying such a trip were generously taken care of through a grant from the International Research and Exchange Board in Princeton, New Jersey. There were still many last-minute technical complications and four days before my scheduled departure date it appeared I would not be able to go. At this juncture Bujanowski intervened and cut through some tremendous red tape by inviting me to stay the month as a guest in his home. This first encounter with Russian hospitality impressed me and such kindness continued throughout my stay.

Any anxieties I had felt about travelling to the Soviet Union vanished at my introduction to Vitali and his wonderful wife, Tanja. In their beautiful apartment, in Leningrad proper, I was shown my room, which also served as the parlour. The living room was awash with music, albums, photographs of composers and hornists, a number of horns, and a grand piano partially buried beneath current projects. The high ceilings lent an elegant quality to the place, although I had been warned there would be many shortages in October, 1989; yet, Tanja fed me so well that I left a good five pounds heavier than when I arrived.

As a part of my grant I was enrolled in the Rimsky-Korsakov Conservatory where Vitali has taught since 1951; and his father before him from 1920 to 1966. It's a grand old building that stands across the street from the Kirov Theatre where Tanja danced with the ballet for 22 years and Vitali played with the Opera, before joining the Philharmonic in 1955 as solo horn. There is a tradition of music in the Bujanowski family beginning with Vitali's Great-Grandfather who was a violinist to the Czar in what was then Saint Petersburg.

In addition to his students at the conservatory, Bujanowski teaches at the Music High School and is essentially responsible for all the horn instruction in Leningrad. His 27 students range in age from 10 to 28, and though most of them are from Leningrad, a few come from as far as El Salvador and Armenia to study there.

The lessons at the conservatory and music high school were conducted in an informal master class format for 3-4 hours several times a week. The students would play through their prepared solo piece with the staff accompanist for Bujanowski and each other. Apart from the solo repertoire, the curriculum included horn choir, quartets, sectionals on orchestral excerpts, scales and etudes.

I regret that the language barrier prevented my getting to know the Russian students in a personal way; I don't speak any Russian and Vitali and I were speaking German. Through Vitali I learned of their desire to correspond with western students and I tried to answer their questions about orchestras in the U.S.; what sort of equipment is available to us; what our music schools are like; how many horn players there are in America; what players I had heard of from the Eastern Bloc; and who the famous horn players and teachers are in the States.

My own lessons, because I was staying with Bujanowski, took place whenever I picked up the horn. Because of the time limitation we focused on the solo repertoire; particularly those pieces by Russian composers. The pieces we didn't have time to prepare thoroughly Bujanowski would discuss with me, emphasizing an understanding of the composer's intent, the national characteristics that influenced his work, and stressing that the human voice be used as the model for interpretation. For example, Vitali was fond of pointing out when we played Saint-Saëns, Dukas, Debussy, etc. that in France they have 400 kinds of cheese and in

Russia, two. Hence, when playing French music one must try to create as many subtleties in tone color as tastes in their cheeses. When preparing a work by a German composer one must first ask, "How would Dietrich Fischer-Dieskau sing this?"

I was shown many different editions of pieces, including the original manuscripts of the Otto Nikolai duets, which I believe were dedicated to Vitali's father. I was a bit desperate when I learned there were no photo-copy machines in the public domain. Many an evening was filled hand-copying cadenzas and arrangements. My lessons were augmented by listening to recordings of the Leningrad Philharmonic under Mravinsky as well as solo recordings of Bujanowski and other artists.

The Bujanowskis were wonderful hosts and took me on several outings to the beautiful palace gardens, the historical sections of the city, to the theatre, opera, and museums. My favorite encounter with Russion culture, however, was going with the Bujanowskis to Mass. Vitali is a devout Orthodox and his beliefs and faith are an integral part of his playing and teaching. The Mass itself was a revelation to me as I had never heard the sung liturgy of the Orthodox church before. As we'd stand for the service, the choir would sing a familiar motive from a Tchaikovsky symphony or a Rachmaninoff piano concerto; Vitali would nudge me, making sure I had heard it. Vitali has an extensive collection of Russian sacred music in his home and felt strongly that I should understand this genre as a point of departure for all Russian composers up until Shostakovich.

The Leningrad Philharmonic was, unfortunately, away on tour for the month of October but there were many foreign orchestras coming to Leningrad at this time. The Dresden Opera came through performing *Fidelio*, with Peter Damm playing principal. We all had a fine dinner together on one of his free nights. I was very glad to meet him and enjoyed terribly hearing some great stories and anecdotes shared between those two friends.

The Pittsburg Symphony also came through and following a performance of Beethoven's third I went backstage and introduced myself to William Caballero. William was anxious to meet Vitali so we arranged a dinner for the next evening. Having stuffed ourselves on Tanja's great cooking, William played some excerpts

for Vitali and we listened to a few recordings. Just before leaving William said to me, "I feel out of touch somehow," and I understood exactly what he meant. Just as the Russians might feel out of touch with our modern culture (no one I spoke with had ever heard of a pops concert), contemporary music, instrument technology, communication, etc., so William and I felt out of touch with this rich Russian tradition of music that, when accessed, can provide a unique sense of continuity, context, and understanding of ourselves as horn players, musicians, and people.

I was surprised to learn that I was the first American horn student to study in Leningrad; and I hope that in this new climate of political freedom more contacts with the Soviet Union will take place. The students in Leningrad gave me this address if anyone is interested in writing to them:

199178 Leningrad USSR
Donskaya Street 24-6
Rubnich Sasha

Sasha speaks some English and volunteered to relay any letters from the States to the other students. I encourage anyone interested in going to take advantage of the opportunity. Musically, my trip was very enriching and gratifying. Personally, I was deeply touched by the warmth and friendship shown me by the Russina people; and I will never forget my month with the Bujanowskis.

13220 S. 48th St. #2136
Phoenix, AZ 85044

(Ann Ellsworth Walker grew up in Northern California where she studied with Helene Barnes and Dave Krehbiel. She holds a Bachelor's degree from the Eastman School of Music where she was a student of Verne Reynolds and has spent time in Norway studying with Frøydis Ree Wekre. Ann is currently performing with the Phoenix Symphony.)

An American Girl in Leningrad. No, that's not a Rossini Overture. Left to right: Ann Ellsworth Walker, Vitali Bujanowski, and Peter Damm drink a toast to Glasnost.

A NEW AND DIFFERENT PERSPECTIVE

By Fran Sherman

Who would have ever thought *I* would be writing to the *Horn Call*? I've always been one of the majority who wait expectantly for each publication to come, then hungrily read its contents, but never thought I would ever make a printed contribution — until now. Something happened to me recently so that I feel compelled to write about how it has changed my life. An event took place that has certainly given me a new and different perspective.

I have been a loyal member of the Society for a long time. I began my musical studies at age 9 on clarinet and switched to horn at age 15. Music is something I've always wanted to do; never had any doubt. People ask "Why did you choose music?" and I say "Music chose me." I've often felt it must be akin to a religious calling. I have sacrificed much for my horn, but never for a moment is any of it regretted. I had always felt things would go according to "The Plan" — go to a great school, study with a great teacher or two, get out and have a career. There was never any thought about deviation from "The Plan" — until now.

It began in the early spring of 1989. I started having epileptic-like seizures while I slept, and waking up with aftereffects. My tongue would be all blue from being bitten; terrible migraine headache; stomach upset; everything. I was playing principal horn in the National Opera in Mexico City at the time, and went to see a neurologist there, not knowing where else to go. He felt it was probably a parasite, and put me on a drug for the seizures. I had plans to return to Florida, my home, soon, and he said to definitely see someone there.

When I returned to Florida I saw a neurologist, and he put me through a brain scan and EEG. Both tests came out normal, so he told us he didn't know what was causing the seizures. I was just to stay on the drug. No further investigation was ordered.

My mother then took me to our family internist, who is very thorough. He ran me through a whole battery of tests, with everything coming out normal. The last test to be ordered was an MRI scan (magnetic resonance imaging — the lastest thing in x-ray), and that is how they found it.

After two MRI passes of my head I was told to take my x-rays to my neurologist, who then told me to take the films to a neurosurgeon. I ultimately saw three surgeons. The first surgeon told us of the problem. He showed us the x-ray — a tumor, under the right temporal lobe, very deep in my brain. He told us that it is in a bad place to be removed surgically, but a biopsy can be performed; they go in with a needle and extract some of the lesion for examination. After having only seen the x-ray, the first surgeon was sure it would be malignant. No other possibilities were discussed.

Because of some complications that surgeon could not do the surgery so he recommended surgeon #2. This surgeon had a completely different manner and said that an x-ray alone can't tell something like malignancy. It only shows *something* is there, not *what*. He said it could be several things, one of which is scar tissue, from birth trauma. He helped us feel more hopeful, but could not do the operation either. We then went to surgeon number 3.

The third surgeon could do the procedure, and I was put in the hospital early Wednesday, August 30th, for surgery the next morning. This whole course of events took only a week, which seemed to go by rather quickly. The procedure would use a machine that worked with the CAT scan, so the surgeon can see what he is doing on the scan screen. They assured me it is very accurate. They also told me the big danger with this operation is if they cut a blood vessel I would experience a stroke. I asked what sorts of things are housed in the right temporal lobe, and the surgeon looked at me sheepishly and said "musical perception."

Late in the afternoon I was taken for a dry-run CAT scan. The doctor came to my

room after and told us the lesion could not be seen on the scan. They could not do the biopsy at that hospital. We were told beforehand that this was a small possibility, but everyone was so confident that the surgery would go well. The doctor said we had three options — 1. find another hospital that has a machine which uses the MRI screen rather than the CAT, probably out of Florida — 2. have exploratory brain surgery, which no one recommended — 3. or wait and watch it, which they all agreed on. He felt I could go three to four months and then have another MRI scan. If there is no change or growth then I would go several months more, and so on. He also felt that if I could go a year or so without changes we can most likely rule out a malignancy. I was discharged from the hospital that evening.

I had mixed emotions at that point. Earlier in May I had won an audition for co-principal in the Mississippi Symphony Orchestra in Jackson, MS. When we first heard of the lesion I called them in Jackson and told them that it didn't look good for maybe the whole fall. The doctors told me that if it was malignant, I would have to undergo daily radiation for at least six weeks. They did feel confident that I would be in good health afterwards. The conductor in Jackson, Colman Pearce, was extremely supportive, and said my health came first and that they would hold my job until I felt ready to come up. When it turned out the biopsy could not be per-

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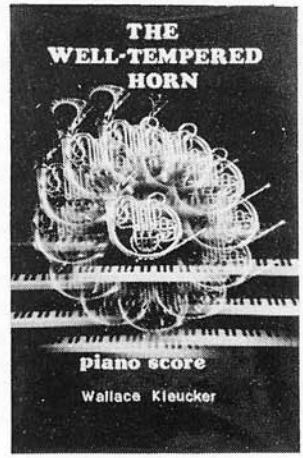

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formed, I called them and said I was on my way. When I arrived I was met with a wonderful reception. But it's not over yet.

The day we were first told of the lesion is one I will never forget, as long as I do live. It's not easy to put into words what I and my family felt, but "shocked" and "horrified" come close. My first few thoughts were about the horn — here I had just signed a contract to start a new opportunity, this can't be happening! Not now, not to me! But it was, and I had to deal with it once the numbness wore off. I couldn't accept any interruptions in "The Plan." I won't deny that I cried for a few days about it, and then I decided that my best course of action was to do what I had to as quickly as possible, so I could get on with my life as soon as I could. I told myself I could endure anything I needed to if it got me back to playing the horn, in good health, as quickly as possible. I just could not envision my life without the horn, not being able to enjoy and experience music!

When we were told the biopsy could not be performed, naturally everyone was elated. I felt I had been given back my life, although we still have to monitor the lesion. The whole week this took place I just kept seeing over and over in my mind, myself in Jackson, playing in the orchestra, living normally. The one big lesson I have learned is about fear. I look back at all things I was afraid of, and all the things I let upset me, and I am almost embarrassed. It all seems so small and inconsequential now. I thought I knew fear — but not until now. No one has any idea how *truly* happy I am being here in Jackson now, playing! And I feel changed. We have all heard the phrase "Live each day as if it were your last," but when you are young, healthy, and at the beginning of your career it is difficult to imagine your own mortality. I have had to face the possibility of mine. I *want* to believe I will live to a ripe old age, and play until all my teeth are gone; as we all want to believe. But we don't know the course the lesion will take, so I have to cram all the living into what I know I do have — right now. It's all any of us have, really. Music has always been my life, now it is my lifeline.

As I write this it is late one night in October of 1989. I haven't had the next scan yet, and I pray it will be no change. I have chosen to go on and live as normally as possible, which means playing, and planning for the future. I've been asked to perform some concertos around town, and I look forward to the opportunities. Each day with the horn is a new experience again, and I want to learn all I can. Most importantly, I am surrounded and supported by a large network of loving family and friends, for which I am eternally grateful. If I could impart anything it would be to those who feel as I felt before — be thankful you are able to play, and enjoy every minute of it. It could be taken away when you least expect it.

318 Alexander St. #8
Jackson, MS 39202

FIFTH EARLY BRASS FESTIVAL AT AMHERST

For America's historical brass enthusiasts, the Early Brass Festival has become a late-summer tradition. The fifth edition of this unique event drew forty-two participants to Amherst, MA, Aug. 4-6. The surroundings have become pleasantly familiar: the picturesque New England village, the Amherst College campus, and the rambling Georgian architecture of Garman House, overlooking the town common. The faces were also familiar, for while a few fresh recruits appeared, most of those in attendance were veterans of at least one previous Festival. Ben Peck, one of the Festival's founders, served again as co-director, sharing this post with Phil Benson.

But, **EBF 5** boasted new features as well. Playing sessions were handled more informally this year, and the result was a more flexible playing environment for everyone. More importantly, 1989 marked **EBF's** first year under the auspices of the newly formed Historic Brass Society, which was formed during last year's Festival. Appropriately, the Society now sponsors the event which gave it birth. On Saturday afternoon president Jeff Nussbaum led the first official membership meeting of **HBS.**

Papers and presentations formed the core of the Festival's activities. As always, these were designed to serve practical as well as scholarly interests. For hornists, the highlight of these sessions was the presentation on Saturday morning by Rick Seraphinoff, natural horn virtuoso and maker from Bloomington, Indiana. Seraphinoff provided a maker's perspective on historical horn mouthpieces, emphasizing the Classical era. On Saturday afternoon Doug Kirk offered an intriguing discussion of cornett pitch in Italy — the "second chapter" of a report he presented at **EBF 3** in 1987. Ben Peck's presentation on the early history of the trombone and its use in ensembles — copiously illustrated with slides of Renaissance art works — concluded Saturday's activities.

On Sunday morning Keith Polk spoke on the Schubingers, an important family of brass players who held posts in Germany and Italy in the late fifteenth and early sixteenth centuries. Polk's presentation was illustrated by a fine concert from the Hampshire Consort, faculty early music ensemble of the University of New Hampshire. This versatile group (Robert Stibler, Nicholas Orovich, Paul Merrill, and John Rogers) is primarily a cornett-and-sackbut band, but its members play other instruments as well.

On Sunday afternoon Ron Borror offered a presentation on solo trombone literature from seventeenth-century Italy, complete with performances of works by Frescobaldi and Cesare. The Festival Concert, held later the same afternoon, featured several ensemble works plus solo sonatas performed by Fred Holmgren (baroque trumpet), Ben Peck (also sackbut), Ron Borror (tenor sackbut), and John Thomas (cornett). The final number on the concert was a five-part composition by Zielinski, impressively performed by sixteen sackbuts. The concert served both as a concluding event for **EBF 5** and an introductory event for the ninth annual Amherst Early Music Festival/Institute, which began on Aug. 6.

We anticipate an even bigger and better Festival in 1990, so plan now to join us in Amherst next August 3-5 for the Sixth Early Brass Festival. Write or call for more detailed information about **EBF 6.**

Stewart Carter
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(919) 759-2602

WHY DOES MY HORN *FEEL* THAT WAY?

Part 3, Acoustic Impedance and the Indispensable Mouthpiece

by Robert W. Pyle, Jr.
11 Holworthy Place
Cambridge, MA 02138

This article is the third in a series exploring the physical reasons underlying the "feel" of a brass instrument. I will refer to the two preceding articles as *Part 1* and *Part 2* (*The Horn Call*, Vol XIX, No. 2, and Vol. XX, No. 1, April and October 1989). The main topic this time is the mouthpiece and mouthpipe.

Acoustic Impedance

First I shall introduce the concept of *acoustic impedance*. In *Part 2* I described a sound wave within a tube or horn in terms of its *pressure* and *volume velocity*. If you inject volume velocity into one end of an instrument, sound pressure builds up inside the instrument in reaction to the volume velocity. The ratio of the two, pressure divided by the volume velocity that produced it, is called the acoustic impedance. Impedance is measured in units called *acoustic ohms*. It tells us how much the instrument *impedes* the volume velocity. In a resonant system such as a tube or horn, the impedance will vary with frequency and have pronounced peaks and valleys.

At playing levels less than the most extreme *fortissimo*, the sound pressure is exactly proportional to the volume velocity. (At extremely loud playing levels, the proportionality between pressure and volume velocity is not exact because the sound pressure inside the horn is no longer very small compared to atmospheric pressure.) Impedance is thus useful because it characterizes horns and tubes in a way that is independent of the level of the sound.

The lip finds it easiest to vibrate when the impedance presented to it by the instrument is high. This may seem strange to you. Why should it be easier to play when the instrument is doing its best to block the incoming air? Think of pushing a child's swing. Do you push on it when it is moving the fastest, that is, when it is at the bottom of its trajectory? No, you push when the swing is nearly still, at the peak of its displacement, because you can put more energy into it when it "pushes back." If you tried to push it at the point of maximum velocity, you would spend most of your energy running after the swing.

Thus, the resonances we seek are those where the impedance at the mouthpiece end is high. For good intonation we want to have strong impedance peaks at integer multiples of the fundamental frequency of the instrument.

I have calculated the impedance as a function of frequency for several "horns" and closely related devices. Several of these figures are similar to those found in Chapter 20 of Benade (Ref. [1]), except that he uses the trumpet for his examples. Those of you who heard Dr. Duane Dudley at the Provo Workshop in 1987 will recognize that my calculations are also very similar to his. Dr. Dudley's talk concentrated on the effect of taper upon intonation. I am concerned here as much with the height of the impedance peaks as with their frequencies.

Let us begin by examining a simple shape: an ordinary tube.

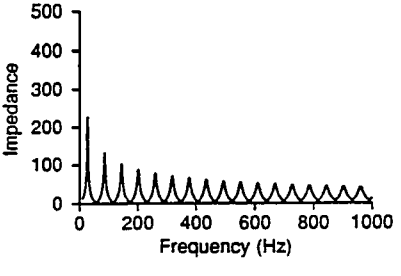

Figure 1: Acoustic impedance of a cylindrical tube the length of a B-flat horn.

Figure 1 shows the impedance at one end of a cylindrical tube 12 mm in diameter (about average for tubing at the tuning slides and valves of a typical German-style horn). The tube is 295 cm long (about the same as a B-flat horn) and is open at the far end.

The height of the peaks (and depth of the valleys) is determined by how much "friction" (or damping) the sound wave encounters. The less damping, the higher the peaks and the lower the valleys. In *Part 1,* I discussed the *quality factor,* or *Q,* of a simple mass-spring resonator. For our tube, the peaks are *Q* times something called the *characteristic impedance* of the tube. (Similarly, the valleys are 1/*Q* times the characteristic impedance.) The characteristic impedance of a cylindrical tube is inversely proportional to its cross-sectional area. The characteristic impedance of this tube is about 18 ohms; the *Q* of the lowest resonance is about 12.

There are two sources of damping: damping within the tube (due to viscosity and heat conduction at the tube wall) and radiation damping (the loss of acoustic energy by the radiation of sound from the open end of the tube).

If you think about the relative sizes of the woofers and tweeters in your home stereo, you will realize that small vibrators do not radiate low frequencies very well. Thus, radiation damping for our tube is negligible in the frequency range shown in the figure.

Internal damping increases slowly with frequency; which in this case is what causes the height of the peaks to decrease as frequency increases.

How would the impedance differ in a tube of larger diameter? If you inject the same *volume* velocity into a larger cross-sectional area, you would expect a smaller pressure to result. This is another way of saying that the characteristic impedance of the larger tube is lower. Since the internal damping takes place entirely at the tube wall, it is proportional to the circumference of the tube. With increasing tube diameter, the circumference grows more slowly than the cross-sectional area, so the internal damping is proportionately lower in the larger tube. If the diameter of the larger tube is still small enough that radiation from the open end is negligible, the *Q* of the resonances will thus be higher than for the smaller tube. Because of the higher *Q*, the height of the impedance peaks will not be as much smaller as the increase in cross-sectional area (or decrease in characteristic impedance) would suggest.

However, the frequencies of the peaks in Figure 1 are not what is needed for a good brass instrument. In fact, for the simple tube, the impedance *valleys* are at the frequencies where we would like to have the peaks. In *Part 2,* I showed how flaring the open end of a horn tended to move the resonance frequencies toward the desired positions.

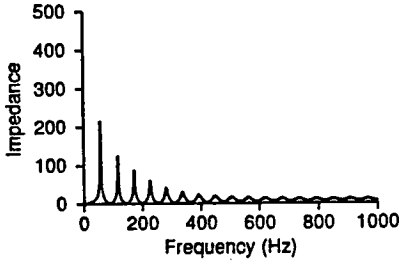

Figure 2: Acoustic impedance of the "no-mouthpiece, no-mouthpipe" horn

Figure 2 is the impedance of the "horn" I designed in *Part 2.* It looks like a bell section with a diameter at the small end of about 17 mm (approximately the inside diameter of a typical mouthpiece rim); there is no cupped mouthpiece or mouthpipe. The frequencies of the impedance peaks are now very nearly harmonically related (after all, the horn was designed for this). All the peaks are lower than those of the cylinder because of the larger diameter.

Compared with the tube of Figure 1, the heights of the peaks for this horn decrease more rapidly with increasing frequency. This indicates an increase in radiation damping. The large flaring bell radiates much more efficiently

than the simple tube, particularly at high frequencies.

I want to point out here that the details of sound radiation from a flaring horn have never been correctly worked out. The mathematical model I used in the calculations for these figures actually *underestimates* the amount of radiated sound at high frequencies, so in real life the peaks and valleys would die away even faster than shown here. The impedance curves shown by Dr. Dudley in Provo were also unrealistic in the same way and for the same reason.

I have measured the impedance of a number of real instruments. For a 30 cm diameter horn bell *with no hand in it*, radiation damping increases very rapidly about 500 Hz, enough so that there are virtually no peaks and valleys discernible in the impedance curve above 700 Hz (that's just about high C for F horn). In normal playing, the right hand in the bell reduces the effective size of the bell, reducing the radiation and thereby creating significant impedance peaks and valleys in the frequency range above 600 Hz, similar to the high-frequency behavior in the figures shown here.

If you want to see for yourself the effect of radiation damping, play at the top of the staff and above with the hand totally out of the bell and see how easy it is to change the pitch with lip alone. The horn is no longer trying very hard to tell you what pitches to play. You can *glissando* quite easily without "popping" from note to note as at lower pitches.

In all brass instruments, radiation damping is much smaller than internal damping throughout virtually the entire playing range. This came as a great surprise to me when I first learned it. Most of the acoustic energy you produce when playing is absorbed within the instrument by the walls of the tubing! Only a small fraction ever escapes as sound radiated into the surrounding space to be heard by the listener.

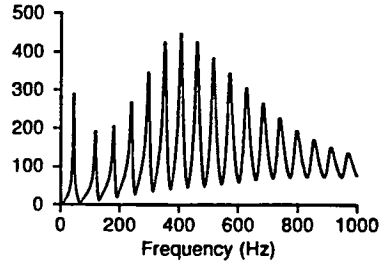

Figure 3: Acoustic impedance of complete B-flat horn

The next step is to add a mouthpiece and mouthpipe. Figure 3 shows the impedance of a horn with a fairly deep-cut mouthpiece, a 45 cm long tapered mouthpipe, and a 140 cm long bell section, connected by enough 12 mm tubing to tune it to B-flat (actually it came out a little flatter than that). Now you can see why the mouthpiece was invented!

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nation serves to magnify the impedance everywhere. The peaks around 400-500 Hz are now the tallest, higher even than the lowest-frequency peak. Notice that both peaks and valleys have been elevated. In Figure 3 above about 400 Hz, the impedance in the valleys is higher than at the peaks in Figure 2.

It appears to me as if we can define the onset of the high register as the point above which the height of the impedance peaks decreases. In this horn, that is about the eighth or ninth peak, or near the written F or G at the top of the staff. The horn is helping the lip less and less with each succeeding note.

In an earlier article on brass instrument tone quality (*The Horn Call*, Vol XVIII, No. 2, April 1988) I wrote about the vowel-like formant that characterizes sustained brass instrument tones. For the horn, this means that the strongest harmonic of the note played is the one that lies closest to 400 or 500 Hz. The impedance diagram shows why this is so. Even when playing a lower pitch, a strong impedance peak at a harmonic of the played pitch will emphasize that harmonic.

A close look at Figure 3 shows that the lowest peak is substantially lower in frequency than the "fundamental frequency" of the horn. (Note that it lies much closer to 0 Hz than to the second peak.) A player can nevertheless sound a perfectly good, in-tune, fundaental on a B-flat horn, even though the nearest impedance peak is far from that frequency. I will write about this phenomenon in a future issue.

Compare Figures 2 and 3. Even though the resonance peaks in Figure 2 are better "in tune," it is clear that with the exception of the first, they are all too low to offer much help to the player's lip. As I said in *Part 2*, one would have to work pretty hard to sound any note other than the fundamental.

What happens if we add more cylindrical tubing between mouthpipe and bell, to drop the pitch of the horn to F? Figure 4 shows the result. The additional tubing introduces more damping, so all the peaks are lower. As expected, they are closer together in frequency. The tallest peak is still near 400 Hz, so lengthening the horn has not changed the formant frequency.

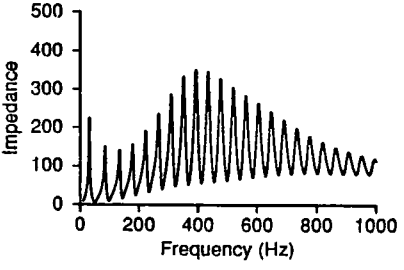

Figure 4: Acoustic impedance of an F horn with same mouthpiece, mouthpipe, and bell as the preceding

Now let us ask some "What if?" questions. The virtue of computer calculations is that it is much cheaper to make exaggerated changes to our "instrument" than to experiment on real horns. (And the disadvantage of the computer is that it is all too easy to think that it is an accurate representation of reality. One should always verify by experiment on real instruments whenever possible.)

What if we make the mouthpiece shallower? Figure 5 shows the impedance of the same horn, but with the mouthpiece cup volume reduced by one-third. The tallest peak is still about 400 Hz. Below that frequency, the two curves look very much the same, but the smaller mouthpiece raises the impedance above 400 Hz. This is consistent with our experience as players: a smaller cup normally aids tone production in the high register. Harmonics above 400 Hz of low and midrange notes will be stronger because of the higher impedance peaks, thereby changing the tone color as well. I would describe the effect as brightening the tone, but I am not sure that the word "bright" means the same thing to all of us when applied to tone quality.

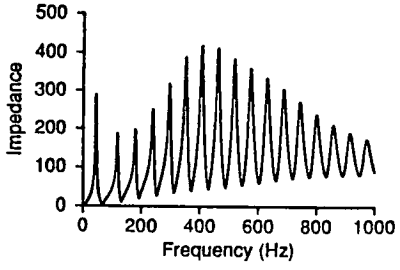

Figure 5: The B-flat horn with a shallower mouthpiece

What if we replace the mouthpipe with a much wider (larger-bore) one? Figure 6 shows our same B-flat horn with a *very* large mouthpipe. (Halfway through its length, it is already almost 90% of full diameter. The bore increases more rapidly than any real mouthpipe I have seen on a B-flat or double horn.) The tallest peak now occurs at a somewhat higher frequency, nearly 500 Hz instead of 400 Hz. The peaks near 500 Hz are lower than for the more normal mouthpipe but those near the top of the playing range (above 600 Hz) are higher. I would guess from the upwards shift in the frequency of the tallest peak that the tone would be a bit more trumpet-like.

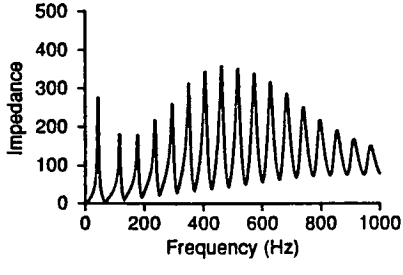

Figure 6: The B-flat horn with a much wider mouthpipe.

Intonation

In *Part 2* I carefully explained that the resonance frequencies of an instrument depend on its shape. Yet here I have blithely written about fairly drastic changes in mouthpiece and mouthpipe. How then can players go around changing mouthpipes without adversely affecting intonation? Two things help us.

First, at sufficiently high harmonics, the resonances of *any* horn with a smooth contour will be determined mainly by the length of the instrument. Since we hornists play higher in the instrument's harmonic series than other modern brass players, this helps us to be in tune.

Second, most of the responsibility for the horn's intonation falls to the taper of the bell section. After all, it is some three times longer than the mouthpipe. Thus if the bell is properly designed, any "reasonable" mouthpiece and mouthpipe will result in a playable instrument. I believe this is not true for the trumpet; the trumpet's mouthpipe is an important factor in controlling intonation as well as tone and "feel."

Summary

The important points in this article are:

- The acoustic impedance at the end of a tube or horn tells us how much sound pressure will be produced in response to injecting volume velocity at that end.
- All other things being equal, the impedance of a narrow tube or horn is higher than that of a wide one.
- Most of the acoustic energy produced inside the instrument by the player never leaves the instrument. It is consumed by damping at the walls of the tubing.
- The cupped mouthpiece and relatively narrow mouthpipe, functioning together, serve to elevate the impedance throughout most of the playing range. Without this effect, we would be able to play only one or two harmonics comfortably.
- The tallest impedance peaks occur near the frequency of the formant of the instrument's timbre.

Looking ahead

Next time I plan to write about "factitious notes" (also called privileged tones or endowed notes by some). This will lead into a discussion of hand-stopping, wherein I think I can reconcile the "pitch rises" theory with the "pitch falls." They are both correct if only you look at things in the right way.

Technical notes

The calculations displayed here were carried out using *Mathematica* (from Wolfram Research) running on a Macintosh SE30 computer. The units of impedance shown in the figures are *cgs* acoustic ohms (Dyne-sec/cm^5). Internal (viscous and thermal) damping was calculated as in the paper by Keefe (Ref. [2]).

References

[1] A.H. Benade, *Fundamentals of Musical Acoustics,* Oxford University Press, (1976).

[2] D.H. Keefe, "Acoustical wave propagation in cylindrical ducts: Transmission line parameter approximations for isothermal and nonisothermal boundary conditions," *Journal of the Acoustical Society of America* **75,** 58-62 (January 1984).

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REMINISCENCES OF ANTON HORNER

by James Thurmond

"God makes some people horn players; others are not so fortunate."
—Anton Horner (1877-1971)

To write one's personal remembrances of a famous man is a responsibility both frightening and exacting. To have been privileged to study with an artist who today is universally regarded as having been one of the outstanding performers of all time on the horn; a superb musician who was also gifted as a teacher, guiding hundreds of hornists to positions of prominence; is to me, in retrospect, frightening. To write briefly of my student days at the Curtis Institute of Music under the tutelage of this extraordinary human being is also exacting, because an accurate portrayal of his personality, teaching methods, and influence on the music world of his time is important for the present generation of hornplayers to know and to pass on to *their* students.

My first meeting with Anton Horner was in October 1927 when I auditioned for admission into Curtis. Two days before the fateful tryout I had arrived in Philadelphia from Dallas, Texas, my home, with my "life savings" of $250, my horn, and all the ego, bravery, enthusiasm and anticipation I could muster as a lad of 19 who had never been away from home before.

The morning of the audition I arose at 8:00, and practiced about a half hour before eating. My stomach was in knots so I ate very little, and as the morning wore on became fearful that I might not be accepted. I arrived at the Institute about 1:45 and was told to wait. I was becoming quite shaky when a lady told me Mr. Horner was ready for me. She directed me to a studio where I saw my future teacher standing at the far end of the room behind a Steinway concert grand.

He was impeccably dressed, as he always was, and his smile immediately put me at ease. He asked to see my horn and mouthpiece and then said, "Let me see your teeth." I gave him a big smile and he appeared pleased. He then hummed a tone and asked me to play that pitch. I did. He then asked me to play many notes, jumping around the register, each time humming the exact pitch for me to play. I was so upset that I didn't realize he was testing my ear. When he finished I had played correctly all the notes he had hummed. He said, "Good."

Mr. Horner (I still think of him as *MISTER* Horner) then gave me some music to play at sight. It was written for E-flat horn. Luckily, I was very familiar with that transposition, having played E-flat Alto parts in bands for quite a few years, and immediately performed it correctly. He looked surprised and asked if I had seen the music before. I told him I had not. He again seemed pleased and told me I had a good embouchure. He then told me to wait outside.

During my test I felt so at ease with him, especially after I had played well, that I actually had nerve enough to tell him I had played third horn in the Dallas Symphony! How thoughtless youth can be. Little did I realize that at that time Mr. Horner had played solo horn with the Philadelphia Orchestra for 25 years! And the Dallas Symphony of 1927 was hardly more than a community orchestra.

I boldly asked him how many horn students he had at Curtis last year and he said, "None." So the late Henry Whitehead, from Norfolk, VA, who would one day be conductor of the Norfolk Symphony, and I were the first two full-time horn students at Curtis. The Institute had been founded by Mary Louise Curtis Bok in 1925, but the orchestra department had developed slowly. I feel honored to have been one of the first students selected to study with Mr. Horner at that renowned school.

After another hour or so of waiting I was called into the Dean's office and told by the Dean, a Miss Spofford, that Mr. Horner had said that I had a good lip for the horn, was talented, and had passed my audition "creditably."

At the first Curtis orchestra rehearsal I was told to play second horn. My teacher played first! At that time (which we students later called the "golden" days at Curtis — because there was plenty of money), not only was tuition gratis (as it is today) but the Institute also paid room and board if a student needed help. Probably due to this financial freedom, all the first chairs of the Philadelphia Orchestra who taught at Curtis sat with their students in school orchestra rehearsals. Artur Rodzinski, then assistant conductor to Leopold Stokowski, led the student orchestra, and for the first concert would not permit any of the students to play principal. Only instructors played first and students played the other chairs. Therefore, from the very beginning I could listen to my teacher play beside me, watch every move he made, and benefit from his constant help and supervision.

The principal work for the first concert was Dvorak's *New World Symphony.* To hear him pop off the high B's (E Horn) was amazing to this lanky, homespun novice. Such flawless accuracy, such a velvety yet robust tone that enveloped one with its beauty, and such ease of playing was almost unbelievable. I had played the symphony before and was confident enough to *enjoy* playing the muted duet in the second movement with my teacher!

Anton Horner, age 11, as a violin student in Philadelphia, 1888.

Anton Horner, 1900, in Europe on world tour with Sousa's Band.

I remember my first lesson quite well. Mr. Horner was all business and wasted no time in telling me to blow louder. He would practically spit in my face with his tongue between his lips until I attacked correctly. I soon began to tongue like mad to keep him from spitting at me! He continually wanted me to play louder. He said that piano playing would come later — and it did! Mr. Horner immediately changed the position of my hand in the bell by taking my hand in his and shaping it in the bell the way he thought it should be. He insisted that I hold my hand with the back on the *bottom* of the bell with fingers back against the bell, so the tone would not be directed into the clothing, and that the palm of the hand be held in a median position so the hand could be closed for lowering and opened for raising the pitch.

He was always very concerned about the relative pitch of the horn itself, continually adjusting the valve slides to correct intervals, especially octaves, fifths,

and fourths. He said that the tone should be free and not muffled. He felt that closing the bell too much might make the tone sound more round to the player but not to the audience sitting fifty or more feet away. He felt that a person either had a good tone or he didn't, and that cupping the hand too much or directing the tone towards the body wouldn't make a poor tone better.

Few people are now old enough to remember Mr. Horner's tone. In *fortissimo* it was unbelievably forceful and full, the theme in Strauss's *Don Juan* for example; and in a *piano*, legato passage such as the *Nocturne* from the *Midsummer Night's Dream* music, the tone was so soft, pure, free, and ethereal, that sometimes one would wonder if a human being were actually playing. As I will explain, I had the opportunity later to play beside my teacher many times and never did I hear any noise in his tone; just open, clear beauty.

My lessons usually went well and I seemed to please Mr. Horner in orchestra because I really blew and sang out in the *forte* passages and he liked that. I think he was afraid that I would be reticent and not play out. Sometimes I would practice a lot and still not be able to master a certain passage, but when I started to play for him the music would usually go well and he would nod his approval. Once, *and only once*, I neglected to practice enough for my lesson. After I had played for a few minutes he said, "Jimmie, you didn't practice much this week, did you?" I said, "No, sir." He then said, "Alright, I'll see you *next* week!" I never let *that* happen again. The look of disappointment on his face bothered me all that week. The thought of his losing faith in me was painful and the possibility of my scholarship being threatened wasn't the least of my worries! He was very strict, demanded a lot, and seldom complimented me, but if I played well he let me know in some way that he was pleased.

In January of 1928 Mr. Horner told Rodzinski that I should play first chair in the Curtis orchestra and from then on things got better. Marcel Tabuteau, who taught oboe, invited me to play in the Curtis woodwind quintet; Louis Bailly, who coached chamber music, asked me to play the Schubert *Octet* and the Brahms *Horn Trio.* Mr. Horner would go over these works in my lessons and show me the musicianship, fingerings, and tempos.

That spring Mr. Horner said that he was going to Europe for several months during the summer and would visit the Kruspe factory and bring back twelve or more horns. He said that if I wanted a new horn I could have my pick of the lot. He didn't like my horn! When I arrived at Curtis I was playing a brass double Geyer. It was the model with the B-flat valve at the back of the horn, controlled by a long lever when activated by the thumb. This lever made changing to the B-flat horn rather awkward and mechanical. The instrument was very responsive and easy to play but had a rather small tone. In addition, I was playing on a Bach No. 16 mouthpiece which didn't help. In short, he didn't like the tone of the horn. He had been a fellow student with Carl Geyer in Leipzig and had much respect for him, but preferred the German silver Kruspe. *(Usually known today as nickel silver. Editor)*

It is common knowledge that Mr. Horner introduced the double horn to this country around the turn of the century and designed the Horner model Kruspe, from which the Conn 8D was copied. He felt the Kruspe — which has a large bell — could take a lot of punishment in *forte* playing; yet could still be easily controlled in *piano*. The high register on the B-flat side was better in tune than most of the horns built today that I have played. He recommended that high A be played open since it was not flat on the Kruspe and more sure.

Mr. Horner laughed when he told an anecdote about his teacher, Friedrich Gumpert, who played a single F horn. He said that Gumpert, when speaking of the extreme difficulty of modern music, (modern music in that era was Wagner and Richard Strauss!), said there should be some kind of machine invented to help a player negotiate the technical problems he faced! Mr. Horner said that it was unfortunate that the double horn came too late for Gumpert, for it was just such a

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machine. Acceptance of the double horn was slow, however. Many eminent hornists played single horns up to 1915, and even later.

I was very short on money but Mr. Horner said that I could pay him when it was convenient and for me not to worry. After school was over for the year, he decided to stay in Philadelphia for four more weeks before leaving for Germany, so I continued to study with him until his departure.

That fall (1928) he got me a job at the Forrest Theater in Philadelphia playing musical shows and I was then able to pay for my horn. He invited me out to his house and took me down to the basement which he had fixed up to repair and rebuild horns. He allowed me to play on all the horns he had brought back from Europe and let me select the one I liked. He then played it for a while to check it out. It was a wonderful instrument. From then on my tone and technique began to improve. He also gave me a mute and a new mouthpiece. He said the mouthpiece would help my tone. He liked a mouthpiece with a very deep conical cup and hardly any throat. The high register was more difficult to master, but the middle and low registers, in which most of the playing is done, were easy to produce and control.

In that era, metal instruments weren't lacquered and after a time the German silver would tarnish. Mr. Horner had all his students keep their horns highly polished as he did. This was quite a chore and occupied many of my Sunday afternoons. He used several lessons to show me how to remove the valves, how to oil them by putting watch oil on the bearings and valve oil on the inside, and how to restring and recork them. He used a mixture of one-third Crisco and two-thirds mutton tallow on his slides and recommended this concoction highly. I even began to like the smell of mutton tallow!

How different it is today with specially formulated slide grease, plastic valve stops, and lacquered instruments. In some ways, however, it seems to me that back then one's instrument was more an extension of one's personality than it is today. Now, students take so much for granted. I used to spend hours polishing my horn and keeping it in first class condition to please my teacher. Because he seldom complimented students it was a rare occasion when he did, and I still treasure the memories of the few times I was so lucky!

Anton Horner, 1927, his 25th year as principal horn of the Philadelphia Orchestra, the year I first studied with him.

A year or two before his passing, Mr. Horner invited my wife and me to dinner at his home and afterward to go to the Philadelphia Orchestra concert as his guests. This, of course, was long after he had retired from playing; however, he always held season tickets for the Saturday night concerts. We

Anton Horner, circa 1935.

were sitting in the Balcony enjoying the concert when suddenly a beautiful horn solo wafted through the Academy of Music. Mr. Horner slapped me on the knee and said, "That was your student, Jimmie!" It was a solo played by Nolan Miller, principal horn of the orchestra. Nolan had been a student of mine at Lebanon Valley College and Mr. Horner wanted me to know that he was as proud of him as I was. It was another rare Horner compliment to treasure.

Mr. Horner required his students to stand when taking a lesson or practicing. I believe this is why he never discussed diaphragmatic breathing. When one practices for hours standing, one learns to breathe naturally from the diaphragm, and then when one sits, the breath is felt to be automatically controlled diaphragmatically. At first it was very difficult for me to play standing, but in two or three months I began to have much more control over my breath and more technical freedom.

He studied my embouchure constantly, recommending different changes I should make. For example, he was determined that I not move the sides of the mouth when playing, especially in cantilena passages or in slurring. He said that the sides must push toward the center of the mouthpiece and be like they were "cast in iron." He never gave detailed instructions however, (such as pivot, placement of the tongue, etc.), and one never asked him many questions. He had the old-world philosophy that the student should analyze his own playing and work out most problems for himself. If the student were talented he would succeed, and the experience of conquering his difficulties would be of everlasting benefit. He was the teacher and we were the students, there were no arguments! But I loved him! My father had been very strict with me as a youth, and discipline didn't bother me. I knew Mr. Horner was thinking of my best interests.

Today, students always want to know *why*. That is fine, and I agree that they *should* know why, but that wasn't the way *he* was taught and it wasn't the way he taught us. He no doubt felt that talent would take care of most problems. One either had it or one didn't.

If we wanted to hear Mr. Horner play we went to the Academy of Music on Saturday nights, stood in line beginning at 6:00 P.M., sometimes in bitter cold weather, and when the booth opened at 8:00, prayed there would be tickets left for us, paid fifty cents for a seat in the amphitheater, the "peanut gallery" — the best seats in the house, and ran up four long flights of stairs, hoping to get a good seat! There, settled warmly in seats that were too small, reading program notes with our overcoats squeezed over our knees, we would dream of hearing our teacher play, and study all the horn players as they came on stage until the concert started at 8:30. There, we would listen to Mr. Horner play the beautiful solo passages in the Franck *D Minor Symphony* or Tschaikowsky's *Fifth,* wondering if we would ever be capable of playing with such a heavenly tone quality, such musicianship, or such perfect surety.

Mr. Horner never played for students during a lesson. He taught on Saturday afternoons and had to save his lip for the concert that evening. The only time I remember him playing for me was to try out the horn that I had chosen from the group that he had brought back from Germany. In later years, he often spoke of his embouchure being delicate, saying that he had to watch his playing so he wouldn't "blow his lip out." I believe this is the reason that he was the first solo player to inaugurate the position of "assistant first" or "assistant third" player in the section — it was to save his embouchure. Soon, other orchestras began to adopt this practice. Back then there was no mention of "associate" or "co-first!" Mr. Horner was *first* and played *all* the delicate solos. The "assistant" played only the loud parts and occasionally a few unimportant piano passages (sustained notes, etc.).

A few years later (1931-32) I was fortunate enough to play beside Mr. Horner on third, after he had retired from first, when Stokowski decided to have eight horns in the orchestra. One quartet played principal and the other "assisted" for one con-

cert, and then we switched around for the next. When the "first" quartet played and Mr. Horner had a third horn solo or piano passage I would not play. Then when he wanted me to play he would lean towards me and I would take over. Thus I could study him at close range and try to fathom the secret to his flawless control, but I never could. Very occasionally he would let me play a piano passage, but very seldom. When the "second" (my) quartet played principal, Mr. Horner assisted *me*! He was wonderful though, and gave me much sound advice and coached me continually.

He wore a rather thick moustache and was constantly wetting his lips. He played with a very wet embouchure and whenever he wasn't playing, his tongue was on his lips keeping them moist. When he put the horn to his lips, the mouthpiece disappeared into his moustache somewhere, and it was difficult to study his embouchure! I naturally grew a big moustache myself, both to look older and to copy my teacher! I was only 23 when I played in the Philadelphia Orchestra, and I'm afraid that few of the men paid much attention to me when the celebrated Horner was there beside me.

Mr. Horner's brother, Joseph, had played second with my teacher for many years. Joe Horner also had a beautiful tone and could jump around on the second horn parts in an astonishing way. Between the two of them they had worked out most of the difficult solos that encompassed a large register, or were difficult endurance-wise, and, depending on Mr. Horner's embouchure that particular evening, would divide up the notes between them. In *Till Eulenspiegel,* for example, Anton would play the principal solo down to the last two notes — the G and low C — which Joe would play! And I don't believe Stokowski ever knew of this arrangement!

In the long solo in the second movement of the Franck *D Minor*, my teacher would play until the third time the two E-flats occur. Joe would play these two E-flats and the following two C's mezzo forte, then Anton would play the fourth two E-flats pianissimo, and finish the solo, putting a beautiful little vibrato on the high A by moving his fingers ever so slightly in the bell. Their tone matched so perfectly that no one in the audience ever suspected that two people were playing the solo. Joe Horner always was very nice to me. I was just a young fellow trying to find my way around and he helped me a lot, mainly by accepting me and complimenting me once in a while.

Mr. Horner's tone quality was legendary all over the world. Such greats as Richard Strauss, Rachmaninoff, and many others said that his tone was the most beautiful of any horn player they had ever heard. Rachmaninoff was especially ecstataic regarding his interpretation of the beautiful solo in the first movement of his *Second Piano Concerto.*

Mr. Horner told me of the time Ossip Gabrilowitch, the renowned pianist of yesteryear, was guest conducting. Like all pianists, if a passage didn't go well he repeated it and repeated it, ad infinitum. This time Mr. Horner had a solo in a certain passage which Gabrilowitch went over many times, each time commenting on the playing of the strings or the woodwinds, but never the horn solo. Mr. Horner was getting tired. Finally my teacher held up his hand and said, "Maestro, may we go on for the present and take this passage at another time?" "Oh, yes, Mr. Horner!" replied Gabrilowitch.

Later, backstage, Gabrilowitch came up to him and asked why he wanted to leave that passage and not rehearse it further. Mr. Horner, who rowed his boat every summer at the shore and had a grip of iron (ask any one who ever shook hands with him), grabbed Gabrilowitch's hand and squeezed it hard. Being a pianist his hands were very sensitive. He winced and pulled back rather embarrassed and asked Mr. Horner why he had done this. Mr. Horner replied, "That is just the way my lip felt on the sixth time we played that passage!" Gabrilowitch smiled and said, "Now I understand!"

The first symphony position that Mr. Horner held was solo horn in the Pittsburgh Symphony from 1899 to 1902 under Victor Herbert. At this time he was experimenting with horns, finally deciding on the Kruspe as being the best for his use. He used to tell the story of his audition with Herbert for the position. He said that during the audition Herbert asked him to play the *Siegfried Call.* When he had finished, (Mr. Horner told me with a twinkle in his eye, "I played it perfectly"), Herbert said, "Very good, but I would like to hear it again." Mr. Horner repeated the *Call.* Again Herbert said, "Excellent, but play it just once more!" Mr. Horner played it for the third time, flawlessly. Herbert then said, "The first time was excellent; the second time I didn't believe it; but now, after the third time, I believe it!" Herbert offered him a salary of thirty-five dollars a week, but Mr. Horner finally was successful in getting it increased to forty!

Since the orchestra didn't play during the summer, Mr. Horner played with Sousa's Band and other groups including Victor Herbert's orchestra. He also made some tours with the Herbert operettas. When on tour the orchestra had its own car on the train; however, occasionally singers or other personnel would come into their car and make a nuisance of themselves. This would annoy the orchestra men who were playing cards, sleeping, and so forth. To prevent these intrusions they organized a vocal quartet (male, of course) and someone harmonized a little ditty that they would stand up and sing every time a singer pushed his or her head through the orchestra car door. Mr. Horner enjoyed singing it for me. It went like this (slowly, with much feeling):

"Private Car! Private Car!" (long wait) Then everyone in the car would shout: "GET OUT!" He said that when the singers first heard the singing they became engrossed in the music, but when the group suddenly yelled, they were surprised

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and startled and left the car in a hurry. They rarely came back! How refreshing the antics of the musicians of circa 1900 seem today. A completely different kind of fun existed then.

Speaking of singing, Mr. Horner had a fine tenor voice at the time I first studied with him. He would give me musical ideas like "hold the first note of the slur" or "your tempo is not even" or "breathe here," but he never played to demonstrate how the music should be executed. He would sing the passage. This is the way I learned how to play the rhythms correctly, how to play a slow cantilena melody without "wa wa-ing" on each note or how to connect groups of notes when the articulation was slur, slur, slur. He did it all by singing. During his childhood he studied violin with his father, and actually was accepted by the Leipzig Conservatory as a student on violin with a minor on horn. He did so well on the horn that he switched to that instrument as a major a year later. He never said so, but I know that he had perfect pitch, for he would sing with me while I was playing, especially the first time I studied an exercise or orchestral excerpt; not to give me the rhythm, but the musical interpretation, and his pitch was always flawless.

Mr. Horner would sometimes wrap a handkerchief around his hand to obtain a pianissimo so soft that even Stokowski was pleased, yet it was still tonally pure, and had quality. He told me several times that of all the renowned conductors he had played under, Leopold Stokowski was the greatest and inspired the orchestra the most.

He taught us to play the F horn up to D, and from D-sharp or E-flat on up on the B-flat horn. The B-flat horn was never to be used in the low register except for those notes below the F horn register. By using the F horn up to open D, many of the difficult fingerings on the B-flat horn are obviated — combinations including C-sharp for example — and technique becomes more facile. Of course a good F horn side is a prerequisite as is a good embouchure! These he had, of course, and he insisted that I play this way. No doubt most of his students later ameliorated his ideas to suit their own particular talents (I believe that James Chambers taught F horn up to C), but for me the C-sharp and D on the F-horn were always easy and playable, and I thought the tone quality change from the F horn to the B-flat horn was less noticeable than with the common method of changing at G-sharp that many players use today. He also recommended playing C-sharp, A, E, and low A below the staff, third valve instead of first and second. He believed these notes (on the Kruspe, of course) were better in tune fingered that way.

Once I asked him how he trilled when he had to play one in a solo and he said he didn't trill! I then asked what he did and he said, "I just schwindle it!" With the German pronunciation it became "Schvindle!" Nevertheless when he played the solos in *La Source* or *Sakuntala* all one heard was a beautiful trill! Could he have been joking?

He was very precise and exact about his performance routine and never left anything to chance. He said that I should try all the possible fingerings for a difficult passage *at home* and select the one most suitable for the particular horn I was playing, *write the fingerings on the music,* and then always play it that way. He thought that one should never experiment around in the rehearsal or concert! He was very meticulous about where to breathe. He insisted that I decide where I was going to breathe in every problematic exercise or passage and mark the breaths in pencil *before* my lesson. He would then agree or disagree and the marks would be left or changed accordingly.

He did not hesistate to change the articulations if the printed ones were not musical, and he refused to let me play a wrongly printed one. If it was incorrect it had to be changed and penciled in. He felt that some editions of classical solos were not articulated in the correct "hornistic" style, and changed the patterns of slurred and staccato notes if his artistic sense demanded it. Much of the editing by Chambers of the Mozart concertos was taken from Mr. Horner's recommenda-

tions.

Before a treacherous *pianissimo* attack in the high register, he would press the valve(s) for the note, keep it down until the attack, blow air through the horn, lower his embouchure just below the mouthpiece and spit slightly (tongue between his lips) to loosen his tongue, and then attack! *I never heard him miss!* Even for a very soft *pianissimo* attack he would tongue hard and control the dynamic with his breath.

It was very frustrating for us students for we never heard him miss an attack. It was therefore exciting news when we heard one day that Mr. Horner had missed a note in a recording of Stravinsky's *Fire Bird Suite*, and that Stokowski had passed it for publication. In those days there were no tape recorders and if a serious mistake was made it sometimes took more than a half hour to replace the wax master recording; and then the piece had to be played again, the orchestra getting more nervous each time this occurred. Since the orchestra was paid by the hour, occasionally a small mistake was passed and publication approved. It was only a slight flaw that was heard — one that the listener would never notice if he didn't know the passage and were not waiting for it — but some of the Horner students rushed down and bought the album just to have proof that Mr. Horner was actually human after all!

At that time the orchestral season was approximately 32 weeks and many of the men found jobs during the summer to carry them over until the next season. Mr. Horner, however, always put his horn away for the summer and did not play for two or three months. He thought that his embouchure needed the rest. He had a cottage at Stone Harbor, NJ, and loved to row or sail his little boat which he kept tied up at his back porch. Several times he took me and other students sailing and would be amused when we didn't dodge the boom quick enough when he tacked. He would walk four or five miles on the beach each day and was always suntanned

Surprise party on Mr. Horner's 90th birthday. Left to right, Glenn Janson, John Simonelli, Leonard Hale, Mason Jones, and Nolan Miller.

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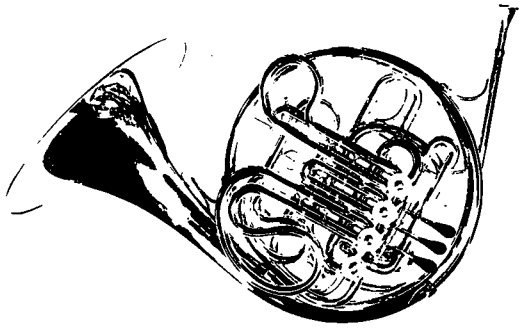

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About a month before the orchestra season started he would begin to practice in order to get his embouchure in shape. Mrs. Horner, who was a wonderful person and very warm and friendly to me, told me Mr. Horner would be so upset during this period that the family could hardly live with him. He worried for fear that his embouchure would never come back, but it always did!

One summer he lost his mouthpiece, one that he had used for many years, and he was frantic. He knew he had placed it on a certain table and couldn't fathom how it had disappeared. Together the family decided that it must have been thrown out in the trash. They found the truck that had picked up their rubbish and where it had dumped the refuse for that day. Mr. Horner, and his daughter, Louise, went out to the dump and sifted through trash for several hours and *found the mouthpiece*! Mrs. Horner laughed about it when she told me the story, but said that it was no laughing matter *that* day.

Several times during my Curtis days Mr. Horner invited his students to his home for dinner, and Mrs. Horner and his daughters, Mildred and Louise, would prepare a delicious meal for us. Mr. Horner used to say that he liked big peas because he could "eat them with his knife!" We would all sit around and listen to stories of his youth and discuss horns and horn playing. While he always treated us with warmth and understanding, there was nevertheless that ever-present awe that his students had of his tremendous artistic stature, and sometimes it was hard for us to realize that we were actually in his home and eating at his table.

The first time I took a lesson at his house was quite an experience. I'll never forget that address: 5011 Chestnut Street! All the way out on the trolley I kept going over and over in my mind the music I was to play, wondering how it would go. Mrs. Horner met me at the door and directed me up to Mr. Horner's study on the second floor. He had a beautiful home and I was very careful to insure that my horn case didn't hit something on the way up the stairs. In his teaching studio he had pictures all around of artists and musicians he had known and a big ceramic crock, probably made for a planting of some kind, right in the middle of the floor. The first instruction I received of course was to blow the water into the crock and not on the floor or rug! While the crock was about two feet in diameter it still was quite a job to hit it with the water every time, but I managed — I had to!

Mr. Horner was always very particular about water in the horn. He was always "blowing the water out." He reasoned that many missed notes were due to a drop of water being in the mouthpiece, mouthpipe, or in the slides. One of the first things he taught me was a routine to quickly empty all the slides. Once he humorously said that I should learn to empty all the water from my slides in the time of eight slow 4/4 measures, since this was required in Tschaikowsky's *Fifth Symphony* before the entrance of the famous solo passage that brings many hornplayers down to size. Before any important solo he made it a ritual to empty *every* slide, and blow through the mouthpipe before replacing the main tuning slide.

He would not let me play too long at one time, especially during my first lessons with him. He was very conscious of a student's fatigue. In the solos he would mark a "W" for water, and in the exercises an "R" for places to rest. His favorite phrase was: "Blow the water out!" This really meant to *rest*! Gradually as time went by I needed less rest and he then left it up to me to judiciously pace myself.

Mr. Horner wore pince-nez glasses and when he held his head back to look through the bifocals, and came up to me to study my embouchure or read the music, I would be petrified for fear he would not like something I was doing. Some of his students thought he was too strict, but I respected him so much and felt so lucky to be his student that this criticism never crossed my mind.

The number of successful Horner students that have become distinguished in their own sphere of influence is legion, both in playing and in teaching, and could never be listed here. A few that I have known personally who have achieved

eminence in the profession are Arthur and Harry Berv; the late James Chambers; Mason Jones, former president of our IHS; Clarence Mayer; Attilio de Palma; Sune Johnson; Theodore Seder; and George Wardle.

Mr. Horner no doubt had an important influence on the "old" Quartet in the Philadelphia Orchestra: Joseph Horner, his brother, second; Otto Henneberg, third; and Albert Riese, fourth. This was the celebrated quartet that in earlier years used to perform at different places in Philadelphia at Christmas time, such as Wanamaker's department store where they played the Gumpert and other quartets, Christmas carols, etc., and became quite renowned.

Before ending this recital of memories of my teacher I hold dear, I would like to relate an incident that occurred shortly before I joined the orchestra. It reveals the stature and respect that Mr. Horner held in the minds of the musical world of Philadelphia.

During the summer the rumor became current that Stokowski had heard a famous horn player in Europe and had hired him as co-principal for the next season. His reputation preceded him, of course, especially the gossip that he was such an artist that he always played the *Siegfried Call* on the F horn without using any valves! In fact, in the beginning of the season he would play the *Call* backstage before rehearsals and concerts, impressing the string players and others who gathered around him.

It was apropos that he arrived that particular season because the Philadelphia Grand Opera had scheduled a performance of the *Ring.* Of course this new hornist, whose name I shall not mention, was selected to play the *Call* in the opera, *Siegfried.* When the time came for the opera, Mr. Horner was playing principal in the pit, while the new hornist was backstage, as called for in the score. As Siegfried strived to imitate the bird whose language he hoped to learn, the critical moment arrived. Siegfried put his horn to his mouth and blew, but *no sound was heard.* The orchestra went on to the next phrase and Siegfried again held up his horn and again *there was no sound from the stage.*

At this moment Fritz Reiner, who was conducting, looked over at Mr. Horner, and my dear teacher put his horn to his lips and played the *Call* flawlessly from the pit! The "famous" gentleman had become frozen backstage and couldn't play a note. I heard his contract was cancelled and that he went back to Europe. I remember again what Mr. Horner used to say: "It is not what you play backstage, but what you play when the stick comes down that's important!"

For some time I have wanted to write this bit of nostalgia as a tribute to a truly great man. I was privileged to know him as a teacher, friend, benefactor, and almost as a second father; for he had more influence on my life than any person other than my parents. When the Philadelphia Orchestra was reduced thirty men in 1932 during the depths of the Great Depression, I joined the U. S. Navy Band. However, Mr. Horner and I kept in touch, and whenever the orchestra played in Washington I would take a lesson to keep up my technique and musicianship. After World War II, when I was teaching at Lebanon Valley College, he would faithfully come to my concerts whenever we played in Philadelphia. That is when he first heard Nolan Miller. He told me at that time that Nolan was very talented and would be successful.

On December 4, 1971, at the age of 94, this eminent artist passed on to the big quartet in the sky, leaving memories for eternity with hundreds of students, and students of students, who may only have heard stories of his unbelievable tone and musicianship. At his funeral on December 9, the quartet from the Orchestra, Mason Jones, Glenn Janson, John Simonelli, and Herbert Pierson, played Mozart's *Ave Verum Corpus* which he loved. A recording of the *Adagietto* from the *Fifth Symphony* of Gustav Mahler, another of his most loved works, was also played.

It is hard for me to believe, even now, sixty-two years since I took my first lesson from Mr. Horner, that he is gone. I shall always miss him and revere his picture on

the wall of my study. Never once during the many years that I knew him did he ever say a word about another person unless it was to give praise for a job well done. During my last visit with him he made an observation that I will always remember. He said that all during his playing career he had never wanted to do anything other than play the horn. He confessed that sometimes he had even felt a touch of guilt when he got his pay, for he had had such a wonderful time playing great music.

During my first years at Curtis, I was very homesick and wrote my mother two or three long letters a week. She saved all those letters and it is from them that I have drawn much of the above material. JMT

Anton Horner, 1967, his 90th year.

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PURCHASING A QUALITY HORN
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by Wilbert K. Kimple

In the August 1986 IHS Newsletter, then editor Richard Decker requested information on any double horns selling (at that time) for under $1,000. This article, although somewhat late, is a response to that request.

Prices on all items, including instruments, have risen since the date of Mr. Decker's inquiry, and some manufacturers such as Conn, King, and Yamaha have changed their dealer regulations, but good values both new and used are still available. I hope the following comments prove of value, especially for younger students and their parents seeking information on quality lower priced double horns.

When considering the purchase of any type of instrument there are several factors to consider and several sources to investigate. We have to play detective — sort of Sherlock Horns.

1. If possible, be patient! Something will always become available that will fit both your needs and your pocketbook if you are willing to ask around, do some searching, or simply wait long enough. It may not be the dream horn you've always wanted, but it should do the job better than what you're using now or why buy it?

2. Check with your local dealers first. More and more of them are willing to provide "discount for cash" prices. Some of these same stores might even have a one-of-a-kind "jewel" on their shelves, in their storeroom, or in their attic. I once found a useable double horn in the rafters of the garage where the music store kept their delivery truck!

3. Ask other horn players or teachers. Someone has always heard of somebody that has something for sale somewhere.

4. Shop around. By taking the time to visit several dealers, check mail order ads, or look through used instrument listings, you may find exactly what you want at a fair or even a bargain price. *HORN CALL* advertisements, *The International Musician*, and local newspaper classifieds are excellent places to start.

5. Get in touch with your local High School band directors. Some school districts have used instruments they are willing to sell rather than simply discard. These school instruments will have been used hard, but even after spending money for the horn and an additional amount of repairs, you might well be rewarded for your efforts both artistically and financially. One of my students recently purchased a used Alexander 103 double horn for only $750. As is, it plays quite well. It will require perhaps $800 in repairs over the next couple of years; but he will still have a horn worth well over $2,000 and yet have only invested some $1,600.

6. If circumstances permit, try as many different brands and models as possible. Also, if they are available, try several different samples of the same model. We all know that each horn is slightly different in playing characteristics. Get the one that works best for the present and your foreseeable future needs. In other words, don't buy a horn suitable only for chamber music if you expect to be playing in your college band.

7. Once you've found an acceptable item you might be able to suggest some type of trade. Although this usually works best when purchasing an instrument from another horn player, some dealers will take your old horn as partial payment for one of their new ones. At times this may prove more beneficial than keeping the old one or trying to sell it yourself. I was able to purchase a Paxman from another horn player by trading a 35mm camera and lenses as partial payment. I received my Geyer Double by swapping a natural horn with its crooks. It can be done! Be forewarned that some dealers will take used instruments only on a consignment basis; and others will not take them at all. Most dealers also

tend to work from the "list" price when accepting a trade-in, and the total price may be less if you are able to work out a "cash" deal.

8. Be sure to arrange some type of trial period that will give you the chance to use the new instrument in your own performance situation and then return it if it is not satisfactory. This allows you to check the horn for intonation, balance, comfort, blend with the section, and so on.

9. Carefully check the mechanical condition of the instrument. Even new ones straight from the factory can have dents, leaks, grit in the valves, misaligned slides, and the like. Get an experienced player to test it for you.

10. Be realistic. Sooner or later you're going to have to invest your hard-earned cash. Just try to buy lasting quality that will both perform well and have re-sale value in the future.

The comments, opinions, and views on the following instruments are purely my own taken from personal observations and experience. They should not be considered as any type of recommendation or approval by the International Horn Society. As in all things, let the buyer beware!

Amati — These horns are made in Czechoslovakia and have been imported into the USA for many years. They are gaining a new acceptance among teachers of beginning students, primarily due to their low price. The Joseph Lidl model is a full double horn that can be had new in a very good case for about $900. The horn is brass with nickel-silver trim and has a very large and awkward main tuning slide on the back of the horn. My samples played well in tune, and seemed to have the best tone using a Conn No. 2 mouthpiece. Valves were of good quality, but several of the valve slides were tight and mis-aligned. Overall, not a bad first horn for a Junior High School student. Amati also has a compensating model available for about $600, but the full double "Lidl" model is worth the extra money. One mid-western dealer lists an Amati AK "professional" horn for around $1,100, but I was unable to obtain one of these to evaluate.

Bach 197 — A good quality brass instrument with nickel-silver trim. It seems very easy to fill, but for me tends to play on the "small" side. The large wrap and the left hand position might prove uncomfortable for some and the case is very large and bulky. I know several players who have dented the bells of these instruments by not quite getting them in the case correctly before they close it. I found that a Giardinelli C-15 or C-12 mouthpiece proved most effective with the horn. Although the list price has risen dramatically in the past few years, a few lucky people might find one of these left on their dealer's shelves in the cash price range of $1,300. An earlier version of this same horn was called the Selmer 77, and according to letters from Michael Dixon and Gary Gardner in the April 1979 issue of *The Horn Call,* this same instrument might also be sold as the Buescher 400 or the Buescher 907 in some areas.

Besson 408 — This horn is made in Germany and imported into the United States by Boosey and Hawkes. It is made of brass and is patterned after the Alexander 103. My trial instrument was built quite well and had a very dark tone. The left hand position required a long reach for the thumb lever and the handle on the case might be improved; otherwise, this is a good value though a bit hard to find. The mouthpiece supplied with my sample was of a very radical design and will probably not be useful for most players. The horn is available for around $1,150 cash price.

Blessing B48L — This instrument is a Wendler model compensating double horn copied from an original Kruspe design and is imported to the USA from Europe. The left hand spread is quite large, and a mechanical linkage is used on the thumb lever which eliminates any adjustment in order to adapt for different hand sizes. If your hand fits and you can find one of these with well-fitted valves; and, if you further understand the tuning principles of compensating horns, this instrument could be an acceptable choice for your

first horn. Prices vary, but in general these can be found for about $700 from several mail-order dealers.

Blessing B50L — This model is also imported from Europe and is almost identical in design to the Conn 6D. I have played two of these built several years apart and both proved very acceptable for the Junior High player. As with the 6D, the left hand position and the wrap of the horn might be too large for some smaller players. This brass horn sells for around $1,000.

Conn 6D — This instrument has been the standard double horn in school bands for many, many years. Minor changes are made in design from time to time, but this model continues to be one of the best for a basic instrument. Aside from the left hand stretch and a slightly "small" sound, it is hard to go wrong with this instrument. Prices range from $1,100-$1,200 new for this brass horn with lots of nickel-silver trim and a very sturdy case. Used 6D's are around $800.

Conn made a silver plated version of the 6D called, I believe, the 26D. The orchestra I was playing with at the time (1972 — Ashville, NC) owned two of them, and I was lucky enough to find one for my purchase at the lowly sum of $150. I feel these horns were an example of Conn workmanship at its best. All three were beautifully made and had a tone quality that would rival the finest of the 8Ds. This horn is a very rare find.

Conn 8D — Just as the Conn 6D has been the long-time basic double for school bands, the Conn 8D has been a professional standard in the United States for much of this century. Some of these instruments built in Elkhart, Indiana thirty years ago are selling for more than $2,000, but you can get one of these large bell, nickel-silver beauties that is about ten years old for about $1,200. Although perhaps not the same quality as the vintage Conns, they are still an excellent choice.

Conn 28D — I have been told many times over the years by both players and dealers that the 28D (the brass version of the above 8D) is no longer made. However, it is still listed in my latest Conn catalog. Used prices will be slightly less than the 8D.

Getzen 413 — The last one of these I played was identical to the Blessing B48L discussed above. This, too, is a compensating double and similar cautions need to be taken with both it and the Blessing. Price ranges are the same as the Blessing B48L.

Holton H190 — This brass horn, designed after the famous Geyer instruments, is well made, but tends to have a small "chamber music" kind of sound. Two of my students have this model, and while the sound isn't quite Wagnerian, the instrument does provide good service, is easy to hold, and comfortable to play. Few have yet to show up on the used market, but a likely price would be the $1,000-$1,200 range in good condition.

Holton H378 — This brass instrument is similar to the "Farkas" line of double horns and has similar playing characteristics. The H378 is, however, missing a water access slide and a couple of pull rings that the Farkas instruments have. The case is now made of plastic but earlier ones, some of which may still be on dealer's shelves, were made of wood. Several of my younger students have purchased this horn and both they and I recommend it highly. The left hand reach and the tight wrap of the horn make it ideal for the smaller sized player. A very good value for around $1,150 new.

Holton H379 — This is the nickel-silver version of the above and is priced about $150 more than the H378 at most mail-order discount houses.

Holton H177 — A "Farkas" model, this high quality instrument in nickel-silver has a small bell-throat that the company calls their standard bell. The horn can be had for about $1,400 new, but they often show up on the used market for around $900. This can be a good value if the used one you are considering still has the valves, especially the bearings, in good shape.

Holton H178 — Identical to the H177 above, also found for around $900 used, but made out of brass. You should

avoid any used brass instrument where sections of the metal have turned a reddish color. This indicates a probable chemical breakdown of the brass called de-zincification. If the horn you are trying out plays well enough and you are willing to take a chance on it, some repair shops can chemically reverse this breakdown process. It will, of course, add to the cost of the instrument and should be considered as part of the purchase price.

Holton H179 — Identical to the H177 above, but made with a larger bell throat and first branch. It's probably Holton's most popular model so expect to pay $1,100 or more for a used one in top condition.

Holton H180 — Identical to the H179 but made out of brass. Used prices are slightly lower than the H179.

Holton H181 — A fairly rare instrument on the market, both new or used. Made of lacquered brass with a special lightweight bronze bell, this large bore horn will probably be at the upper end of our $1,300 limit if you locate a used one.

Other Holton Designs — Holton has never been a company to leave well enough alone; probably due to the influence of Philip Farkas, Louis Stout, and Barry Tuckwell among others. Since the original "Farkas" was first marketed, Holton has steadily experimented and altered to some degree various production runs in an effort to improve their product. Therefore, depending on when the model you are looking at was made, it might not be exactly the same in construction or playing qualities as ones made a few years before or a few years after. At one time Holton made an instrument constructed with the B flat valve slides on the top layer, and the F valve slides on the plane under the B flat ones — similar in design to the old Lorenzo Sansone double horns. I owned one of these for a while and also tried out one purchased by a local school district. Both played well and were easy to fill, smaller sounding horns. I have not seen this model on the used market for more than ten years, but feel that the B flat slides on top design has much to offer those persons faced with limited movement of their right hands and arms, or to those members of our fellowship choosing to use primarily the B flat side of the horn. Having the shorter B flat slides on the top layer greatly simplifies the water removal process that can become troublesome at best on some of the more standard double horn designs.

King KG1159 — For many years this was King's basic double horn; it is similar in design to the Conn 8D. The left hand position might be a bit crowded for some, but demand for these horns is somewhat less than for other brands so used ones often show up in the $800 range. I have found that many of these horns play great in the staff and below, but become erratic on notes above the staff. This can sometimes be corrected by carefully choosing a mouthpiece to match the horn. Cases for these horns might be a bit large and heavy for some people. Also, the older cases had very weak latches and tended to fall open. If you find one of these horns in excellent condition that plays well in all ranges, a new case might be a wise investment. Other versions of this horn were known as the KG2259 (brass) and KG2259S (nickel-silver). These later versions will probably cost you a bit more than the original.

King 2270 Eroica (nickel-silver) *and 2278 Fidelio* (brass) — These horns, the newest in King's line, seldom show up on the used market, but when they do, the price is often quite high. Anything under our $1,300 limit could be considered a bargain if the horn is in good condition.

Olds — Basically a well made copy of the above Conn 6D. As of March 1989 the brass version sold for $1,050 and the silver for $1,200 at a mid-west dealer. Used prices compare to those of used Conn 6D's, but check valves and lacquer carefully.

Reynolds — The Reynolds "Chambers" model has been out of production for many years. I used my silver version for two years full-time and found it to be a well made, very pow-

erful, free blowing horn, but a bit hard to control. Similar in design to the "Farkas" horns, these usually sell for around $1,000 if and when you can find one. They are somewhat rare.

Selmer 77 — the original version of the multi-named Bach 197. As these are older, the price tends to be lower. A local store recently offered one of these in fair condition for $550 used.

Yamaha — Yamaha has had many different models in and out of production over the past decade. Older horns such as the YHR 664 or 762 (both brass) should show up used for around $900. Newer styles like the YHR 561 will be around $200 more. As with all Yamaha products, the quality is high and the workmanship near perfect. Some of the other model numbers had very limited production runs which do not allow me to give any type of estimate as to current value.

In closing let me say we need to be concerned with whether the instrument will give good service, have a reasonable resale value, and allow the player to perform with as much ease, confidence, and musicianship as possible — not only with the initial cost of the instrument. As we search for an instrument in which to "invest" our time, money, and talents, we should be as informed and as realistic as possible. During the past twenty years I have owned (and later sold or traded away) more than fifty horns in search of the "perfect" instrument. There is no perfect horn, just as there is no substitute for correct practice. However, each of us needs to find that particular instrument which best maximizes our abilities in spite of limited funds.

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A COMPOSER'S GUIDE TO THE LOW HORN

by Edward Deskur

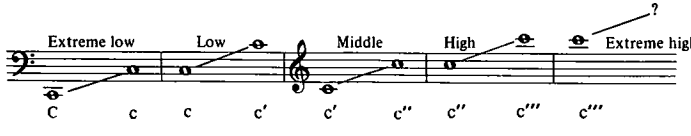
Despite its wide range, flexible nature and potential for new melodic figures and uncommon sounds, the low horn hasn't as yet secured its place on the map of contemporary composition. Considering that even among 20th century hornists low horn playing is an often misunderstood if not pooh-poohed or neglected craft, it is not surprising that contemporary composers are reluctant to make use of it or are ignorant of it altogether. The following is a series of personal suggestions and guidelines offered in the hope that they might contribute to an increased understanding and exploration of the largely undeveloped domain of the low horn.

Low Horn?

"Low horn" is a misleading term used to refer to the function of the 2nd and 4th horns as opposed to that of the 1st and 3rd horns, which is known as "high horn." Though one would be correct in assuming that low horn has something to do with the low register of the horn, confusion sets in when we consider the facts that the majority of the low horn playing takes place in the high and middle registers and that high horn players also play in the low and extreme low registers.

So what distinguishes one from the other? The short answer revolves around two points. Firstly, range: though the ranges of high and low horn overlap to a large extent, it is in the extremes where they find their respective identities. The most demanding parts in the low and extreme low registers are almost always entrusted to the 2nd and 4th horns who, on the other hand, never play in the extreme high register. Extended solos, even those in the middle register and the most demanding passages in the high register, are usually given to the high horns who are the only ones who venture above high c'''. Secondly, it is the low horns who are often called upon to skip quickly from the lower registers to the higher registers or vice versa in *tutti* as well as in solo playing. All this being said, I should add that these guidelines, though valid, have been broken for various reasons by almost every great composer at one time or another.

Example 1:



All examples in this article are written in F, which when played on the piano, sound a perfect fifth lower. All bass clef notation is in "new notation." i.e. c written inside the bass clef staff is an octave lower than c' written below the treble clef staff.

Why?

Although it is true that every normally constituted hornist can and must learn to play in all registers, most players have a natural gift for control, accuracy and endurance in either the high and extreme high register or the low and extreme low register. Through the long tradition of horn playing, experience has shown that it is extremely rare that one horn player can truly excel at both extremes. This explains the 4-horn section divided into two mini-sections of 1st high and 2nd low; 3rd high and 4th low. This delegation of responsibility allows players to concentrate on

what they do best without having to spread themselves too thin striving to be "masters of all trades."

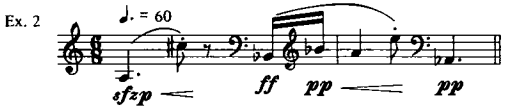
Wagner and Strauss as References

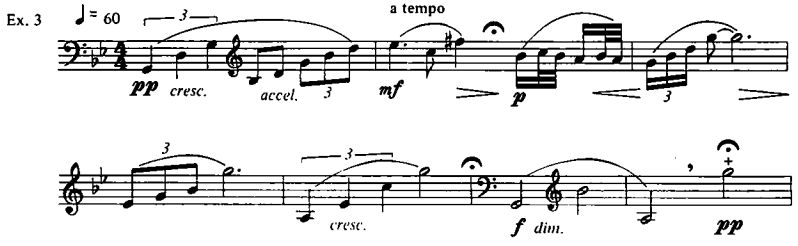
Wagner and Strauss were the greatest masters at composing for the low horn. Though they, unfortunately, were never commissioned to write low horn concertos, they did make the most of the possibilities of the low horn in the context of the orchestra and within the limits of the musical language of the day. Since today we speak many different musical languages, we can use them only as a reference and source of inspiration but not as a model to imitate.

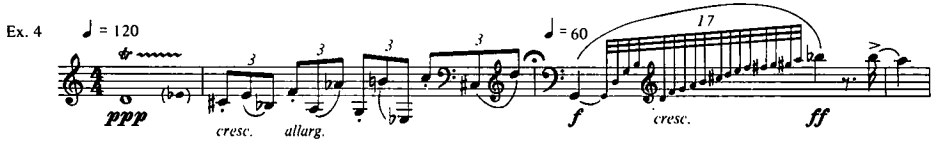
Wide Skips

Today's composers who are looking for new melodic or motivic ideas might find fertile ground in the traditional usage of the low horn to skip quickly from one register to another. The following are demonstrative figures which, though they may be challenging, are well within the boundaries of the playable.

Examples 2, 3, 4:





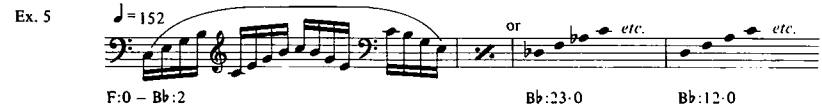


The last example used a glissando to span 3 octaves and a minor 3rd or practically the entire "comfortable" range of the horn. While these "rips" are fun to play, they also allow the listener to "feel" the large range of the horn as it drives and burrows its way up the harmonic series.

Minimalists might find the fast slurred arpeggios from the low to the high register a useful tool. The following figures can be played extremely fast and also

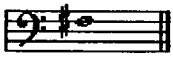
very softly. Since they are played by alternating between two fingerings, they lie very well on the horn.

Example 5

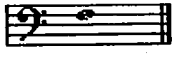


The Landscape of the Lower Registers

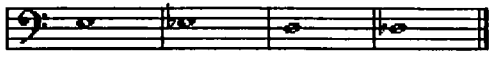
Each instrument as well as each player has limitations, which rather than being hindrances, can be seen as that which define its character. As we descend from the high and middle registers, where the horn has its well known lyric and heroic qualities, the low register offers a different, more robust sound which is leaner than a tuba and darker than a trombone. It can express a large variety of moods: in *forte,* reaching from the monumental to the demonic, (Shostakovich, *Symphony #5,* 1st movement/Stravinsky's "Dance Infernale" from the *Firebird.*) in *piano* it can be peaceful but also melancholy (Wagner, *Rheingold* Opening/Mahler, *Symphony #1,* 3rd movement). The low register *pianissimo* blends very well with all instruments and it is here where *ppp can be really ppp* while maintaining a warm, relaxed and healthy sound. The *f#* is the most problematic note in the low register and it is from here on down that the notes start to take on different characters.



With the exception of *f#*, all the other notes in the low register can be played on the Bb horn, which offers the cleanest attack. Though *f#* can be played effectively in all dynamics, its attack is never as crisp as, for example, the *f* natural below it, played open on the Bb horn.

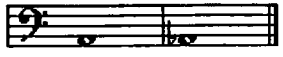


This *f* is a very solid note, ideal for *sforzandos* and staccatos or as a pivot note.

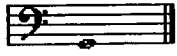


The *e, eb, d* and *db* are also solid notes on the Bb horn, but as one descends and tubing is added, the resistance also increases, offering a heftier sound, but making *forte* staccatos a bit more difficult.

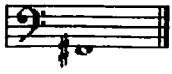
The *c, B* and *Bb*, which are played on the longer F horn, are "heavier" notes but still very solid. They are ideal as "launching pads" for skyward bound figures as well as "landing pads" for figures arriving from the higher realms. They come across as very low notes but are very managable notes in all dynamics and *forte* staccatos are still possible.



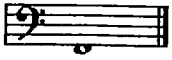
A and *Ab*, again due to the addition of tubing, are weighty notes. While excellent as held-out notes in *Fortissimo* as well as in *Pianissimo* and as passing notes in *Moderato* figures, pivoting quickly to and from these notes can be tricky and will be slow.



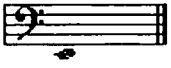
G is the lowest "in tune" note on the F horn (with the exception of low *C*, which is as good as useless unless played on special equipment). The *G* is a really heavy note and is difficult to play staccato. Its claim to fame is that when played *Fortissimo*, it has a tremendously forceful and thunderous quality that no other note on the horn can match, no matter how loud it is played. A held out *G* in *piano* is also an excellent anchor to a chord.



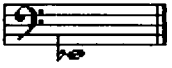
F#, being fingered 1-2-3 on the F horn (the longest horn) is the most resistant and out-of-tune of them all (very sharp). Lipping it down to tune it presents no special technical problem, but it then loses its core. In *Fortissimo* it gives off a dull rumble, in *piano* it is not a "centered" note and does not project well. Staccato notes are extraordinarily treacherous.



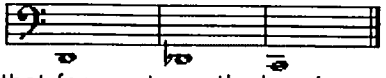
Descending a half step to *F* we switch from the longest horn (F-1-2-3) to the shortest (Bb: open). Due to the dramatic reduction in resistance felt in passing from *F#* to*F*, it is here that one is reminded of the fact that playing a double horn is, indeed,playing two different instruments. *F* is therefore one of the very solid notes, centered and in tune. Both in *Fortissimo* and *piano*, *F* is brighter than the F-horn notes above it. Staccatos are possible but unpredictable and will never be staccatissimo.



E is the lowest note which is relatively safe to approach from out of the blue. *Fortissimo* is managable and sounds like an idling prop engine. In *piano* it is harder to play without a running start.



Eb is one of those border notes, below which standard equipment was never meant to vibrate. It is best approached chromatically from above, is relatively unstable and sounds healthiest in the *mezzo-forte* range.



Though D, Db, and C can be produced with standard equipment, under laboratory conditions, they are such unstable and weak notes that for most practical performance purposes special equipment must be used; i.e., a very large mouthpiece, a wider-bored instrument or a bass horn in low Bb.

Tonguing

The general rule is that the lower one plays, the slower articulated notes will

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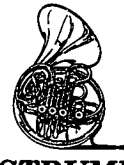

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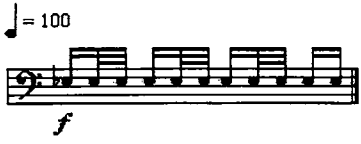
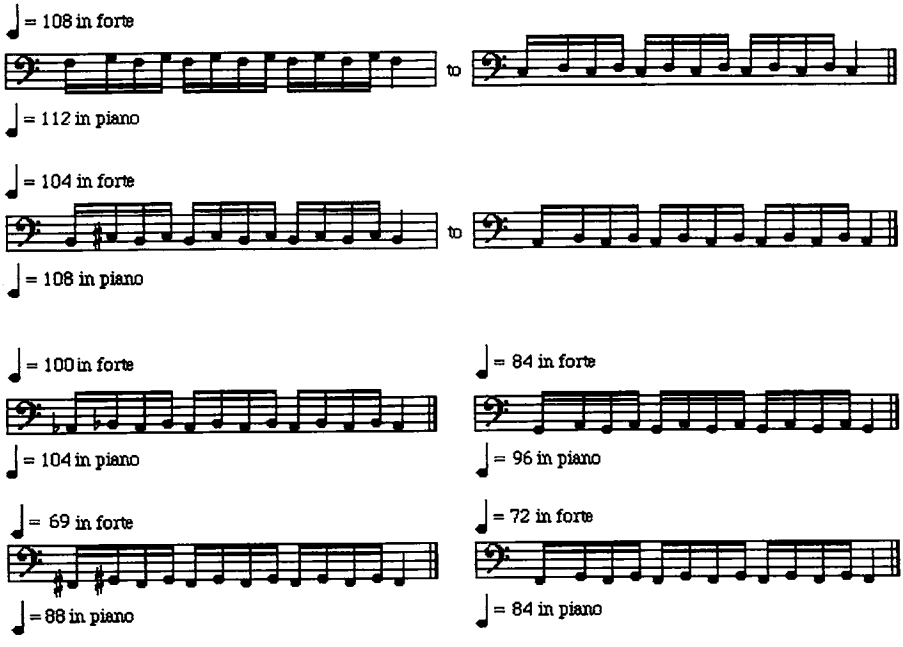
"speak." This doesn't mean that a low *E* will sound an eighth-note late. It only means that the relatively small lip surface, which is exposed to the comparatively faster air stream needed to produce a given dynamic, is more resistant to being vibrated at those lower frequencies. Once it gets going it takes a bit longer to interrupt the airflow and then get the lips started again. In other words, fast tongued passages from *f#* downward can never be as quick or clean as they would be an octave higher.



Double tonguing works well down to about eb, after which it becomes dull and loses its crispness.

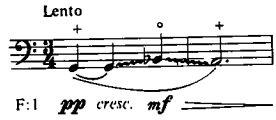
To give an idea of how tonguing slows down as one descends, the following are rough guidelines for what I would consider "comfortable limits" for playing the following 16th note figure in *forte* and *piano*. Of course this will vary from player to player according to equipment used.



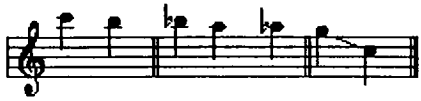
Stopping

The horn can be effectively stopped through to the extreme low register, though players with large bells tend to have more difficulties than those with medium or small bells. The lower one plays, the less sizzle one gets. Stopping in the extreme low register offers the unique possibility of sliding non-chromatically from a stopped note to an open note as much as a perfect 4th away. This is due to the extremely flexible intonation, which is characteristic of this register and makes moaning figures such as example #6, played with only one fingering, a possibility.

Example 6



High Register

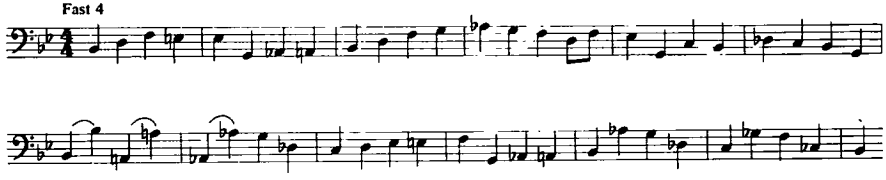


Using the standard repertoire as a reference, low horn is never asked to play above high *c'''*. High *c'''* and *b''* should be used sparingly and are usually written to reinforce the high horns. Solid *bb''s, a''s* and *ab''s* can be expected of the low horns but it is best not to overdo it. The range from *g''* to *c''* is the most frequently used segment of the high register both for high and low horn parts. In contrast to the *c'''* to *ab''* range where dynamic extremes are somewhat risky, it is in the *g''* to *c''* range where *fortissimo* as well as *pianissimo* is often used with good results. It should be remembered that extended playing in this "comfortable" register can also be tiring. Short rests or occasional forays into the middle or low register can reduce fatigue. Playing in the lower registers before a high passage can be very helpful, especially if staccato attacks and/or short rests are called for. This relaxes the embouchure and the rests allow blood to flow back into the lips, thus refreshing or "recharging" them.

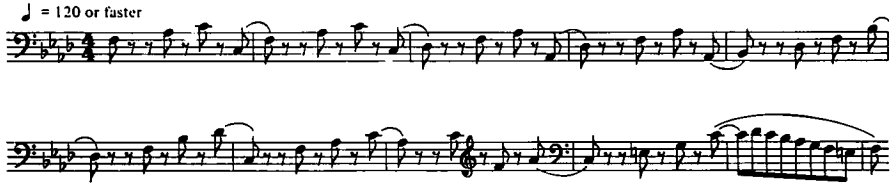
Jazz and Latin

In addition to all the above mentioned uses of the low horn, which can be applied to the jazz or Latin idioms, the low horn can be used as an alternative to the double bass or bass guitar. Bass figures such as the following lie very well on the horn and offer a more slender, compact, yet dark sound. In example 7 a "huffed" or legato "ho-ho" articulation offers a smoother alternative to the traditional tongued attack, which comes across somewhat stilted.

Example 7



Example 8



Composing For the Horn, Not Against It

Having pointed out a number of the possible uses of the low horn, some of which

are very challenging, I would like to stress that there is no shame in compositions in the easy to medium range of difficulty. Mozart, for example, by *no means* exhausted the technical possibilities of the natural horn nor of the players of the day. The genius of his horn writing lies in his profound grasp of the horn's character, which enabled him to express his musical ideas *through* the horn, while respecting as well as exploiting its nature, as opposed to imposing abstract musical ideas *upon* the horn and its player. I note with some regret that a number of contemporary composers seem to treat the horn as just another color on their palette of sounds, unaware of its idiosyncracies, while composing for it on a keyboard.

Waiting With Bated Breath

The unfortunate fact that highly qualified low horn players are still in a minority, compared to their high horn counterparts, makes it risky for composers to write low horn parts that border on the humanly possible. Nevertheless, should one be inspired to write state-of-the-art low horn music there are a handful of highly proficient low horn players chomping at the bit to perform pieces that they can really sink their chops into.

An Invitation

I'd be very happy if those with other insights, experiences and/or opposing views would continue the discussion opened by this article, be it here in the *Horn Call* or here in Zurich. Should anyone interested in low horn, be they composers, players or *aficionados*, have further questions or would like to exchange ideas, you are welcome to write or if possible to stop by.

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Tel (1) 362.80.82

Further References

For those who wish to look into the matter more deeply, I suggest a study of Wagner, Strauss and Stravinsky scores as well as the popular and well written *Fripperies* horn quartets by Lowell "Spike" Shaw. Further insights into the composition possibilities of the horn in general can be gained by consulting Doug Hill's *Extended Techniques for the Horn — A Practical Handbook for Composers and Performers.*

Acknowledgement

With special thanks to Paul Schwendener for his suggestions and encouragement during the development of this article.

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Memoriam

PELLEGRINO LECCE

by Norman Schweikert

Another link to a vanishing generation of horn players has been lost with the passing of Pellegrino Lecce, 92, at Normandy Osteopathic Hospital (North) in St. Louis on April 7, 1989. Mr. Lecce was part of a very small surviving group of musicians born in the last century who began their careers in the second decade of this century.

Born in Cicciano (Naples), Italy, on July 27, 1896, Pellegrino Lecce began his musical studies with two years of solfeggio with a local band director. Study of the horn began with C. De Stefano, 1906-08, and continued for four years with Eduardo De Angelis, professor of horn at the Naples Conservatory of Music. Coming to New York in 1912 he completed his formal music education with two years of study with Frank Corrado, solo horn of the Metropolitan Opera.

Pellegrino Lecce, about 20 years old, with his Schmidt horn. (Photo courtesy of the late P. Lecce)

Lecce's first important engagement was as solo horn with the Mancini Opera Company on a tour of South America, seasons of 1914 and 1915. After two seasons as solo horn with the Russian Symphony Orchestra of New York (Modeste Altschuler, conductor) he served with the U.S. Army as a member of the 77th Division Band, 1917-19.

Following wartime service, Mr. Lecce was appointed solo horn of the St. Louis Symphony Orchestra for the 1919-20 season by conductor Max Zach, replacing John Ugrin, who became his assistant. During eight seasons as solo horn, Lecce saw changes in his section every year. One long-time member was third horn Joseph Rescigno, who succeeded Lecce as solo horn in the 1927-28 season. When Max Zach died on February 3, 1921, Rudolph Ganz became the orchestra's fourth conductor the following season and remained until 1927.

Between orchestra seasons Lecce toured as principal horn with the Scotti Grand Opera Company. This organization regularly carried two horns, the other being Edwardo Correale, but in 1923 four horns were taken on tour. This section, most unusual for the time, consisted of three principal hornists — Lecce (St. Louis), Frank Corrado (Metropolitan Opera), and Louis Dufrasne (Chicago Civic Opera) — and a fourth hornist from the Metropolitan Opera (probably Fred Deyerberg). Newspapers commented on this special horn section, according to Mr. Lecce.

Lecce and Ganz collaborated in many concerts, including a performance of the Mozart *Concerto No. 1 in D* (K.412) in February, 1926, and the Brahms *Trio,* Op.40, with Ganz, piano, and Michel Gusikoff, violin. Both men left St. Louis in 1927 for Chicago, Lecce becoming solo horn of the Chicago Symphony Orchestra and Ganz vice-president of the Chicago Musical College.

For the nine seasons Lecce headed the Chicago horn section, he had as his second horn Max Pottag. Third horns were William Frank, the former principal horn, followed by Joseph Mourek. On fourth was Karl Albrecht, followed by Frank Erickson. The assistants were John Waitt and Harry Johnson.

Mr. Lecce first appeared as soloist with the orchestra on January 5 and 19, 1928, playing the Romanza from Mozart's *Concerto No. 3 in E-flat* (K.447) on children's concerts conducted by Frederick Stock. The *Sinfonia Concertante* (K.297b) of Mozart followed, with colleagues Alfred Barthel (oboe), Robert Lindemann (clarinet), and Hugo Fox (bassoon), on children's concerts of March 1 and 15, 1928. During summer seasons at Ravinia Park, where Lecce served as solo horn of the orchestra in symphonic concerts and opera productions (Ravinia Opera Company), he was soloist in the aforementioned Mozart Romanza, June 28, 1928, and the *Romance* of Saint-Saëns, August 4, 1929, and August 3, 1930, Eric DeLamarter conducting. His last solo appearance with the orchestra was on October 31 and November 1, 1930, when the first Chicago performance of Mark Wessel's *Symphony Concertante for Horn, Piano and Orchestra* was given with the composer at the piano and Stock on the podium.

Joseph Mourek recalls Lecce from those Chicago days:

> The C.S.O., when I was engaged [in 1929] at the age of 19, was a far different orchestra than the present. The personnel was heavily Germanic and there was an incredible formality. Coat and tie were absolutely a *must* at rehearsals. The uniform for afternoon concerts was a cut-away coat (tails) and striped formal afternoon trousers. The whole character of the orchestra was very dignified and serious. Average age of members was well into the 30's or older.
>
> When Lecce, an Italian, joined the orchestra, I think he really felt almost like an alien. And so it was with me, too, because of my youth. Lecce played a Schmidt horn and held it completely free of his lap and body. He had a genuinely beautiful horn tone and his playing was very refined, always with style and good taste. When he played the solo in the Tchaikovsky 5th it was breathtaking, almost ethereal. If he lacked power he made up for it with good musicianship and more. Lecce was a quiet, withdrawn man, introspective and sensitive. He was a genteel man, a real gentleman.
>
> When I was engaged to play one of the Mozart concerti with a community orchestra, I asked Pellegrino to coach me on the concerto. We spent a whole afternoon working on it and when I wanted to pay him he simply waved his hand, smiled, and said, "Niente" (nothing).
>
> I don't think Lecce was too happy in Chicago, so when there was an opening in the Met Opera orchestra he resigned and went to N.Y. City. The opera orchestra had a considerable Italian membership, something he missed in Chicago.
>
> In retrospect, I can say I was a friend and associate of a great musician and a fine man.

Philip Farkas, who succeeded Lecce as principal horn of the Chicago Symphony Orchestra, remembers him this way:

> I first came to know Pellegrino Lecce when I attended the youth concerts of the Chicago Symphony during my high school days. Later, when I spent three years in the Chicago Civic Orchestra (training orchestra for the Chicago Symphony), Mr. Lecce was our coach. As the principal horn of the symphony it was his duty to coach our Civic Orchestra horn section twice a week with two hour sessions on the orchestra literature, usually using the music the Chicago Symphony was playing that week. Because of this very thorough and knowledgable coaching, we of the Civic horn section considered Mr. Lecce to be our good friend, teacher and mentor.
>
> I remember Mr. Lecce as a trim, elegantly dressed man with a velvet floppy

fedora hat (à la Puccini), a long cigarette holder, and impeccable manners. He had a rich Italian accent, although he was fluent in the English language. I recall one of his favorite expressions, used to give us a short breather during our horn section coaching sessions. He would make an expressive motion with that long cigarette holder and say, "Taka da wat' out," which was our signal to relax a moment and drain the water out of our horns. His gracious manner, elegant dress, and above all, his wonderfully clean, neat and expressive horn playing, endeared him to all of us who were students of that period. We of that generation were very fortunate to have had Pellegrino Lecce as a role model. If we can pass some of this elegance on to our students, we will have perpetuated a most worthwhile image of true artistry.

Frank Brouk, as a Civic Orchestra member, also had coaching under Lecce and echoes Phil's statements. Years later, Frank purchased a Schmidt horn which had belonged to Lecce and played this instrument for many years in the Chicago Symphony. Upon his retirement, Frank sold this horn to the orchestra. Mr. Lecce claimed that he used a double F/B-flat Schmidt horn, with the piston thumb valve, throughout his career. His mouthpiece dated from his student days. Carl Geyer made improvements on it, and Lecce used it until retirement.

In 1936 Lecce left Chicago to join the Metropolitan Opera in New York as second solo horn. Unlike Chicago, this horn section of nine players was almost entirely Italian: Joseph Avallone (first solo), Joseph Febbraio (third solo and first tuba), Gustave Roberti (2nd), Domenico Caputo (3rd), Silvio Coscia (4th), and the other tuben, Mario Ricci, Max Gruening and Edwardo Correale. The section remained the same during Lecce's five years except for changes in the tuben, the new members being Italian as well.

A spring tour of the St. Louis Symphony Orchestra, ca 1923-25. Left to right: Joseph Rescigno (3rd horn), Rudolph Ganz (conductor), Emilio Stango (2nd horn), Pellegrino Lecce. (*Photo courtesy of the late E. Stango*)

Why Lecce left this seemingly congenial atmosphere is not clear, but in 1941 he returned to Chicago as first horn of the N.B.C. studio orchestra. The other horn on staff was also Italian, Ralph Forcellati. From Chicago, Lecce went back to St. Louis in 1943, for three seasons replacing fourth hornist Vincent Rapini who had been called into military service. His colleagues included principal Edward Murphy and two former students from his earlier residency in St. Louis, Joseph Vegna and Robert Gustat. John Dolan, returning from the military in 1945, rejoined the section on second horn, Vegna moving to assistant. During these three seasons Lecce also played first horn with the Municipal Opera. When Rapini returned, Lecce went back to New York to play with the City Center orchestra, two seasons as principal horn (1946-48) and one as third horn (1948-49).

In 1966 I began corresponding with Mr. Lecce in order to obtain information concerning his career. By this time he had moved back to St. Louis. In his letter of January 6, 1967, he said, "I have been in retirement for the past ten or so years and

am trying to take life easy after a long, long career. Writing these few lines to you has brought back many recollections and happy thoughts of events and friends of long ago." The following August I visited Mr. Lecce at his home on Pasadena Boulevard. He was most cordial, a true gentleman as everyone who knew him had said. Much of his information, and one of the photographs he gave me, appears in this tribute.

Although he must have had many pupils, he acknowledged only three who went on to professional careers: Joseph Vegna and Robert Gustat, who had long tenures with the St. Louis Symphony, and his nephew, Ginesio Lecce, who played in the Pittsburgh Symphony Orchestra and the Buffalo Philharmonic Orchestra. All are deceased.

Lecce recorded with the St. Louis and Chicago orchestra as principal horn. The St. Louis recordings, all conducted by Rudolph Ganz, include the following (taken from the Victor Record catalogs of 1925 and 1927):

Bolzoni: *Minuet* Rimsky-Korsakov: *Song of India*	(10" #45531)
d'Albert: *Improvisator Overture* Sinding: *Rustle of Spring*	(10" #45389)
Elgar: *Pomp and Circumstance March* J. Strauss: *Artist's Life Waltz*	(12" #55255)
German: *Three Dances from "Nell Gwyn"*	(12" #9009)
Lassen: *Festival Overture*	(12" #55202)
Mendelssohn: *Fingal's Cave Overture*	(12" #9013)
Rossini: *Barber of Seville Overture*	(12" #55290)
Weber: *Euryanthe Overture*	(12" #55229)

The Chicago recordings, produced by RCA and all conducted by Frederick Stock, are as follows:

Glinka: *Russlan and Ludmilla Overture* (12/17/28) Wagner: *Träume* (from *Wesendonk Lieder,* (12/18/28) arr. by T. Thomas)	(V-7123)
Dohnanyi: *Suite in F-sharp minor* (12/18/28)	(set M-47)
Tchaikovsky: *Symphony No. 5 in E minor* (12/20/28)	(set M-25)
Smetana: *Bartered Bride Overture* (12/17/29)	(V-1555)
J. Strauss: *"Du und Du"* from *Die Fledermaus* (12/17/29)	(V-1481)
Glazounov: *Ruses d'Amour* (12/18/29)	(V-7423)
Glazounov: *Pas d'action* from *Scènes de Ballet* (12/18/29) Schumann: *Symphony No. 1 in B-flat* (12/18/29)	(set M-86)
Mozart: *Symphony No. 40 in G Minor* (K.550) (12/22/30)	(set M-109)
Goldmark: *Ballet Music from Queen of Sheba* (12/23/30)	(V-7474)
Stock: *Symphonic Waltz, Op. 8* (12/23/30)	(V-7387)
J. Strauss: *Emperor Waltz* (12/23/30)	(V-7653)
Wagner: *Prelude to Act 3 of Lohengrin* (12/23/30) Wagner: *Festmarsch from Tannhäuser* (12/23/30)	(V-7386)

The first four recordings were made in the Goodman Theater, Chicago, the rest in Orchestra Hall.

The horn world has lost a true artist, gentleman, and friend. Those of us who knew Pellegrino Lecce will miss him, but we will rejoice in the fact that he enriched our lives. His wife of many years, Vincenzina (nee Vegna), pre-deceased him. We send condolences to other members of his family. Interment was at Calvary Cemetery, St. Louis.

My thanks go to colleagues who contributed to this tribute: Joseph Mourek, Philip Farkas, Frank Brouk and Leo Sacchi.

1491 Edgewood Road
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EDITORIAL

Randall E. Faust
President of the IHS

"When Thieves Have No Honor, Who Will Protect the Thieves?"

The honorable thief is a popular character in folklore. Like Robin Hood, he steals from the rich and gives to the poor. In the musical world, "honorable thieves" (transcribers and arrangers), steal literature from the rich (string players), and give to the poor (brass players). One of the great promoters of the tuba even tells a story about a great composer in justifying this practice. Furthermore, some of our outstanding brass quintets are infamous for doing programs that are overloaded with transcriptions. Then, in concerts and workshops we cheer them on as they "improve" on the composer's intentions.

However, there is a down side to all of this. At a music festival last summer, I heard an oboe player perform Robert Schumann's *Adagio and Allegro* for Horn and Piano! "Do thieves have no honor?!", one of my horn-playing colleagues exclaimed! "It's one thing to steal from the string literature, but to steal from the horn literature?!" After the recital, the oboe player informed us that the work had become a "standard part of the oboe repertory — and that it had been recorded by an internationally known oboist." (Silently, I wondered if we had become a victim of our own practice.)

In the last issue of the *HORN CALL*, my colleague, Dr. Scharnberg, had suggested the use of materials from other instrument's literature in practice and in teaching. I, also, have used adapted materials in my teaching. However, there is a limit! It's one thing to use a work by a composer to teach a style that's unavailable in the standard literature. It is another thing to avoid playing the outstanding works written specifically for the instrument just to steal the literature of a dead composer who is no longer around to defend himself. Some people criticize Schumann's orchestration. On the other hand, I think he knew the difference between a horn and an oboe!

In the end, we need great ORIGINAL music for our instrument. The reason our instrument is ahead of many of the other wind instruments is because many fine composers have written major works for it. When we play transcriptions, we not only tamper with the composer's original intentions for the work, we discourage the good, serious composer from taking us seriously.

So, the next time you decide to play a transcription, ask if there is an original work that could fill that place on the program. When an oboe performance of Schumann's *Adagio and Allegro* is standard, will a saxophone performance of the Brahms *Horn Trio* be far behind?

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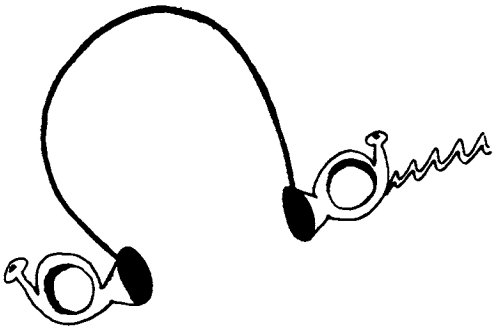


Reviews

NEW MUSIC REVIEWS

by Randall E. Faust

J.S. Bach — Jesu, Joy of Man's Desiring
transcribed for Double Brass Quintet by W.F. Mills
Grade V.
Horn Ranges d'-g" and d' to d".

Samuel Barber — *Adagio* — (*Adagio* for Strings)
transcribed for brass quintet by Stephen McNeff
Grade V.
Horn Range f to f".

The Canadian Brass Ensemble Series
The Brassworks Music, Toronto
distributed by Hal Leonard Publishing Corporation

The **Canadian Brass** is not the only ensemble to have contracted a bad case of the transcriptionitis that has been going around lately. However, their infection seems to have been one of the most visible!

Because they are not only outstanding brass players, but because they are a commercially successful organization, they are a high-risk group when it comes to accepting any and all standard works that are part of the popular repertoire. Consequently, they have forfeited opportunities they might have had to promote great original works for brass by today's leading composers.

Now, before I sermonize too much, let me confess that I, too, am one of their greatest fans. I, too, cheer them on in concerts and I, too, have played some of their recently-published transcriptions.

The above publication of Bach's *Jesu, Joy of Man's Desiring* is an effective transcription of the chorale from the *Cantata* No. 147. It uses both of the brass quintets in a way that mirrors that of the composer: one quintet functions as the orchestra, and one quintet functions as the chorus. The trumpet parts in the first quintet require outstanding flexibility. Otherwise, two good college quintets could handle this with ease.

The Barber *Adagio* has been described by Charles Dallenbach as "one of the most profound works in the music literature." Actually, it is an early work reflecting the counterpoint instruction of his teacher, Rosario Scalero. Having been composed as the second movement of his *String Quartet*, Op. 11, the *Adagio* has, nevertheless, taken on a life of its own in orchestra halls and movie theaters. In fact, the program notes state that

"Barber himself made two transcriptions (one for voices and one for clarinet choir), and approved a third for organ."

In contrast to the razzle-dazzle image of the **Canadian Brass** performances, the *Adagio* requires supreme subtlety and control — something they also demonstrate in performances and recordings. If you want to work on *pianissimo* entrances and long, legato phrases, this is the one for you!

O.K. gentlemen, I AM impressed! However, next time, please commission a REAL BRASS QUINTET from a Bach or a Barber!

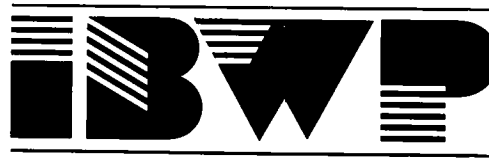
Wallace Kleucker
Horn Concerto (1978)
for Horn and Piano
Musica Chromatica
Box 36387
Charlotte, North Carolina 28236
Grade V. Horn Range d-flat to b-flat".

Those who were in attendance at the Southeast Horn Workshop in 1988 at Florida State University heard a dramatic performance of this work by Jerome Ashby. Appropriately, it was the perfect composition to showcase Mr. Ashby's dark sound and lyric style.

This is a traditional composition with no special techniques required. However, on several occasions the hornist is required to play *con sordino* — including a "wa-wa mute."

The *Concerto* opens with the horn brooding over the intervals of the minor second and the perfect fifth. These obtain motivic significance through a variety of melancholy mutations — alternately rhapsodic, fugal, elegiac, and jazzy. At the end, this single-movement, but multi-sectioned work, evolves into a wonderfully introspective study of horn and orchestral color.

This piano version, although not nearly as effective nor colorful as the orchestral version, is certainly very usable.



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Available also on CD510 with additional works by Tchaikovsky, Bruch, Glazunov and Stradella.

Meir Rimon, Horn — Performs — **Crystal S673 — Record** — Works by Deason, Pusztai, Schonthal, Schuller; with Indiana Percussion Ensemble, conductor George Gaber, IPO, cond. Ronly-Riklis and Diana Birr, piano.

Quiet Moods — **Crystal S507 — Record** — Works by Hovhaness, Glazunov, Saint-Saens, Rooth and Zorman with members of the IPO, conductor D. Amos.

Old Wine in Modern Vessels — **Crystal S506 — Record** — Works by Israeli composers L. Kogan, L. Rooth, E. Halperin, M. Zorman and Y. Graziani; with members of the Israel Philharmonic Orchestra conducted by Davis Amos.

Recital at The Jerusalem Music Center — **RCA 0007 (Red Seal) Record & Cassette** — Works by A. Corelli, R. Schumann, R. Strauss and Y. Braun; with Bruno Canino, piano.

Nigunim — **RCA 0001 (Red Seal) — Record & Cassette** — Jewish Soul Music for Horn, Piano, Double Bass and Percussion; with Lev Kogan, Laszlo Rooth, Teddy Kling and Kenneth Krohn.

Solo Music for Horn
by Frederic Goossen
Grade V+. Horn Range A—a".

Frederic Goossen has been identified by his peers as a serious composer with a strong gift for motivic composition. In addition to this work, Dr. Goossen's horn works include a *Horn Octet* (1988) and a *Trio* (1987) for Horn, Oboe, and Marimba. In April, he will be the honored composer of the Southeast Horn Workshop.

Solo Music for Horn was completed in 1988. This reviewer presented the first performance of the work at the Southeast Horn Workshop at The University of Kentucky in 1989.

This composition is in the spirit and the shape of a sonata. The first theme group is marked by energetic rhythmic gestures and the second theme group by a spacious melodic design. The development section has the swing of ragtime. Very playable stopped and muted passages add to the timbral development. The recapitulation is a dramatic culmination of the previous dialogue.

Frederic Goossen's *Solo Music* is the essence of a fine solo: that is, it has fine musical material that communicates to the listener at different levels and technical material that both challenges and enhances the playing of the soloist.

The music may be obtained from the composer at The School of Music, University of Alabama, P.O. Box 870366, Tuscaloosa, Alabama 35487-0366.

Thoughtful Wanderings for Natural Horn and Percussion (1988-1990)
Grade VI. Horn Range g-c'".

Douglas Hill, Professor of Horn at the University of Wisconsin and a former President of The International Horn Society, continually blesses us with his compositions, recordings, books, and articles. There is no doubt that he is one of the most original minds in the horn world.

Thoughtful Wanderings was composed while Professor Hill was on a recent sabbatical leave studying the music of Native Americans. He has provided the following program notes for this work:

> To Native Americans, music has been the breath of the spirit of all life. There is scarcely a task, an event, or a feeling which does not have its own and fitting song. It is generally thought that these songs come to the Indians through dreams or visitations, and that people are only receptacles for this music and feel responsible to unravel its content and design.
>
> This music might superficially be thought of as some of the world's least substantive; however, when taken within the social, poetic and spiritual contexts from which it comes, one perceives a further message. The solo music of the American Indian flute, for example, is of a profound simplicity. It has at once a reverent meditative quality and a naive romantic mirth. The dances of the Indians express their depth of feelings emotionally, spiritually and physically towards their fellows, present and past, and towards Mother Earth and Father Sky and all of their inhabitants.
>
> *Thoughtful Wanderings* was composed for the natural horn because of its limitations to "nature's scale" and for the closeness of that set of pitches to the scale of the traditional six-holed Indian flute. The horn's powerful sound and articulated energy can also easily become one with the dance rhythms and "drums" of the ceremony.

The movements of the 1990 edition are "Eagle at ease in the sky," "Six-legged dance," "Woodland trail," and "Spring dance." These movements are crooked in E-flat, F, E, and F respectively. The interaction between the Indian drums, bells, wind-chimes, and the natural horn evokes colors that take one into traditionally unexplored worlds of sound. Nevertheless, the writing is very idiomatic for the horn.

Although there are few extended techniques required in this piece, the study of Professor Hill's book on the subject would be most appropriate. The discussion of articulations is most

helpful in preparing the style of this work. The real challenge in this piece, however, is a very traditional one — precision of ensemble.

The 1990 edition of this work can also be performed with horn and prepared tape.

The manuscript is available from the composer at The School of Music, University of Wisconsin, Madison, Wisconsin 53706.

W.A. Mozart — *Rondo* from the *Horn Concerto in D Major*

Reconstructed and Edited for Horn and Piano by John Humphries.
Fentone Music Limited
Fleming Road, Corby,
Northants NN172SN

Sole Selling Agent in the USA:
Theodore Presser Co.

Recent research has added a significant amount of material for scholars and performers of Mozart's Horn Concerti. For example, the *D Major Concerto* (K.412/514) does not exist in a complete original edition: the Rondo was incomplete at Mozart's death. Mozart left a complete solo line, but only 40 bars of the orchestration. The orchestration and completion often heard is not by Mozart but by Franz Suessmayr! As a result, investigations of original manuscripts have encouraged the production of new editions with reconstructed accompaniments.

One such reconstruction was by Herman Jeurissen and can be found in the volume, *Das Horn Bei Mozart,* published by Hans Pizka. Another reconstruction can be found in this edition by John Humphries.

When one compares the Humphries reconstruction to that of Jeurissen one finds very few differences; the differences are primarily in the harmonic motivation and scoring. On the other hand, when one looks at the facsimile of the manuscript in *Das Horn Bei Mozart*, one finds that both editors have had a good model for their editions.

One practical comment: Dawn Pike, one of our pianists here at Auburn University, finds this to be the most playable edition of this *Rondo* that she has used.

Poem for Horn Solo by Meir Mindel
Israel Brass Woodwind Publications
P.O. Box 2811, Holon 58128, Israel

About a decade ago, Israel Brass Woodwind Publications began publishing *Nigunim* — described by its publisher as "Jewish Soul Music." If you think that IBWP is just folk music, look again! One new publication, *Poem* for Horn Solo, is a notable contrast to the early publications.

Poem for Horn Solo is literally a "sound piece." The composer explores a variety of timbres and articulations including tongued releases, stutter tonguing, and a variety of stopped and echo horn techniques. Consequently, it is completely dependent on the sound shapes and colors with the alliterative sense that one finds in a poem.

Poem is in three movements: I. "With Uncertainty," II. "Presto A Tempesto," III. "With Changing Moods." The first movement juxtaposes changing rhythmic articulations with echo and stopped horn effects. The second movement is a panchromatic study on angular intervals and rhythmic gestures. The last movement summarily juxtaposes the material of the previous movements.

Meir Mindel has composed music for a variety of instruments and electronic media. In addition he is a published poet.

Singapore Suite for Flute and Horn
by Gary Gardner
Israel Brass Woodwind Publications
P.O. Box 2811
Holon, Israel 58128
Grade IV. Horn Range c#-g".

If you are looking for a lighter encore piece to follow your performance of Jan Bach's *Four Two-Bit Contraptions,* you have found it! Gary Gardner's *Singapore Suite* was written with that in

HORN RECORDINGS

MEIR RIMON principal horn, Israel Philharmonic.

CD510 & S510: Premieres of the Old & the New. Bruch: Kol Nidrei; Karl Matys: Concerstücke for Horn & Orch; Diciedue: Horn Concerto; Stradella: Aria; Reichardt: Das Bild der Rose; Tchaikovsky: Autumn Song; Lorenz: Abendgesang; Glazunov: Chant Menestral. **Israel Philharmonic**

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CD513: Miniatures. Saint-Saens: Romance in F; Glazunov: Serenade No. 2; also music by Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin. **Israel Phil** (this music also on LPs S506 & S507)

S673: David Deason: Chamber Concerto Horn & Percussion; Schuller: Trois Hommages Horn & Piano; Pusztai: Interactions Horn & Percussion; Schonthal: Music for Horn & Chamber Orch.

GREGORY HUSTIS. principal horn, Dallas Symphony.

CD512 & C512: Treasures for Horn & Trumpet. with Richard Giangiulio, trumpet, and Dallas Chamber Orch. Leopold Mozart: Concerto for Horn & Orch; Saint-Saens: Romances for Horn, op 36 &67; Beethoven: Sextet; Grimm-Freres: 2 Waltzes & a March; Eccles: Symphony for Mercury; Hertel: Concerto.

S378: Franz Strauss: Theme & Variations; Rossini: Prelude, Theme, & Variations; Lefebvre: Romance; Jean Francaix: Canon; Villa-Lobos: Choros #4; Richard Faith: Movements for Horn.

NFB HORN QUARTET. David Kappy, Jay Wadenpfuhl, Ricardo Almeida, Bill Hoyt.

CD241 & C241. Hindemith: Sonata for Four Horns; Gallay: Grand Quartet, op. 26; Jay Wadenpfuhl: Tectonica for Eight Horns.

JOHN CERMINARO. former principal horn, N.Y. & L.A. Philharmonics. now faculty Juilliard

S375: Evening Voluntaries by William Kraft; Saint-Saens: Romance; Bernstein: Elegy for Mippy; Gliere: Intermezzo; Bozza: En Foret; Poulenc: Elegie; Scriabin: Romance.

S376: Hindemith Sonata; Heiden: Sonata; Faure; Franz Strauss: Nocturne.

S672: "A New-Slain Knight" by Rand Steiger; Robt Schumann: Adagio & Allegro; Gliere: Nocturne

DOUGLAS HILL. principal horn Madison Symphony, prof. University of Wisconsin Madison

S373: Sonatas by Ferdinand Ries & Rheinberger; Richard Strauss: Andante.

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

FRØYDIS REE WEKRE. principal horn Oslo Philharmonic.

S126 & C126: "Prunes" (with Roger Bobo, Tuba & Bass Horn). Sinigaglia: Song & Humoreske; Cui: Perpetual Motion; Kellaway: Sonoro & Dance.

C377 (cassette only): Schumann: Adagio & Allegro; Saint-Saens: Morceau de Concert; Cherubini: Sonata; Chabrier: Larghetto; Tomasi: Danse Profane & Chant Corse.

CALVIN SMITH. studio horn player. formerly Annapolis & Westwood Quintets.

S371: Schubert: Auf dem Strom; duets (w/Wm. Zsembery, horn) by Wilder, Schuller, Heiden. other works for horn & piano by Nelhybel, Levy, & Hartley.

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S379 & C379: "Fantasie". 19th century salon music: Rossini: Introduction & Allegro; Franz Strauss: Fantasie; Moscheles: Theme Varie; Lorenz, & Kuhlau.

RALPH LOCKWOOD. principal horn, Eastern Music Festival; prof. Arizona State University

S671: (w/Melanie Ninnemann, organ) music by Randall Faust, Bernhard Krol, Oreste Ravanello, Henk Badings, Gardner Read, Helmut Scheck, Woehrmann, & Gunther Marks.

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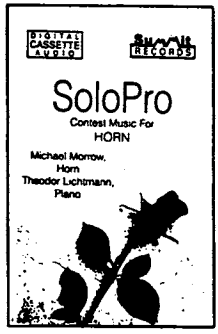

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HORN

SIDE 1

"Rondo"	Bernard Heiden [3'12]
"Scherzo"	Thomas Beversdorf [2'57]
Concerto No. 1	W.A. Mozart [3'50]
"Allegro non Troppo"	Halsey Stevens [1'41]
Rondo in B-flat	Arnold Cooke [3'24]
Romance, Op. 36	Camille Saint-Saens [3'32]
Pavanne	Maurice Ravel [6'05]
	TOTAL: [25'13]

SIDE 2

Chant sans Paroles	Robert Clerisse [3'51]
Gavotte and Hornpipe	Henry Purcell [3'26]
Meadowland	Arr. Clarence E. Hurrel [1'53]
"Meditation"	Forrest L. Buchtel [2'36]
"Rigaudon"	J.P. Rameau [2'00]
"Gavotte"	Henry Purcell [1'27]
	TOTAL: [15'44]

TOTAL BOTH SIDES: [40'57]

SoloPro
TRUMPET

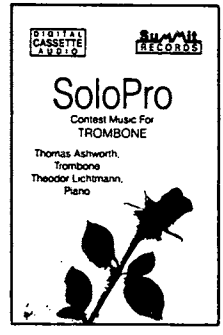
SIDE 1

Scherzo	I.E. Shakhov [1'53]
Concert Etude	Alexander Goedicke [3'28]
Ana con Variazioni	G.F. Handel [4'31]
Rondo Capriccio	Bernard Fitzgerald [3'57]
Sonata VIII	Arcangelo Corelli [5'20]
Prelude et Ballade	Guillaume Balay [5'41]
	TOTAL: [25'39]

SIDE 2

Andante et Allegro	J. Guy Ropartz [5'13]
Petite Piece Concertante	G. Balay [3'21]
"Call" from Modern Suite	B. Fitzgerald [3'44]
Vega	H.A. VanderCook [2'32]
Cantilena	G.F. Handel [1'27]
Chorale Melody No 19	J.S. Bach [1'28]
To A Wild Rose	Edward MacDowell [1'35]
	TOTAL: [19'48]

TOTAL BOTH SIDES: [45'27]



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TROMBONE

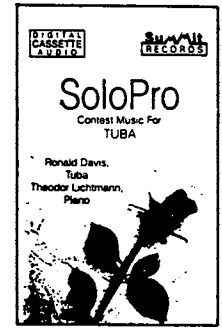
SIDE 1

Trombone Concerto (First Movement)	Gordon Jacob [6'22]
Sonatina (in 3 movements)	Alexander von Kreisler [6'10]
Concertpiece	Paul V. de la Nux [4'42]
Hasse Suite (in 3 movements)	Johann A. Hasse [5'38]
	TOTAL: [23'10]

SIDE 2

Concerto for Trombone (Second Movement) [trans. by Henry Charles Smith]	Georg C. Wagenseil [4'00]
Suite (in 3 movements)	Bennie Beach [6'50]
Anoso and Capnce	Clifford A. Barnes [2'52]
Après un Rêve (After A Dream)	Gabriel Fauré [2'47]
Musette	J.S. Bach [1'45]
Beau Brummel	Forrest Buchtel [2'16]
	TOTAL: [21'01]

TOTAL BOTH SIDES: [44'11]



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TUBA

SIDE 1

Suite (in 3 movements)	Dan Haddad [9'10]
Lento	Paul Holmes [5'10]
Ricercar	D. Gabrieli (Morris) [4'16]
Variations	Arthur Frackenpohl [6'23]
	TOTAL: [25'18]

SIDE 2

Concertpiece No. 1	Rodger Vaughan [4'58]
Air and Bourree	J.S. Bach (Bell) [3'08]
Chaconne	Leo Sowerby [5'00]
Sonatina (in 3 movements)	Walter Sear [7'32]
Pompola	Carroll Martin [2'45]
Lazy Lullaby	Donald Little [2'46]
	TOTAL: [27'40]

TOTAL BOTH SIDES: [52'58]

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mind.

It does require a few multiphonics, flutter-tonguing, and the ability to tap a rhythm on a mute with a thimble while playing. Nevertheless, it is a light, simple, and straight forward set of tunes.

The movements are as follows: I. "Urban Horn Call," II. "Bolero," and III. "Rondo A La Caccia."

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BOOK REVIEW

Randall E. Faust

Oxford Tutors for Horn:
The Complete Horn Method
Books I - II.
Heather Graham-Crump
Oxford University Press

I tend to be skeptical of anything that claims to be "complete." However, even publishers need to make a living. Complete or not, one can find two fine volumes of useful information in this method.

The progression of the material is fast. Book I starts the hornist on the instrument and Book II deals with more advanced concepts and orchestral excerpts. Because the author is dealing with territory previously covered by other authors and composers, the utility of this method derives from the personal touches of this author. These include the following:

* A short history of the horn — including a discussion of the differences between the French horn and the German horn.
* A section on valve and slide maintenance — with a follow-up reminder later in the book.
* Discussions on tuning the horn, fingerings, and the harmonic series.
* Easy accompanied solos throughout the first book.
* A healthy distribution of illustrations and photos are included.
* Ear-training exercises and preparatory studies are well-integrated with advanced studies and excerpts.

Cautionary notes:

The discussion on the embouchure and breathing should be used only with a teacher's supervision.

Her statement that hand-stopping "makes the note sound a semitone higher" on page 12 of Book II is contradicted by her example from the Britten *Serenade* on page 14.

Book I — 66 pages — $24.95
Book II — 58 pages — $27.95

Nevertheless, this method is a significant addition to the pedagogical literature.

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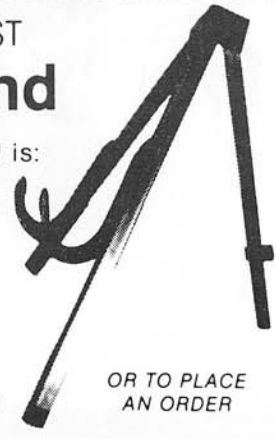

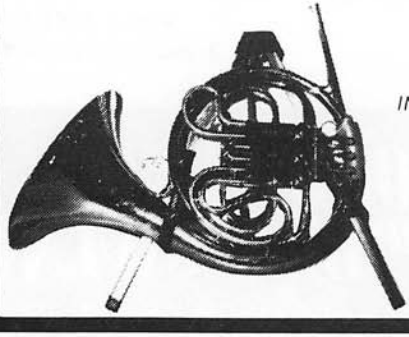

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VIDEO REVIEWS

by Randall E. Faust

The Canadian Brass Spectacular

The Canadian Brass with Principal Brass Players of the Boston Symphony Orchestra and The New York Philharmonic with Georg Tinter, Conductor

Hal Leonard Publishing Corp. $29.95

Program:
* Monteverdi — *Deus in adjutorium* from *Vespers to the Blessed Virgin*
* G. Gabrieli — *Canzona per Sonare No. 2*
* Beethoven — First Movement from *Symphony #5*
Sousa (Rayburn Wright arr.) — *A Salute to John Philip Sousa*
Ralph Vaughan Williams — *Variations on a Theme of Thomas Tallis*
Beethoven (tr. Stephen McNeff) — *Wellington's Victory,* Op. 91
W.C. Handy (arr. Luther Henderson) — *Beale Street Blues*
* Transcription by Arthur Frackenpohl

Hornists — David Ohanian (Canadian Brass), Charles Kavalovski (Boston Symphony Orchestra), Philip Myers (New York Philharmonic).

Imagine the chance to hear some of the world's greatest brass players playing together in a live performance. You not only get a front row seat — you get to see and hear them right from the stage. There are only a few opportunities to hear such an event — at a brass workshop or on this video.

The playing is at the wonderful standard that we have come to expect from these players: from the beautiful ensemble sonority of the Vaughan Williams to the classy jazz stylings of David Ohanian in *Beale Street Blues.*

Although the playing is outstanding, some of the production points receive mixed reveiws. The sound of the hall is quite live. As a result, the sonority of the Gabrieli *Canzona* is enhanced and the percussion in the Beethoven is muddied. Possibly, some creative camera angles and split screens would be a video improvement. Also, the well-played literature is overloaded with transcriptions. Nevertheless, every music teacher should own a copy.

Canadian Brass Live...

...contains many of the Canadian Brass's favorite traditional standards such as *Little Fugue in G minor, Tribute to the Ballet, The Saints hallelujah,* and *Tuba Tiger Rag.* Horn players will benefit from comparing this videotape to the other two because it uses Martin Hackelman as the hornist. Mr. Hackelman and the current hornist, David Ohanian, have different concepts of sound and style that should be observed by students. In addition, they use different equipment to support those concepts. (The quality of the playing is so high that one can really hear the contrasts.)

The literature on *Canadian Brass Live* is the lightest heard on these three tapes. The ending tune, (a rock-video version of *Boy Mozart*), carries the entertainment concept to the most inappropriate and unsuccessful extreme of any of the selections.

As always, the technical prowess is impressive and the interpretations are inspired.

The Canadian Brass Master Class

Concepts in Brass Instruments and Ensemble Playing
Canadian Brass Master Class

This videotape is organized into four sections:
1. An introductory essay about the Canadian Brass
2. Lesson 1: Posture and breathing
3. Lesson 2: Tonguing and embouchure
4. Lesson 3: Music Performance, Playing with an Ensemble

This is an instructional video that would be particularly useful for the high school band director or the young student. In fact, several high school student quintets particpate in master classes and perform on this videotape.

The commentary is moderated by trombonist Eugene Watts, and tubist Charles Dallenbach. However, each of the members of the Canadian Brass are shown demonstrating concepts and/or working with students. Hornist David Ohanian demonstrates several methods for improving breathing and ensemble playing; the trumpet players, Fred Mills and Ronald Romm, demonstrate some excellent articulation concepts; and quintet members interact with the high school students in an ensemble master class.

Most of the concepts presented on breathing, posture, embouchure, and tonguing are standard — including some exercises on mouthpiece buzzing and breathing. The only comment that I think might raise the eyebrows of some horn teachers is the one made by the commentators that you "just place the mouthpiece where it is comfortable." That might work on trombone and tuba; however, horn students might need a little more precise information.

Probably the most effective part of this tape is the section with the students demonstrating ensemble playing. Among the topics that are covered are the following: starting together, relationship of the soloist to the ensemble, the importance of articulation, intonation, balance, and blend. Throughout the classes, there is a very positive feeling between the students and the members of the Canadian Brass. As a result, this video should be an outstanding model lesson for young brass quintets.

The **Canadian Brass** should be congratulated on their contributions to music education by the production of these tapes.

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RECORDINGS SECTION

by Julian Christopher Leuba
Contributing Editor

"Treasures for Horn and Trumpet" is a new compact disc from CRYSTAL (CD512), presenting a varied and interesting program performed by **Gregory Hustis, William Scharnberg,** with **David Battey,** Richard Giangiulio (Trumpet) and the Dallas Chamber Orchestra.

I am most impressed with the finesse of the entire project: clearly enunciated performances from the Hornists, with a chamber orchestra which has obviously prepared their parts well, and play with style and evident pleasure.

The sonic textures of the *Sextet* by Beethoven are, to my mind, vastly improved by the use of the string orchestra rather than the quartet for which it was originally composed.

Likewise, the *Romances* by Saint-Saëns sound so much better with well prepared strings, than with piano. Here, the grace and sostenuto of the strings serve Hustis's lyricism well. Tempi which would probably be unconvincing with piano are, with the strings, always appropriate.

The jewel-box notes are informative: as a Hornist, one would like to know the makers of the instruments being played; as a Recordist, I would appreciate technical data as to microphones and recording equipment used.

Sonic environment seems optimum for the musical forces at hand; recording engineer David Giangiulio obviously has his ears well tuned to the music.

Highly recommended.

******

Michael Morrow, teaching at East Texas State University at Commerce, Texas, plays a collection of Contest Solos on SUMMIT DCD 104 (CrO_2 cassette), titled "SoloPro Contest Music for Horn." It is part of a series, a cassette for each brass instrument, comprising works from Grade II to Grade IV.

Morrow's choice leans towards compositions with brisk articulation, which he demonstrates with great finesse, giving the listener clarity without objectionable "punchiness."

All is recorded slightly on the "close" side, enabling the student to receive a clear impression of what should occur at the bell of the instrument, to project the desired image outward.

Definitely recommended.

******

Crystal Records (CD667) has rereleased a group of compositions for Trumpet, either solo or accompanied by various small ensembles, including *Soliloquy of a Bhiksuni* by Chou Wenchung, for Trumpet and Brass ensemble (**Vincent DeRosa, David Duke, Arthur Briegleb** and **Todd Miller,** Horns). Although recorded quite some time ago, the sound is most impressive on CD transfer. The album, in its entirety, takes the listener through a variety of contemporary idioms of brass composition and performance techniques.

******

The Horn Quartet of the Radio Symphony Orchestra of Leipzig (**Günther Opitz, Dieter Reinhardt, Siegfried Gizyki** and **Waldemar Markus** is currently celebrating its fortieth year as an ensemble, with the same personnel continuously until the current year. A new recording (ETERNA 7 29 240) presents a varied program of their repertoire, including transcriptions and works commissioned or dedicated to the ensemble.

vier stüke für hornquartet, a 1973 composition by Leipzig composer Friedberg Gross and the 1986 *Quartet for Four Horns* by Graham Whettam, written for the ensemble in conjunction with the "British Horn Festivals" are welcome and significant additions to our contemporary quartet repertoire.

The performance by the Quartet is characterized by virtuosity, great clarity of articulation and evenness of tone production, and of course, the sense of easy ensemble gained by four decades of playing together. This is set forth by a realistic sounding recording, in a pleasing sonic environment. Surfaces of the conventional long-play record are silent.

This is an important recording documenting the work of a significant

ensemble. I recommend it highly.

******

Hornist **Arthur LaBar,** with The Cumberland Quintet, the resident wind quintet at Tennessee Technological University, is heard on a compact disc, MARK MES-20998 in the Quintet's debut recording, a program of contemporary compositions; and one transcription.

The program is both well performed and recorded in a natural and convincing manner: ensemble seems natural and cohesive. These performances can certainly be considered for other groups to study in their preparation of these works. The Rameau transcription is quite effective.

How time flies: Netherlands composer, Jurriaan Andriessen was a student resident at the Berkshire Music Center (Tanglewood) in 1949, studying with Messian and Copland, the same year I was a Horn student there. In the archives somewhere, there is a United States Information Service (USIS) film produced for State Department release abroad, portraying the activities at a "typical" music-camp. Andriessen's studies there are featured, with the preparation of a composition to be performed by the Festival Orchestra; one of the "supporting roles" is by myself, practicing diligently alone in the woods, or in sectionals. When I saw the film years later, as a short subject in a European cinema, I wondered, "Why didn't someone at the time tell me not to move my jaw when I articulated?" Anyway, Andriessen has become a prominant Netherlands film composer, and it is good to have a work of his on disc.

******

The NFB Horn Quartet (**Jay Wadenpfuhl, David Kappy, Bill Hoyt** and **Ricardo Almeida**) dedicate a new Compact Disc (CRYSTAL CD 241) to John Barrows (1913-1963), with whom they studied at the University of Wisconsin. Barrows would certainly be gratified by the tribute, and proud of the players' collective accomplishments.

I am apt to be suspicious of records which carry their own "blurbs" on the jacket (gauche!), as in this instance, John Williams..."this exciting debut recording sets a new standard to which all others should strive." However, it *is* indeed a fine recording.

We finally have a performance of the Hindemith *Sonata for Four Horns* which has both energy and clarity, a model performance by players who are assured both technically and musically.

The Wadenpfuhl *Tectonica for Eight Horns* is a short tour de force which I wish had continued longer; the present recording uses over-dubbing for the second quartet.

To my knowledge, this is the first recording of the Gallay *Grand Quartet.*

Recording is of utmost clarity, in a pleasing acoustic environment; no specific information is given as to instruments, recording data, etc.

A highly recommended recording!

******

I have, for the past few issues, been referring to reviews from *Fanfare Magazine*, a serious journal published six times a year. Its writers are well informed in the areas to which they are assigned, and I feel, offer a reliable guide to the layperson.

Rarely do I find misleading information. An unusual instance appeared in a review of Britten's *Serenade for Tenor, Horn and Strings* (Jan./Feb. 1990). I say "misleading," and not "incorrect," as I am not certain: Reviewer Wiser writes (p. 144),

> "I'll take Pears/Brain/Whatisname (London 417 183-1, LP transfer from 1944 Decca 78s), or....." etc., etc.

For the record: Dennis Brain recorded the Britten with Peter Pears *twice.* The version on 78s was Decca AK 1151/53. "Whatisname" was Benjamin Britten conducting the Boyd Neel String Orchestra. Incidentally, Brain was playing his Raoux instrument in F.

Later, Brain and Pears collaborated on an LP, marketed in the United States as London 5358, further identified as ARL 2017R. "Whatisname," in this instance is Sir Eugene Goossens, leading the New Symphony Orchestra of London. Brain was now playing his Alexander.

Is the London 417 183-1 pressing really a transfer of 1944 version, or a reissue of the later London/Decca LP version with Goossens?

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References to reviews are:

*G/7 *The Gramophone,* July 1989
*G/9 *The Gramophone,* September 1989
*F/7 *Fanfare*, July 1989
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*F/11 *Fanfare*, November 1989
*F/1 *Fanfare*, January 1990

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J.S. Bach, *Brandenburg Concerto No. 1*

ASV CA645
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ASV ALH926
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"Brass of Aquitaine and London"

Aaron Copland, *Fanfare for the Common Man*, and various Renaissance transcriptions

BAYER 100 002
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Jan Schroeder
Consortium Classicum

W.A. Mozart, (arr. anon.), *Octet in E flat,* after K.452
Beethoven, *Septet,* opus 20

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Pflüger, *Concerto for Horn and Orchestra*

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Hans Georg Pflüger (b. 1944), *Concerto for Horn and Orchestra*

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Gabrieli, *Canzonas* (4, 1, 3)
Anon., *Fahlu-ortens frids fägnad*
Traditional, *Swing Low, Sweet Chariot*
Säg mig den vägen som drager till livet
V. Ewald, *Quintet in Bb minor* (1. mvt.)
von Koch, *Auda for Brass Quintet*
Lutoslawski, *Mini Overture for Brass Quintet*
M. Arnold, *Quintet for Brass* (3. mvt.)
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Dubois, *Le Cinema moet* (1. mvt.)
Turpin, *The Harlem Rag*

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#9 in D, op.99/3
#21 in Eb, op. 100/3

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Berwald, *Grand Septet in Bb*

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Thanks to the efforts of Roland Horvath and the many admirers of the Vienna horn, the fifth issue of this periodical was printed in April, 1989. Past issues have focused on the Wienerhorn and hornists, such as Gottfried von Freiberg. This recent issue is devoted to Karl Stiegler, Freiberg's uncle and predecessor as solo hornist of the Wiener Staatsoper and the Wiener Philharmoniker. Although the journal was founded to perpetuate the sound and style of the Viennese horn by focusing both on its history and current status, the articles should be quite fascinating to hornists the world over. An English edition is available; the translation is at least partially a result of the efforts of Mrs. Lois Kerimis (Claremont, CA).

An examination of the recent issue on Stiegler demonstrates the thoroughness of each *WWV Blätter*: in addition to thirteen articles written by persons who knew Stiegler or his work, there are reproductions of his Conservatory certification, his contract with the Royal Theater in Wiesbaden, his contract with the Vienna Opera, his obituary, photographs and cartoons of Stiegler, his contract with the Vienna Hochschule, a letter from Bruno Walter, postcards from Stiegler during his travels, a list of his students, and programs of significant performances (Strauss *Concerto No. 1* with Strauss conducting).

The only difficulty in ordering a subscription to this journal is that you must send 75 Austrian schillings (plus another 35 for postage) to the address listed above. This should not be in the form of a personal check, so it is assumed that a money order or cashier's check in schillings will be accepted. Perhaps the easiest way to subscribe would be to search out Mag. Horvath at an International Horn Symposium and pay him in cash.

Writing About Music; A Guide to Publishing Opportunities for Authors and Reviewers (1989)
Ann P. Basart
Fallen Leaf Press, P.O. Box 10034,
Berkeley, CA 947009 ($39.95)

Occasionally, books or music that publishers have sent for review will be forwarded to Dr. Faust or me. Such is the case with this book, one that I would not likely have ordered on my own, due to its high price tag. However, this is a very useful directory that gives rather detailed information on over 430 current music periodicals from twenty-one countries that publish serious, music-related articles and/or reviews in English. Only periodicals that consider unsolicited material are included. For each listing the author includes such information as: title, first date of publication, frequency of publication, issuing organization, editor's name and telephone number, current circulation, average number of pages per issue, readership interest, focus and purpose of journal, examples of recent article titles, whether translations are accepted, plus information about types of reviews and articles accepted, with deadlines. Also included are advice to authors and indexes to titles, organizations, subjects, geographical location, and types of materials reviewed. There is even a long list of dropped journal titles and the reason that each has been omitted from the directory.

For hornists in positions as educators, where authorship is one criteria by which your yearly activities are judged, or for graduate students, who need to establish academic credentials, this volume could be quite important to your career success. The directory should be found in the reference collection of every Music library; please notify your music librarian if it is not.

MUSIC REVIEWS

by William Scharnberg

Jazz Set for Solo Horn (1982-84)
Douglas Hill
Margun Music, Inc., 167 Dudley Rd., Newton Centre, MA 02159 (1989) ($15)
Grade VI

Many hornists may have heard these as performed by Professor Hill at some horn gathering or on his recent recording: *A Solo Voice* (Gunmar Recordings, GM2017D). The four movements, titled, "Lost and Found," "Cute 'n Sassy," "Lullaby Waltz," and "Fussin' for Emily," could, in the composer's words, "be thought of as a parent's feelings and responses to his or her child...these pieces are meant to sound as if improvised and to be fully enjoyed." A glossary of notations is included with the set, but the hornist will need some jazz background, together with an excellent range and technique, to approach the works in the intended style. The techniques that are used include quarter-tones, vibrato, glissandi, valve flutters, ghost tones, flips, pitch bends, spit-tongue attacks, half-valve effects, doinks, plops, stopped-horn, and multiphonics. These are obviously quite difficult but are highly recommended as solo or study material for the virtuoso hornist. Besides, they are kinda fun!

Concerto No. 3 in E-flat, K.447
by W.A. Mozart
Concerto No. 1 in E-flat, Op. 11
by R. Strauss
edited and recorded by David Ohanian
piano part edited and recorded by Eiji Oue
Canadian Brass Solo Performing Editions
Hal Leonard Publishing Corp. (1989)
($12.95 each for cassette/score package)

It seems to me that this is a good news/bad news publication. The good news is that two of our more often performed solos are now available in a clearly printed edition complete with a cassette recording of each work as performed by Mr. Ohanian, plus an extra piano accompaniment track for rehearsal. This is, of course, not a new idea, but it continues to have excellent merit. The bad news is that the editions really add nothing unique or outstanding to the long list of previous publications. The Mozart horn part is in F only with virtually the same articulation markings as the G. Schirmer series. A nice cadenza is included by Mr. Ohanian, but even a young hornist, with some coaching perhaps, might be expected to come up with her own offering. The editor has simplified the piano reduction throughout by replacing the broken-chord sixteenths of previous editions with repeated eighth-note chords. The Strauss *Concerto* is also well-printed but identical to G. Schirmer's prior edition. The recordings are solid, but somewhat pedantic; with so many fine recordings already available, the competition is awesome and a recording with piano, although practical for younger students, can never compare favorably with the real thing.

May Song, Op. 52, No. 4 by L. van Beethoven (Grade II+) (b-flat to b-flat')
Dancing Song, Op. 8 by Anatol Liadov (Grade II) b-flat to b-flat')
Menuet by Friedrich Marpurg (Grade II) (b to c")
Reverie, Op. 85, No. 1 by Felix Mendel ssohn (Grade II+) (b to f")
My Sweetheart's Eyes, Op. 14, No. 2 by Franz Schubert (Grade II) (c' to e")
Presto from *Divertimento* No. 12 by W.A. Mozart (Grade II+) (c' to c") transcribed and arranged by Ronald C. Dishinger
Medici Music Press, 100 West 24, Owensboro, KY 42301 ($2.50 each)

These six 1989 and 1990 editions for younger hornists, as published by Ronald C. Dishinger of Medici Press, are reviewed together because of their similarities. Possibly with the exception

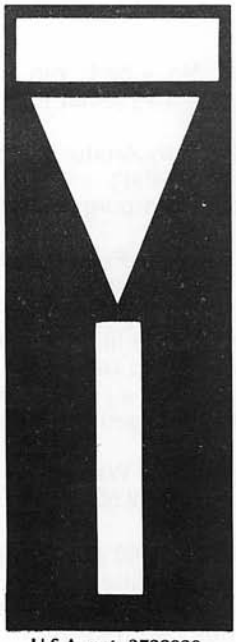
of the work by Marpurg, each of the works is a good piece of music with a modest range as noted above. In contrast to earlier transcriptions by this author, these all have adequate rest for the horn player. The piano accompaniments range from easy to moderate and both parts are clearly printed. These are fine new additions to the repertoire for young hornists.

Andante and Rondeau by W.A. Mozart
arranged by Lyle Merriman
C.L. Barnhouse Co., P.O. Box 680,
Oskaloosa, IA 52577 (1989) ($3.50)
Grade III

This is a nice two-movement set for a younger hornist. The written range of the arrangement is c' to f'' for horn and the technical difficulties are modest. Mozart's music is virtually undamageable through transcription and such is the case here. What the transcription has to offer is two brief, contrasting movements which are of roughly the same duration as one movement of a Mozart horn concerto.

Les Confidences d'un Joueur de clarinette, Op. 141
No. 4 (*L'appel du matin*), No. 7 (*Réveil*), No. 13 (*Sonnerie de Waldhorn*) for Solo horn (Grade V)
No. 11 (*Fanfare d'appel*) for four horns (Grade IV+)
Charles Koechlin
Billaudot, 14 rue de l'Echiquier,
75010 Paris
(1988)($4 and $5 respectively)

These are four of eighteen brief works composed for a 1934 film score by Charles Koechlin. They are published in two sets, three movements for solo horn and one for horn quartet. Six other movements were written for clarinet and horn, and the remaining eight movements had no horn parts. If you are looking for some quasi hunting-fanfare music for either solo horn or four horns, these might fill the order. Each movement is less than two minutes in duration and the key is A major (for F horn) throughout. The quartet is rather oddly published with the third and fourth horn parts on the back of each of two copies



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of the first and second parts. Where the range of the quartet never ascends above written e" and the lower parts descend to A, No. 7 for solo horn has a rather high tessitura, ascending to b".

Concerto in E-Flat
Franz Anton Rossler (Rosetti)
edited by Peter Damm,
keyboard reduction by Gunther Hauer
Master Music Publications,
P.O. Box 4666, Miami Lakes, FL 33014
(1989) Grade VI ($10)

This is a new edition of one of the more popular Rosetti concertos for horn, with cadenzas and suggestions on the performance of ornaments by Peter Damm. It is an excellent publication and only slightly more expensive than the three other available editions.

Dirti Addio (for voice, horn and piano) by Gaetano Donizetti
Good Night (Dobrau Noc) (for voice, horn in E-flat, piano) by Frantisek Skroup
edited by Harold Meek
P.P. Music, P.O. Box 10550, Portland, ME 04104 ($6 each)

Again, these two new editions are reviewed together because of several similarities. Both are works from the middle of the nineteenth century for voice, horn and piano. Due to the texts, both of which deal with the unrequited love of a female, a tenor voice, with a range of e-flat to f", would be most suitable. The written horn range for the Donizetti work is c' to a" and the tessitura is moderately high. Although for e-flat horn, the range of the Skroup composition is f to f" (written) and the work is generally less demanding. An English translation of the Italian text is printed on the back of the Donizetti publication; unfortunately, for the Skroup work, only an English version of the Czechoslovakian text has been provided. The printed copies are excellent and a separate voice part is included with both editions. These are both very interesting and quite programmable.

Eighty-Eight German Quartets
(for four horns)
Edited by Thomas Bacon (The Complete Hornist series)
Southern Music, Co., San Antonio, TX 78292 ($25 for parts only)

Most experienced hornists recall the "little green quartet books" published by Hofmeister Verlag (Heinz Liebert, editor). Here is a republication of that collection as edited by Thomas Bacon. For those of you who do not know this set, it is the most extensive and practical set of German quartets available, including transcriptions of famous orchestral quartets, ländler, polkas, Christmas favorites, and so forth. This new publication is on an 8½ x 11 inches format rather than the more portable, but more difficult-to-read earlier printing; the cost is even a bit less, possibly due to the lower value of the U.S. dollar. Enjoy them!

*For written pitches listed above, C = second-line below bass clef, c = second-space bass clef, c' = first line below treble clef, c" = third-space treble clef.

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Profile

EUGENE RITTICH — A TRIBUTE

by Harcus Hennigar

At the end of the 1988-'89 season, Eugene Rittich retired from the Toronto Symphony after 37 years as principal horn. It seems appropriate at this point to reflect over his career and celebrate his accomplishments. Much of the following is in his own words as well as those of his colleagues and friends.

"As far as I am aware, there exists no other personality who has had as much influence on Canadian horn players as Eugene Rittich. The simple fact of his 37 year long career means that he has played a part in the forming and shaping of a whole generation of players — players who can be found throughout Canada and around the world — and who, themselves teachers now, carry on many of Eugene's ideas. This alone — this common 'spawning ground' if you will — is a bond that unites all of us who came under Gene's influence." (Fergus McWilliam: former student; now second horn, Berlin Philharmonic)

Born in 1928 in Calgary, Alberta, Eugene Rittich was the eldest son of Hungarian parents. The following year the family moved to Kelowna, a small farming community in the interior of British Columbia. Eugene's father had studied the cello seriously as a teenager and in Kelowna he was able to put together a string quartet. "The first classical music I think I ever heard was a string quartet. We didn't have a radio and there was no exposure to live music in those days, especially in a rural community and in the '30's." One member of the quartet was a former cinema violinist named Alex Guild. "He persuaded the town of Kelowna to invest some money in instruments and he formed a band. Because my father was a friend of his I was introduced to the band instruments. I remember the day in 1937 my father brought home a flute, a clarinet, and an alto horn. He thought it would be a good idea if I had some musical education so I looked at these three instruments. The clarinet had a reed and millions of keys. It looked too difficult for me. The flute had just as many keys and you had to hold it in a very awkward position as well. There was no way I could get a sound on either of them. Then this horn was there and it had only 3 keys, so I thought that's for me!" With the instrument came membership in Guild's town band.

Times were difficult and in 1941 the Rittichs moved to Victoria, B.C. His father worked for a winery and joined the (then amateur) Victoria Symphony. "He became good friends with a horn player named Douglas Kent. Douglas suggested I switch to horn and for $25 bought me a piston valve Whaley-Royce single horn in Vancouver. My father made a case for it out of canvas and I started to take lessons. Douglas Kent was my first horn teacher. He was probably the seminal influence in my musical career. He really introduced me to the wonders of symphonic music."

In 1946 Eugene began a Bachelor of Science programme at Victoria College, but "that summer all the servicemen were being demobilized. Suddenly the classes I had enrolled in were swollen with mature men who had been through the War and knew how to apply themselves. I was green out of high school, intimidated, and I figured that if I had to compete with them all the rest of my school days I'd never make it. I was also getting more interested in the horn and it was around this time that Douglas Kent suggested that I audition for Curtis since he had just been accepted there himself. I remember the day I was standing at the bus stop by the College and deciding that since academic life was going to be very difficult for me, I would try a career in music."

He completed his year successfully and in the fall of 1947 Eugene made the cross-continent trip to Philadelphia — a 4 day-and-night, non-stop bus journey! Mason Jones had just returned to the Philadelphia Orchestra and to Curtis after his War service. "Mason Jones auditioned me. To take the audition I had borrowed an instrument — an H.N. White single F horn. I remember playing #15 in the first Kopprasch book and the first study in the Kling book." Eugene was accepted and immediately began his course of study at Curtis. Regarding Jones, Eugene noted, "A brilliant player; and I think I probably learned most by hearing him play. He was very meticulous about basic things — rhythm, development of register right straight through, learning scales and studies — basic technical things. He was my God as far as horn playing was concerned. He could do no wrong."

> "Eugene's approach to music making is idealistic in that he considers it a privilege to participate. He respects all fine musicians and admires his conductors. Any reservations he expresses humourously." (Mason Jones)

"When I graduated from Curtis in 1951, my ambition was to get a position in one of the large American orchestras. I actually took an audition for 3rd horn in Chicago. I quickly realized that if I won a position I would have to go into the army for two years. Alien residents were just as liable for selective service as U.S. citizens. Since I didn't want to do that I decided I would come back to Canada. I sold a fine natural horn to Mason for $35 for my bus fare to Toronto." Why Toronto? "Because it was the closest place in Canada. Toronto was, as it is today, a musical centre. I contemplated Australia but it was too expensive to get there."

"I can remember the day I came to Toronto — May 24, 1951. I joined the Musicians' Union and in those days you couldn't take any steady engagements for the first three months. I practiced and worked in a restaurant. In the fall, once my three months were up, I started to do some radio work for the Canadian Broadcasting Corporation (CBC). They hired little orchestras to play background music for their drama shows. I did a lot of those and got fairly well-known. In the spring of 1952 Leonard Hale, who was then playing first horn in the Toronto Symphony, left to take a position in Cleveland. I already had my full union membership by then and since 'imports' were severely restricted, I auditioned for the TS with a distinct advantage."

"The audition itself was funny. Sir Ernest MacMillan (Music Director of the TS from 1931-1956) asked what I would like to play. I replied by asking what would he like to hear. We finally settled on Mozart's *Third Concerto* and he started to play the piano. I'm certain he was so busy fumbling for the notes that he didn't hear a note I played! After about five minutes he said that was fine and offered me the job."

"The following summer (1952) I was doing some private study with Mason at his summer home in upstate New York. While there I got a call that the CBC was forming a regular symphony orchestra. The contractor offered me fourth horn. I hesitated a bit and told him I had already been engaged as first horn with the TS. Very quickly he said, 'I'll call you back.' A few hours later I was also first horn of the CBC Symphony, a position which I held until its demise in 1964."

"The Toronto Symphony in 1952 was very interesting. It was a good orchestra — very skilled players; few of whom were really academically trained. There were many deficiences in their playing, which could have been easily fixed with some proper schooling in their earlier years, but even so they were highly skilled and very smart — street-wise. In 1952 the orchestra performed 2 serious concerts every couple of weeks over a 28 week season with pop concerts once a week which were broadcast." The horn section consisted of Clifford Spearing, assistant (or 'auxiliary' as he preferred); Ken Godwin, second; Mary Barrow, third; and Reg Barrow, fourth. "We had very different styles. Reg and Mary were both students of Aubrey Brain, Clifford Spearing was pretty much self-taught, and Ken Godwin had studied with Harry Berv a bit."

"My very first concert with the TS was conducted by Otto Klemperer. We did Beethoven Symphonies #6 and 7. I was petrified. I remember rehearsing the *Scherzo* of the *Sixth Symphony*. We started at the usual speed. Klemperer wasn't a very communicative conductor. We played and he would say "No, gentlemen" and we would try again slower each time. We ended up with a quite slow tempo which I will never forget — it was absolute magic. The whole scherzo movement just fell into place — so clear, such a joy to play. Also in my first year we did the Brahms *Violin Concerto* with Heifetz and Sir. Ernest MacMillan. I was very green and had never played the Brahms before. Heifetz stopped and told Sir Ernest that the horn playing was not good enough. Sir Ernest said it would be all right on the concert. I thought that was really a nice gesture on his part. It really re-established my confidence — and it went well on the concert! He was a real gentleman."

"As Music Director, Sir Ernest MacMillan was not a very good technician with the baton, but he had a marvelous sense of the architecture of a work. His best performances were things that were difficult to perform in that way, such as the Schumann symphonies, the Great C Major of Schubert, the Beethoven symphonies. He did those very well, interpretively. Not so well in terms of balance or ensemble." In 1953 the orchestra recorded Tschaikovsky's *Fifth Symphony* with Sir Ernest, a recording of which Eugene is still proud.

The Toronto Symphony hosted many of the great British conductors during the 1950's — Sir Thomas Beecham, Sir John Barbirolli, and Sir Malcolm Sargeant regularly conducted in Toronto. "Sir Thomas Beecham — he was a character. He was everything he was cracked up to be. All the anecdotes that are told about him must be true because he was just like that. But he had a clear beat and when you were playing, particularly a solo part, you really felt that he was helping you to play and that he was keeping everything in control for what you wanted to do. If he wanted anything different, he would ask you to bring your part up to him. You would wind your way through the orchestra as I did during a rehearsal of the Brahms *2nd Symphony* — the long solo at the end of the first movement. He wanted me to breathe in a different spot. His ideas were sometimes different from the conventional and ever since I have used that breathing."

The Toronto Symphony and the CBC Symphony Orchestra shared a number of personnel and consequently had compatible schedules. It was through the CBC Symphony that Eugene had the opportunity to work with one of the great musical geniuses of the 20th century — Igor Stravinsky. "The CBC Symphony was well-known through its broadcasts for doing a lot of contemporary music and for being a virtuoso reading orchestra. Stravinsky was interested in recording all his music and so a deal was reached between the CBC and CBS Records whereby he was

able to get performances and rehearsals at a relatively low cost and very good quality. Robert Kraft would lead the rehearsals and then Stravinsky would conduct the concerts. I remember a performance of the *Symphony of Psalms*. It was just like magic — the pacing, the accents, the emphasis. Even in his awkward style of conducting, it came together beautifully. He had a magic touch. I have very strong memories about the man. He always wore, while sitting in the audience watching the score as we rehearsed, two pairs of glasses on his forehead. He would be there for hours, totally alert all the time. It was an incredible display of concentration and focus. I remember he was very meticulous about clarity — everything that was on the paper he wanted to hear. He would often ask for special accents, things like that, and you would have to play dynamics sometimes quite differently from what he had printed in order to emphasize. For instance, if he wrote a tenuto over a note it would often mean he wanted that note accented rather than long. He had an incredible ear. On one occasion he wanted some special effect with the gongs of which there were a variety set up in the percussion section. He started to play with the gongs, different beaters, different sizes, different places in the gongs, until there was one particular note which he thought was just right. He then sat down at the piano and without hunting immediately reproduced the sound of that gong perfectly with all the pitches and overtones. There was no question in his mind about what effect he wanted."

The CBC Symphony also broadcast "live" concerts with many fine conductors such as Pierre Monteux and Joseph Kripps. The first concert conducted by Zubin Mehta on this continent was the CBC Symphony — a performance of Stravinsky's *Petrouchka*. Sir Colin Davis also made his North American debut with the orchestra.

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In 1956, Walter Susskind became the Music Director of the Toronto Symphony. "He was not a great interpreter but he was a marvelous technician, fantastic accompanist, and a very fine pianist in his own right. His best performances were accompaniments to concerti or works of real complexity. Because he had great technique and an incredible memory he was able to prepare a score very quickly. He really built the orchestra in terms of its technical ability and repertoire."

"Eugene's performances of the Mahler and Bruckner Symphonies, with Dr. Heinz Unger conducting, were hair-raising, musically hair-raising." (Toronto Symphony colleague)

In addition to his orchestral activities during the 1950's, Eugene was also involved in forming the first Player's Committee of the Toronto Symphony as well as beginning to teach the horn. His first student, in fact, was John Fenwick, the present Principal Librarian of the Toronto Symphony. Eugene also performed with Dr. Boyd Neel and the Hart House Orchestra in Toronto as well as being a founding member of the Toronto Woodwind Quintet (1956-1972).

"When the Stratford Festival started in the early '50's, Lou Applebaum started the summer music programme with the Gilbert and Sullivan operas. That was a vehicle to hire good musicians and have them play a lot of chamber music. In workshops and concerts I had the opportunity to work with Benjamin Britten one summer in Stratford when he did *The Rape of Lucretia* with the English Opera Group. He was really a very, very fine conductor and a very demanding musician. We rehearsed during the entire time that he was there. Even after several performances we were still rehearsing, always improving."

"From Eugene, I learned lessons valuable in all of my life. Such as: the ability to stay focused on a long-term goal, and to keep working on it, day after day, knowing that any problem can be solved with intelligent work. His teaching was always from an artistic point of view, which has left me with a knowledge and appreciation of all art as an insider." (Kirk Laughton: former student; now businessman in Baltimore, MD)

In 1962 the new Faculty of Music Building opened at the University of Toronto and Eugene began a long association which continues to the present day. The first performance graduate from the Faculty (Gloria Coleman) was a student of Eugene's, as was the first performance graduate from the University of Western Ontario (James MacDonald). Over the years Eugene has taught literally hundreds of students. Some have gone on to orchestral, chamber music, and teaching careers, but, naturally, many have eventually followed other paths. Eugene finds that perfectly natural. "I don't see horn playing as something exclusive of life. The skills that you learn in studying an instrument are something that you apply to life — the concentration, the focus on bodily movement, the development of aesthetic sensibilities, the self-discipline, and the sense of responsibility that you have to learn in chamber music. These are very valuable. Even with gifted students who do not go into the profession I don't feel it's a lost cause. My relationship with my students is one where I am always more interested in the person than the 'product.' I try to relate to them as people all the time rather than as performers. I just can't sit down and teach a body." Over the years Eugene's students have played in virtually every Canadian orchestra and in many European orchestras. His students have also been prize winners in the Prague International Competition, the Munich International Competition (twice), the CBC Talent Competition (4 times), and the Toulon International Horn Competition. As well, many of his students have gone on to become distinguished music educators.

Another organization with which Eugene was associated for many years was the National Youth Orchestra of Canada, founded in 1960. By working with students from across Canada each summer, Eugene's influence was felt far beyond Toronto. Many students came to the University of Toronto because of their work with Eugene at the NYO.

In the early 1960's Eugene began an aspect of the horn business for which he is

known by horn players around the world — the Rittich mute. "Frank de Polis had recently died and his fine mutes were no longer available. I couldn't find a good mute. The only ones were a commercial model which had no low register so I started to fool around. I tried a plain cone which was simple to put together. Surprisingly it worked very well. I started to make and improve them, changing the materials I used. One thing led to another. I still sell them all over the world — a lot in Australia, Europe, Norway, and the States — most of the major American orchestras are using them, or were, because there are a lot of copies being made now."

In 1965 Seiji Ozawa became Music Director of the Toronto Symphony. "Seiji was almost just a young high school kid from Japan at that time. Incredibly gifted, unbelievable technique. What he was able to convey in his facial expressions, body movements, and baton was far more than most people could convey through ordinary language. He was a very fine musician, very intuitive, with a wonderful sense of the rightness of a phrase." With Ozawa the TS made its first European tour and first tour to Japan.

The late 1960's and early '70's were a time of renewal and creative growth. "Philip Farkas was a big influence on my life. Once I was playing professionally for a while I started having problems. He had just published his book, *The Art of Horn Playing,* and I was really taken with his analytical and logical approach to brass playing, which was completely new to me at that time. The things that he was talking about were absolutely revolutionary. In terms of brass playing I think it was an incredible book, a milestone in brass pedagogy. In 1967 I took several lessons with Farkas."

> "Holton wanted a larger throat bell in the style of the Conn 8D and needed a Kruspe for a prototype. I started looking but found that no two Kruspes had the same bell throat size. I found one I liked with Eugene's horn. The result was the H-179, the most popular of Holton's models. Anybody buying one is getting a copy of Eugene's horn." (Philip Farkas)

In 1969 Karel Ancerl was appointed Music Director of the TS. "Ancerl was a musician of the Old World who was really strong in the Classics. He was exactly what the orchestra needed after Ozawa. He was a meticulous conductor. Everything had to be right technically. He insisted on people learning their parts correctly and he wanted it technically clean. We did some wonderful things. I remember the Beethoven cycle. That was an incredible experience." Another highlight was Rostropovich's debut with the TS. "I recall he played the Shostokovich *Cello Concerto* which has one horn part — prominent, heroic, virile playing. Mason Jones had just played it with Rostropovich in Philadelphia. Mason told me that he just couldn't play it loudly enough for Rostropovich who kept demanding more. Now Mason is one of the strongest players in the world. When Rostropovich came to Toronto, I let fly with everything I had. Rostropovich just lit up and couldn't believe the sound he was hearing. He was very grateful and so was I."

> "During my time in Czechoslovakia, Eugene came over to participate in the summer courses in Brno with Solc. He must have been at least 45 at the time. That kind of thing you don't see anymore. Solo horn players' egos have become too inflamed for that!" (John MacDonald: former student, now Principal Horn, Frankfurt Radio Symphony Orchestra)

In addition to working with the Alexander Technique, lessons with Arnold Jacobs, and Timothy Galway's *Inner Game of Tennis,* Eugene journeyed to Czechoslovakia in 1971 to study with the legendary Frantisek Solc at the Janacek Academy in Brno. "I had always wanted to know something about the Eastern European style because our tradition of horn playing comes from there. It was a great experience. I was just stunned by the quality and level of both musicianship and technical ability and how pervasive the Bohemian style of playing was, regardless of vast differences in equipment. They all had a particular kind of

sound, a particular intensity, and technical facility. It made a profound difference in my whole approach to playing and teaching. I heard things on the horn that I had never heard before."

In the midst of this creative renewal, tragedy struck in 1974 with the sudden and unexpected death of Eugene's wife. Now a widower with 6 children, he faced the awesome task of raising his family while maintaining his musical career. As always he faced the challenge with dignity and resolve.

> "His horn playing was a beautiful quality. Particularly in Brahms Symphonies and Piano Concerti, I remember a beautiful warm sound filling the hall during the solos." (Victor Feldbrill: Interim Music Director, TS, from 1974-75)

Regarding the appointment of Andrew Davis as Music Director of the TS in 1975, Eugene felt, "Davis was good because he really expanded the repertoire and added a kind of excitement and enthusiasm to the job that, because of his health, we didn't have with Ancerl." With Davis the TS became the first North American orchestra to tour in the People's Republic of China following the Cultural Revolution. At one particularly long official function in Beijing, "I heard one of the Chinese musicians say something in Hungarian. I was astounded. I was getting tired of the speeches so I asked him in Hungarian if he spoke it. We started a conversation in Hungarian. He was a trumpet player teaching at the Peking Conservatory and had studied trumpet in Budapest. He was very warm. He said to me in Hungarian, "Let those fools talk. We'll have our own meeting here."

The 1980's have seen Eugene continuing his hectic pace of teaching and performing while watching his family mature and leave home to follow diverse careers of their own. One daughter has followed him into the professional music field — Kerry, now playing flute and piccolo with the Edmonton Symphony. In 1986 it was my privilege to join the Toronto Symphony and play second horn to Eugene. This provided me with the unique opportunity to play professionally with my former teacher while continuing to learn from him. Eugene has an unerring sense of musical style. His approach to horn playing is derived from his love of music. As he says, "I like the pieces that are good music. The things that really wear well are the things that I enjoy playing — Mozart, Beethoven, Mahler. The finest pieces of music are what I enjoy playing." Eugene Rittich is a man who inspires the respect of his students and his peers while maintaining in his quiet way a wonderful sense of humour and warm humanity.

Although Eugene has retired from the TS, he is continuing in an expanded role his teaching, coaching, and conducting at the University of Toronto and with the

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Toronto Symphony Youth Orchestra. Never one to be idle, he is also pursuing his love of photography. I know all his colleagues in the Toronto Symphony join in wishing Eugene all the best for the future.

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BRASS NOTES
a Lexicon of Descriptive Noises

by Michael Brubaker

Throughout the history of the modern orchestra, the hornist has suffered the burden of playing a very contrary instrument prone to occasional faulty notes. Of course the music often creates the problem by requiring more individual horn parts and more notes per part than the other brass instrument sections, and thereby leaving the horns with more opportunity for error. But in today's competitive music field and with advances in the instrument's design, the degree of accuracy of horn players is probably as high as any other wind instrumentalist. Yet concert audiences still recognize the horn as "the most difficult instrument" and hornists must endure this reputation, despite our belief that other instruments have just as many inherent difficulties and can make just as many dramatic mistakes as the horn.

Traditional method books describe only musical noises, but all brass players know from personal experience about the many traumatic notes and unanticipated goofs that are less than musical and not found in any dictionary. These sounds do have colloquial English names though, so it seemed that there might be some common terms that could usefully be defined. The nature of this list will of course be incomplete and is by no means meant to be definitive. A second article will deal with examples and suggested reasons and cures.

A. **The clam**
The all purpose term for a faulty note. Often a high upper partial pitch which is attacked in such a way as to produce a quick grace-note like effect, sounding first either the adjacent lower or upper partials or both. Described as "Pee-yah" (upper partial grace), or "Bah-loop" (lower partial grace).

1. **crack**
A similar noise but with more pronounced forceful articulation and a grace-note like effect using non-adjacent partials. Sometimes called the "cleion."
2. **bloop**
A lower pitch mistake where the adjacent partial, which is several tones above the note, sounds first before the proper pitch note is established.
3. **split note**
A lower pitch played mf to fff with two distinct notes vibrating simultaneously which when sustained creates a kind of "burr."
4. **flub**
Any pitch which has trouble speaking at the precise beat it is required and producing a mechanical mouth/tongue sound before the pitch becomes audible. Described as "fluff," "cotton," or "fuzz."

B. **The burble**
Another common term which describes the center of the note length. The noise here is related to the clam but the adjacent partials are sounded after the beginning of the note during the sustained pitch or phrase.

1. **break**
A long sustained note that is interrupted by a stop in the vibration of the pitch. Often associated with a long decrescendo.
2. **bobble**
The sound produced during the musical phrase when the embouchure or the fingers have gone for the wrong notes. Known also as the "aproximatura."
3. **gurgle**
The sound of saliva brought up involuntarily into the mouthpiece.
4. **water**
The clicking sound of trapped water in a bit of brass plumbing. Spit in the horn is considered by some to be the source of all mistakes.

C. **The smear**
A sound associated with the ending of a note where the pitch rises or

falls through the adjacent partials. Often deliberately notated by composers in contemporary pop music that is influenced by jazz.

1. **gliss**
   A slang term for glissando, a rapid descent or ascent through all the harmonic notes that begin from the written pitch. Though often notated in a complex series of notes that are a composer's confused attempt to describe the effect it is usually played without regard to those pitches except for the first and last notes. String instruments achieve a true portamento gliss by sliding fingers along the fingerboard but only the trombone with the movable slide can accomplish the same sound effect through all the quartertone pitches (and even this is limited to only a few intervals that go from 7th to 1st position). Valved instruments usually half-depress a valve (usually 3rd valve) to approximate the sound. Because of the nature of the harmonic series on a brass instrument a slur over a large interval may also sometimes contain a gliss. As in portamento on string instruments this is not always undesirable and is common in popular Hollywood style arrangements.
2. **fall off**
   An ending to a note characterized by descending glissando and accompanied by a decrescendo. Usually a cadential note, sometimes slow, sometimes fast. A common jazz/pops effect.
3. **doink**
   A quick ascending gliss to the highest note possible making a cute noise like the word. A contemporary composing term.
4. **plop**
   A quick scoop downward from the highest note into the following notated pitch. Another contemporary composing term.
5. **rip**
   A quick scoop upward into the pitch using the lip and producing a chainsaw-like noise. Yet another contemporary composing term.
6. **swallow**
   A note that ends before its tie is up. Usually a sustained note with a long decrescendo, the sound diminishes too quickly causing the pitch to become inaudible too soon.
7. **ghost**
   A note that just isn't there. Often a phrase going up to a high pitch but the high note unexpectedly disappears without any sound produced.

D. **blare**
   The very loud noise of brass instruments to which string players and critics object the most, and which brass players often enjoy for the sheer pleasure of obliterating their audience.
   1. **The blatt**
      An all purpose word describing a coarse tonal quality of a brass instrument's sound. Quite often misapplied, this is usually a loud low-brass noise of short duration. The beginning articulation is hard with poor pitch center and a stopped tongue ends the note. Known in some circles as a "framp."
   2. **brassy**
      Described best as a tasteful kind of blare that has a certain clangorous cutting edge to the sound so as to be heard through the orchestral texture. Composers sometimes specifically ask for this sound, known as *cuivre* in French. Sometimes they do not ask for it but get it anyway.
   3. **flare**
      A kind of rushed crescendo that in a very short time takes a note from very soft to very very loud.

E. **Other noises and effects common to wind instruments**

1. **boop**
   A note accidentally placed where it should not be. Best if very, very short, it usually happens during a change up in a composition's rhythmic punctuation or when the player is lost. Called a "domino" in Britain.
2. **yawmm**
   A syllable used to describe the beginning of a sustained note where an immediate but subtle light crescendo accompanies a soft articulation and then places a slight decrescendo in the decay. For a better understanding: say the word. Favorite term of conductors.
3. **bell tone**
   A harder articulated version of yawmm with a bell-like decay in the sustained note.
4. **bend**
   A variation in the intonation of a pitch, either sharp or flat by approximately a quarter tone. Sometimes deliberately notated, it is easily produced as a descending tone on a brass instrument by covering the bell but this does cause a muffled sound. The hornist uses his right hand, trumpets and trombones use a hat in the left hand, and tubas use an assistant. The sound can also be made by using only the lips and this will allow for both sharp and flat bends to the pitch.
5. **shake**
   A kind of rapid trill almost always a whole step between adjacent partials. Played in jazz, the instrument is literally shaken by the player but this is not always necessary for the effect.
6. **scoop**
   A note that begins slightly under the proper pitch before being corrected. A particular problem of notes in the lower range which can be adjusted as much as a whole tone either way by the player.
7. **wah-wahs**
   The sound produced by players who consistently use only a yawmm articulation on all notes, legato or accented. Similar to the trumpet mute of the same name, the sound has a kind of wave pattern as each note rises in volume and then falls again for the next.
8. **quivers**
   A nervous vibrato of indeterminate speed found in just about all instruments except percussion. In brass instruments this intonation problem can also be caused by muscle fatigue in the lip.
9. **half-valve**
   The valves are half depressed causing the sound to split between two paths of plumbing on the instrument. This does not make for a two tone chord, but instead makes a soft strangled sound that seems to be gagging on a half distinct pitch.
10. **flutter-tongue**
    A ratchet-like sound produced by a rapid movement of the tip of the tongue against the roof of the mouth while playing a pitch. Rarely a mistake but often written into contemporary parts for a loud surprise effect. Though caused by the flow of air, not all people have this facility as some tongues are physically unable to free themselves up for this articulation.
11. **vocalization**
    A special effect produced by humming a pitch in the throat while playing a second pitch on the instrument. If played with certain intervals this can create a third harmonic pitch above the two pitches to create a kind of chord. This effect was known in the 18th and 19th centuries and reserved as a novelty effect for solo cadenzas and has no real usefulness in orchestration. A related noise is a kind of audible grunt or snort produced

in the throat and sinus area when a player has a fast off-beat pattern. Usually involuntary it is possible to eliminate or minimalize this extraneous noise; but for some persons this is physically more difficult to achieve.

12. **stutter**
A rhythmic problem where the tongue suffers with fatigue because of repeated rapid articulation and can not spit the notes out at the proper speed or rhythm.

13. **Duh, Tah, Tatah, Deedee, Digadiga Digadiga, Tikkuhtah Tikkuhtah, Tittakah, Tittakah and other Silly Sounds**
The articulation of any wind instrument can be spoken aloud and is often the best way of communicating the desired style. The tempo, the length of the note, the rhythmic precision, and the forcefulness of the attack, can all be quickly understood by using the proper spoken syllable. It is of interest to note that other countries, perhaps due to their language, differ in their choice of syllables for teaching basic brass articulations.

Mistakes in ensemble frequently occur when players are using different syllables and producing effects that are at cross purposes because one group of instruments is attempting to imitate another but using a different articulation. This is particularly true of woodwinds versus strings versus brass.

Just as often the confused ensemble is trying to follow a conductor who attempts to sing using one syllable while intending for another quite different sound to result from the players. Certainly a conductor's tempo will influence the choice of rapid tonguing styles such as double and triple tongueing (Digadiga & Tittakah respectively) versus single tongueing (Tah & Tatah) and any change can cause great difficulties if unpractised. Indeed a faster tempo will sometimes be easier than modest tempo because the double or triple tonguing will produce a cleaner articulation.

The increased use of synthesizer, computer, and high fidelity terminology in music has made the listening process more critical. Construction of new electronic sounds turns sound into logical numbers and music seems more clinical. One of the advantages to a discussion of noise is that examples of mistakes, poor articulation, etc. are all around us.

But music is still a matter of effective communication of artistic ideas and many musicians who spend most of their time in analysis of good musical sound overlook one of the benefits of understanding a mistake, and that is if you know how, or why, or even what made a wrong noise, you are that much closer to replacing it with a good musical noise. If a musician can identify what he or she does not want in their individual sound they can then, by the simple process of elimination, discover the best sound.

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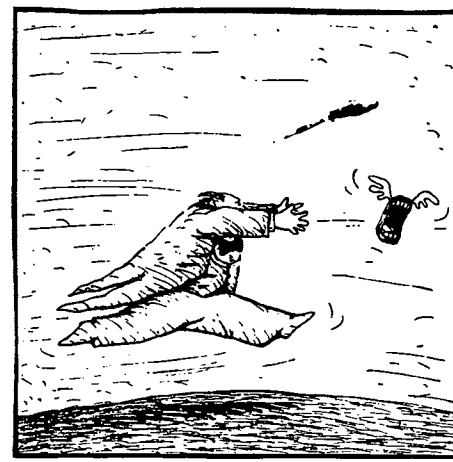

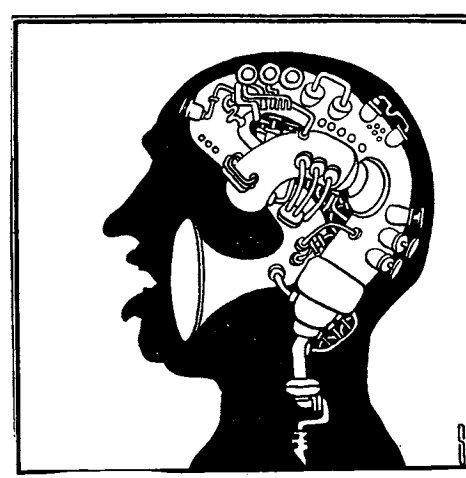

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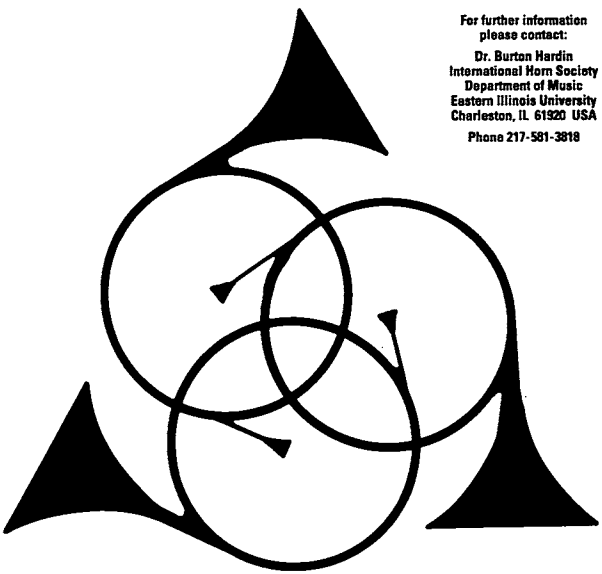

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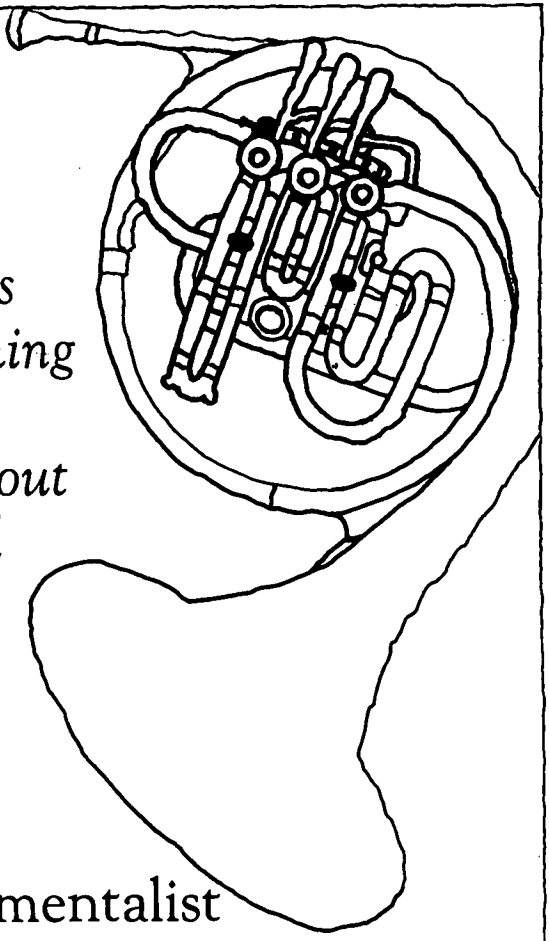

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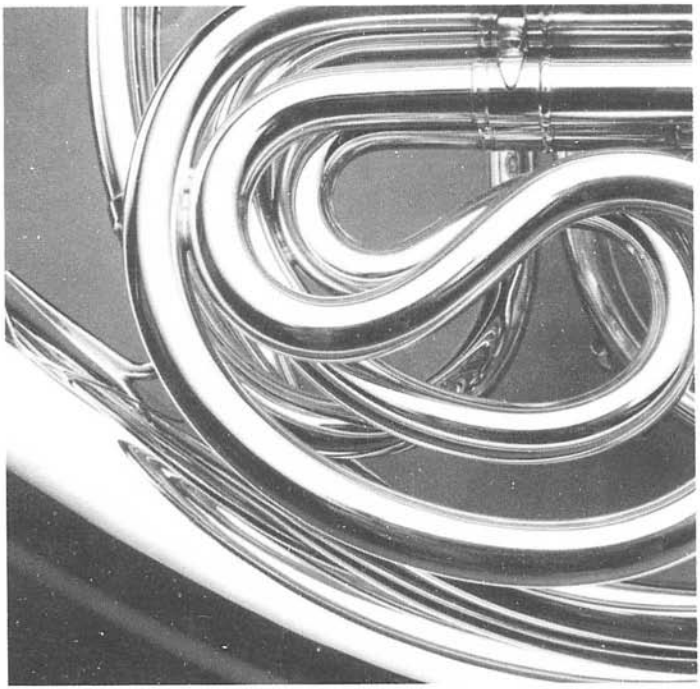

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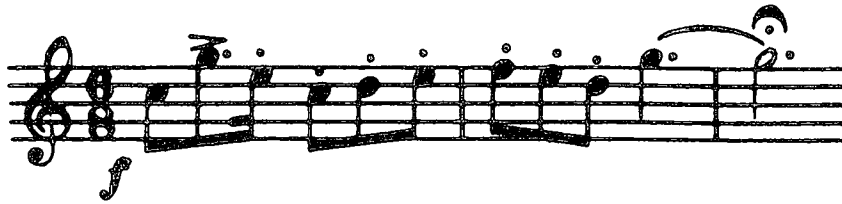
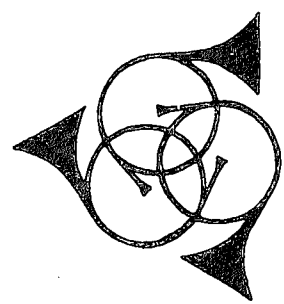
for the professional

1770 West Berteau Avenue
Chicago, Illinois 60613 U.S.A.
312-348-1112

Est. 1977





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