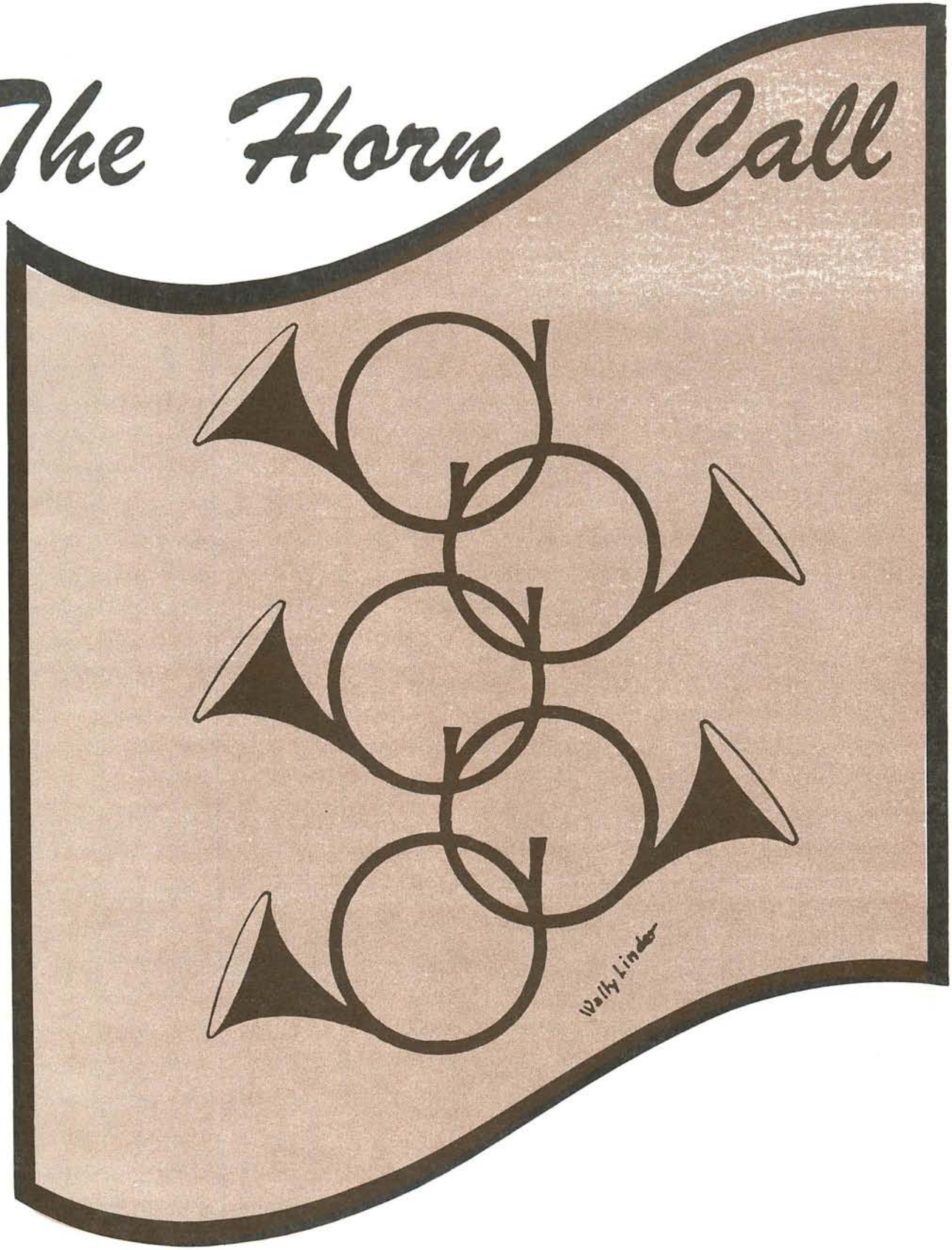
The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

La Societe Internationale des Cornistes

Sociedad International de Trompas

October, 1990
Vol. XXI, No. 1

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Dear Horn-involved Colleagues:

I have been invited to write this letter, perhaps because I have had so many wonderful fortunate breaks in the development of my own career. For example I could afford my own horn even during the great depression. I seemed so often to be at the right place at the right time. Perhaps my most fortunate circumstance was that I lived in Chicago and could, during my student days, usher at the great Orchestra Hall. This not only enabled me to hear hundreds of Chicago Symphony concerts, but also paid me just enough each week to pay for my horn lessons with my wonderful teacher, Louis Dufrasne.

How fortunate I was to have all these advantages. But now that I am older and much more caring about the future of horn playing in our world, I become concerned about the many potentially great hornists who might not get these God-given breaks and therefore never reach this potential. How many future Puntos, Brains, Baumanns and Tuckwells are there who will never be discovered simply because they cannot afford a competent horn teacher?

The only obvious answer to this problem is scholarship help. The IHS already has the nest-egg of a scholarship fund which is not yet of sufficient size to effectively help the number of students we should be helping. Please give serious thought to contributing to this most worthy cause. Send your contributions to Ellen Powley, Executive Secretary, International Horn Society, 2220 N. 1400 E., Provo, Utah 84604 and mark it "general scholarship fund."

When one reaches my age one starts to think about what might be contributed to such a fund by way of a bequest that would truly be a most satisfying way of being involved in the posterity of our beloved instrument and the artists yet to come. It's worth thinking about!

Ordinarily I would shy away from writing a letter like this, simply because I feel inadequate to request a contribution without a sense of embarrassment. But I feel no embarrassment in making such a request when the cause is such a worthy one. Please join me in making our scholarship fund a grand success. One of these days we can all listen to some young great young horn virtuoso and rejoice in the knowledge that we all played a role in the development of an artist.

Cordially,

Philip Farkas

The Horn Call

October, 1990

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

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 the Executive-Secretary. (Address Above)

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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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.

I am a new member of the IHS (Jan. 90) and have a few comments and questions: First, thank you very much for the thoughtful, hand-written note you sent in answer to my initial inquiry about IHS. It meant a lot to me. Although I still smoke the pipe and have yet to find a group to play with, your encouragement helps me through an hour or two of practice daily.

I enjoy many of the articles in *The Horn Call* but would like to know more about the authors. Would it be possible to include a little biographical information about them? (Current position, background, special expertise in the subject, etc.)

Are the papers from the annual Horn Symposium published and available to members who cannot attend? Joseph Hirshovitz's talk on "The Maxime-Alphonse Studies: Are they all useful?" is of special interest to me since I have started what is sure to be a very long relationship with them.

Paul McElligott
227 Old Niskayuna Road
Latham, NY 12110

Lectures and clinic sessions are available on tape. See the Aug. 1990 Newsletter. Short biographies are a good idea. We shall try to be consistent in securing such from authors; particularly for their first publication in this journal. Editor

*****

I found the April 1990 issue of *The Horn Call* most worthwhile. I read with greatest interest Philip Farkas's contribution regarding his experiences with the opening of the Brahms *Second Piano Concerto.* It is just this kind of interplay of ideas which helps make *THC* such a valuable resource for us all.

It is remarkable to consider how much thought can be devoted to so few notes. I often wonder if players of "other instruments" — I mean *all* of them — are as concerned with musical structure as are the Hornists. Where we brass players are so often concerned with phrasing, the string players are talking about bowing — not of Music!

J. Christopher Leuba
4800 NE 70th St.
Seattle, WA 98115

*****

In the article entitled "Profile: Eugene Rittich — A Tribute" (*The Horn Call* 20 No. 2, April 1990), I may have inadvertently left the impression that Eugene alone held the principal horn chair of the Toronto Symphony for 37 years (1952-1989). In fact, he was the sole principal from 1952 to 1970 when our present Principal, Fred Rizner, became Associate Principal Horn. Over the years Fred assumed more and more of the first horn load, becoming Co-Principal in 1973 and Principal in 1985 when Eugene assumed the title of Associate Principal. I hope this will clarify any confusion I may have caused.

As a side note, the Toronto Symphony recently completed a tour of the Pacific Rim. (May 1990) It was Fred's herculean task to perform programmes featuring Mahler's Seventh, Tchaikovsky's Fifth, and the Brahms Second. As always, he rose to the occasion with his usual combination of impeccable technique and musicianship.

Harcus Hennigar
2498 Linwood St.
Pickering, Ontario
Canada L 1X 1G7

*****

Many wonderful memories of Workshop XXII remain, but the one I wish to share with you occurred while I was visiting the Holton booth in the Exhibit area. There sat ten-year-old

Ian McClure beautifully playing some Mozart concerti to the delight of his admiring audience. Ian was not only the focus of our attentions, but also those of Phil Farkas, Mason Jones, Ethel Merker, and Hans Pizka; who had all gravitated toward him during his performance. There they were, sharing with and bestowing upon this *enfant d'cor* the benefit of their collective wisdom and experience, distilled from nearly 200 years of professional horn playing. This singular moment, more so than any other, exemplified what to me is the essence of the IHS: the enthusiasm, the camaraderie, and the mutual love of our instrument.

Respectfully,
Howard Pakin
115 Lockerbie Lane
Wilmette, IL 60091 USA

Ian McClure, age 10, and likely the youngest participant at the Workshop, tries part of the Mozart Third on a new horn at the exhibits. Ian has just begun the seventh grade at Martin Luther King Junior High School in his home town of Nashville, Tennessee. (Horn Call photo)

*****

I recently purchased a European made horn with mechanical linkage. It soon developed clicking and clanking noises which I felt was a distraction and made me feel uncomfortable playing an instrument with many fine characteristics. When I told the manufacturer about it, he would just verbally minimize the nature of the problem and offer no solutions.

Left to my own resources, I decided to wrap P.T.F.E. Tape around the rotor shafts beneath the stop arm hubs and around the balls of the joints. The result was totally silent linkage and the speed of the action was not impeded in the least. P.T.F.E. Tape is made of Dupont® Teflon® and is available in plumbing supply stores.

I believe that some I.H.S. members would appreciate this information if you would pass it on to them.

With regards and best wishes, I am

Truly,
Anthony R. Tremblay
3081 S.W. 7th Street
Miami, FL 33135

*****

Dear friends,

I ask your help for our friends in the People's Republic of China. I undertook, this year, my fourth tour to China holding ten-day clinics at both Kunming/Yünnan Province and at the Sichuan Conservatory of Chengdu. Chamber concerts and symphony concerts were highlights featuring Mozart's K.495, Weber's op. 45, and *Jingpo Tune* by Liu Hong Jun (premiere of the orchestra version) in Kunming. At Chengdu we played the Weber and Hübler's *Konzertpiece* for 4 horns. I played Duvernoy's first *Trio,* Beethoven op. 17, and the Brahms Trio in the first part of the concert; continuing with orchestra after the intermission. Professor He Zong and his two daughters played the other quartet parts in the Hübler.

A horn ensemble rehearsal at the Sichuan Conservatory. Prof. He Zong is standing at the right; his two daughters sitting next to H. Pizka. (H. Pizka photo)

Prof. Li Fu (Shenyang Conservatory) and Prof. Li Lizhang (*Xi'an Conservatory)* were also present at Chengdu. The level of playing was quite memorable. For example, Prof. He's daughters played a flawless Strauss Second, Bozza's *En Forèt*, and the Dukas *Villanelle* for me. The young teacher from Chungqing, Mr. Cheng, was very good with his Strauss *First Concerto.*

One thing is less than good in China: their supply of music of any kind for all instruments. You would not believe the material they must play from. Most are copies, often made from copies of copies. The lighting is very weak there and one can hardly imagine the hardship they endure to read these poor copies under such circumstances.

Therefore, I ask the IHS membership to donate extra copies of music you may not need any more to our friends in China. Please send any musical materials you can spare: general information, orchestra parts, chamber music, piano music, brass music, solos, scores, and piano reductions of any kind. How to do so? Just take your membership Directory and pick an address of any IHS member in the People's Republic of China. Mail the music (*stoutly wrapped — Editor*) at Book Rate (*$1.34 for the first pound from the USA, maximum weight 10 pounds*) as registered mail to one of them. They will deliver it to their institute's library at once so that many may use the materials for generations. You will make them very happy! Let's perform a little act of friendship. Thanks.

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

PS: Tomorrow I play my 200th performance of R. Strauss's *Rosenkavalier*!

*****

Last April our orchestra (Israel Philharmonic) had an historic visit to the U.S.S.R. The orchestra played in Moscow, Riga, and Leningrad. I saw many members of IHS and new ones joined our Society from the Soviet orchestras. In Moscow I met Valeri Polekh and his family, who are also horn players and met with members of the Moscow orchestra In Polekh's home.

The Polekh family, l. to r.: Ludmila Polekh, Valeri Polekh, Vitaly Polekh (grandson), Ludmila Polekh (daughter, Moscow Radio Orchestra), and her husband, Andrei Kuznetsov. Readers will recall Ludmila the younger as a contributor to The Horn Call with her article on improvisation in the October 1989 *Horn Call.* (photo supplied by M. Rimon)

Valeri Polekh, far right, Meir Rimon, center, and members of the Moscow Orchestra. (M. Rimon photo)

In Riga I met Arvid Klishan who is first horn with the Riga Philharmonic Orchestra.

L. to R.: Rimon, Arvid Klishan, Anatoly Krupnik, and Yaacov Michori of the I.P.O. (M. Rimon photo)

In Leningrad we met Vitali Bujanovsky. Their hospitality was great and will always remember our visit.

We joined together for lunch at the hotel with our section members. Bujanovsky is seated, left. (M. Rimon photo)

The only sad aspect of our visit to the USSR was hearing news of the death of our dear friend in Estonia, Uve Uustalu. We all remember him well from the Munich Horn Symposium in 1989.

Before our tour we had a visit from the Berlin Philharmonic and, of course as usual, the Israel Horn Club hosted a dinner with the BPO section. By the way, they were kind enough to allow me on their flight to Israel as I was in Europe at that time.

The I.P.O. and B.P.O. horn sections gathering. (M. Rimon photo)

Wishing all of you a long life and I do hope to bring only good news next time.

Meir Rimon
4/27 Anna Frank St.
Holon 58845
Israel

*****

I enjoyed very much reading the tribute to my good friend Louis Stout which appeared in the October 1989 issue. It became obvious, however, that the author, William Scharnberg, was not familiar with correct spelling of several names mentioned in the article. The spellings should be Sevitzky and Schweiger (conductors in Indianapolis and Kansas City, respectively) as well as Robert Schulze, 4th horn of the New York Philharmonic.

It was also puzzling to read that Bruno Jaenicke was the last solo horn of the Philharmonic to use a single F horn. Jaenicke had been playing a double horn by Alexander since

about 1913 when he was a member of the Boston Symphony, some 8 years before joining the Philharmonic, and there are number of photographs of him with this type of horn to establish that fact. See "A History of the Organized Horn Ensemble in the United States," my article which appears in *The Horn Call*, Vol 16, No. 1. On pages 30 and 31 there is both the information and a photo showing these instruments.

Sincerely,
Norman Schweikert
1491 Edgewood Rd.
Lake Forest, IL 60045

Editor's note: Sometimes it doesn't pay to get out of bed. This article was proofread by Louis Stout and at least twice each by both Scharnberg and myself before publication. Somehow, we all missed those spellings. Aargh!

*****

I want to express my great appreciation to the IHS for the wonderful workshop in Wichita on March 16-17, 1990. Dr. Nicholas Smith and his wife, Cheryl, made all of us feel like a big family. Mr. Arthur (Dave) Krehbiel, the guest soloist, was astounding; to understate the man's ability!

I am 42 years old and had not played for 20 years after high school; so I was very backward about going to such an event. I had been ill and was not going to play in the Horn Choir. But after sitting and listening to some 60 Horns that surely had come directly from Heaven's gate, wild elephants couldn't have held me back. I took my 16 year old daughter, Amy, and a friend; also a horn player, and it was truly amazing to them, also. Doctor Smith's students made us all feel we were a part of Wichita State University.

I must also mention an astounding group that came from the University of Missouri. Kudos to Mr. Don McGlothlin and Mr. Larry Lowe, Director. The *Concertpiece in F*, Op. 86 for Four Horns by Robert Schumann was played in GRAND fashion and will always be remembered. There isn't enough room to mention all the fine groups; but the time and effort to put this together had to come from the hearts of some very special people and shall forever remain in my mind as one of the highlights of my life.

Sincerely,
Tom Rouse
South East Kansas Symphony
Pittsburg State University
Pittsburg, Kansas 66762

*****

On June 20, 1990, A.T.L.A. of Mexico gave its first concert (dedicated to the memory of Antonio Iervolino) at the Anglo-Mexican Cultural Institute. The participants were: Uvaldo Pacheco, Gordon Campbell*, Mauricio Soto*, Gustavo Constenla, Carlos Sanchez*, Viliulfo Castro*, Magdaleno Juarez, Adolfo Juarez, Carlos Torres*, Lucero Salinas, Gustavo Albaran*, Jaime Arturo Hernandez*, and Rafael Estudiante*. [* = IHS members; most recently become so. I am encouraging all ATLA members to do the same.]

A brief sketch of some horn activity going on south of the U.S. border follows: Last season I played a *Konzertstück* with the National University Orchestra: Susan Vollmer, 2nd; Janice Kraynok, 3rd; Robert Schwendeman, 4th; and David Duran, Assistant. In the coming year Dale Clevenger and Lowell Greer will be featured soloists.

I have played the Brahms *Trio* numerous times in Mexico City, Guadalajara, and Oaxaca. Susan Vollmer also had a very successful Brahms *Trio* in Mexico City. Han Kebsch appeared as soloist with the Bellas Artes Chamber Orchestra and at the Morelia Festival. Horn quartets are too numerous to mention in Mexico.

Carlos Florit offered many recitals in Uruguay and Argentina. Roberto Minsuk from Brazil has been the 3rd horn in the Gewandhaus Orchestra in Leipzig. Guelfo Nalli of Argentina is 1st horn in Turin, Italy and is playing solos and giving master classes on both continents. His student, Nury Guarneschelli, also from Argentina, is playing in Stuttgart and developing a concert career in both Europe and South America.

Gordon Campbell and the Latin American Horn Society chapter of Mexico take a bow during their first Horn Ensemble concert.

Left to right: Mauricio Soto, conducting; Gordon Campbell, Jaime Arturo Hernandez, Magdalena Juarez, Viliulfo Castro, and Carlos Sanchez. *(G. Campbell Photos)*

I'll send some past and future programs to Johnny Pherigo for the Newsletters to sort of keep up with the *Latin Quarter.*

Thanks for everything,
Gordon Campbell
Apartado M 7750
Mexico 1, D.F.

*****

Workshop Number Twenty-Two

A Thrilling Week at EIU

by Catherine Watson

The Twenty-Second International Horn Workshop took place June 24-30 at Eastern Illinois University. Artists and participants came from as far away as Japan and Australia to attend this, the second workshop hosted by the able team of Burton Hardin and Joseph Martin. This year's event was impeccably organized, and, despite a few last-minute changes, everything went smoothly.

For the benefit of those who have never been to a workshop, it is a combination of many things. There are concerts and lectures by artists, both well-known and relatively unknown. It is here that you can see and hear the people who will be tomorrow's great horn players. At a workshop you can eat lunch with Philip Farkas, thank Lowell Shaw for writing the immortal *Fripperies,* meet the person who designed your horn, buy new music, try mouthpieces and horns, play quartets with new-found friends, and swap jokes with horn players from across the country and around the world.

This year there were several opportunities to hear performances on hand horn, and Richard Seraphinoff played the Telemann *Concerto a tre* on natural horn. The next day this artist demonstrated beginning lessons on the hand horn in the week's first clinic. For those of you who like to compare the sound of various instruments, the workshop provides a wonderful opportunity. Modern horns of every description are to be heard, as well as some of the old instruments. Hans Pizka and Roland Horvath treated us to music performed on the Viennese Pumpenhorn. Pizka, by the way, had one of the more unusual instruments of the week: a convertible instrument with removable valves, allowing for use as either a valve or a hand horn.

Joseph Hirshovitz of the Bordeaux Orchestra spoke on the Maxime-Alphonse studies, and Peter Landgren (Baltimore Symphony) offered advice on "Improving Your Playing Over The Long Haul." David B. Hardin, M.D. (Dr. Burton Hardin's son) talked about physical problems musicians sometimes have to cope with; Meir Rimon (Israel Philharmonic) conducted an educational and entertaining question-and-answer session; Richard Watkins (Philharmonia Orchestra) told of the horn scene in London, complete with anecdotes. Finally, Philip Farkas (identified on the program simply as "The Master") discussed *The Art of Musicianship,* explaining how to get the most out of a piece of music. He highly recommends reading the program notes for the pieces you perform, as they often provide insight into a work and give clues helpful to performance. Philip Myers of the New York Philharmonic gave an excellent talk on "How to Prepare Yourself for an Audition." He covered not only the musical aspects of the audition, but offered invaluable suggestions about dress and the psychology of an audition. On a similar topic, Thomas Bacon, a flamboyant American soloist, spoke about (and demonstrated) stage presence and many of the peripheral aspects of performing that can make your program memorable.

The soloists this year were excellent, and were supported by a fine corps of accompanists and assisting artists on various instruments. Monday night's concert was one of the best, and featured Swedish soloist Sörenson Hermansson and American Thomas Bacon. Hermansson played several Scandinavian works as well as a number of classics. Danish composer Peter Heise's *2 Fantasitykken* is a lovely lyrical work that is unfortunately unpublished; Hermansson's performance of this piece and of the Berge *Horn Lokk* were memorable. Thomas Bacon, besides being a superb player, is gifted with a fine sense of the theatrical. Imagine: the audience is completely in the dark, so your eyes are riveted to the stage. Bacon, in a black tuxedo, is performing, effortlessly, it seems, while the soft amber and blue lights glisten off the gold bell of his instrument on the dimly lit stage. His accompanist, the talented Susan Teicher, is also dressed in black, but for a rhinestone belt. The effect is stunning. Later, Bacon returns to perform the lighter *Circus Suite,* and finishes the concert with a work he commissioned, Ellsworth Milburn's *Toys in the Audience,* an audience participation number that you have to hear to believe.

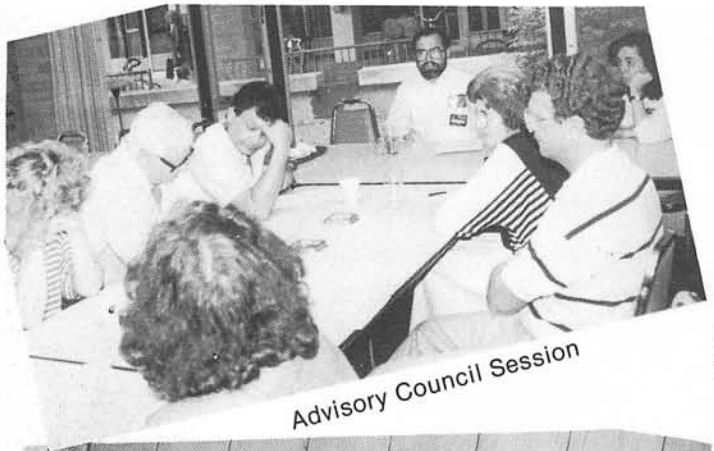
Wednesday afternoon we are privileged to hear two world premieres: Gunther Schuller's *Sonata for Horn and Piano,* commissioned by the I.H.S. and performed by Douglas and Karen Hill; and a 1989 I.H.S. Composition Contest winner, James Willey's delightful *Sonata for Horn and Piano,* performed by hornist Peter Kurau with the composer at the piano.

Despite the many fine performances of the week, there were only two full standing ovations during the workshop: the two last works on Thursday night's concert. The recital was by Meir Rimon and the young English soloist Richard Watkins. Watkins impressed the audience with Malcolm Arnold's *Concerto #2 for Horn* (written in 1956 for Dennis Brain). As someone told me, Dennis Brain was solo horn in the Philharmonia, then Alan Civil, then Michael Thompson, and now Richard Watkins. That alone should tell you what kind of player he is. Finally, despite major surgery a few months before, Meir Rimon gave a truly inspired performance of the Brahms *Trio,* Op. 40. Rimon's playing was polished, passionate, and of surpassing beauty.

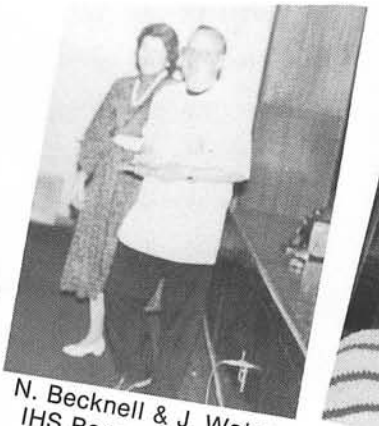
The final concert of the workshop was a potpourri of soloists, ensembles, and styles. Meir Rimon performed, as did Finnish hornist Raimo Palmu. William Ver Meulen entertained the audience with a transcription of Herbert L. Clarke's virtuosic cornet solo *Bride of the Waves.* The concert continued with Alec Wilder's *Jazz Suite,* and performances by the Geyer Choir and three large ensembles (about 40 horns each) of participants.

Besides the artists' performances and lectures, there were auditions, a raffle (with books, music, and records as prizes), nightly "Rap Sessions" with Morris Secon, impromptu playing in the basement, intriguing meals of "humbo-jumbo" and "party potatoes," and exhibits of new and not-so-new instruments, music, etc. What really makes a workshop fun, though, is the people. Horn people are special. We tell each other funny stories and commiserate over our problems. We share and learn together. Marvin Howe learned how to play his fingernails this year, Thomas Bacon taught us how to play various musical toys, and one European artist learned how much dirty underwear could fit into a horn case. English magistrate John Wates (renowned for his excellent diction) supplied some of the week's more unusual entertainment during the banquet: seventeen cheerleaders who performed for the delighted diners. The last night of the workshop several of the artists provided music for the flag-lowering ceremony of Illinois Wing, Civil Air Patrol, who were having an encampment at the university.

The last night after the concert, after the party (thanks to Paxman and Osmun Brass), at 2:00 in the morning there was still a lone quartet playing in the basement of the dormitory. The next morning, after breakfast, everyone left in ones and twos amid hugs and photographs. It's always sad to leave, but there's always next year, and the year after...

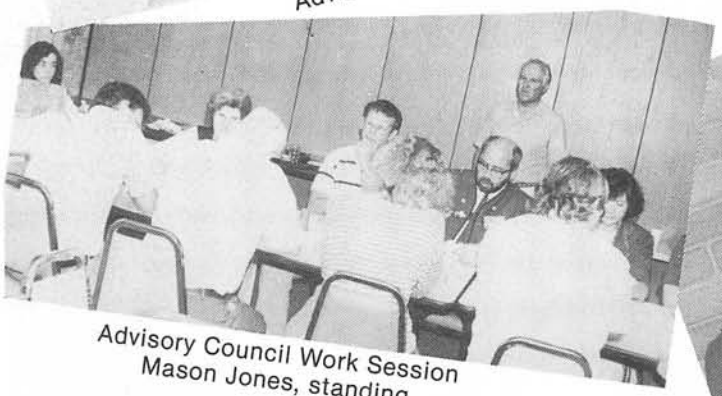


Advisory Council Session

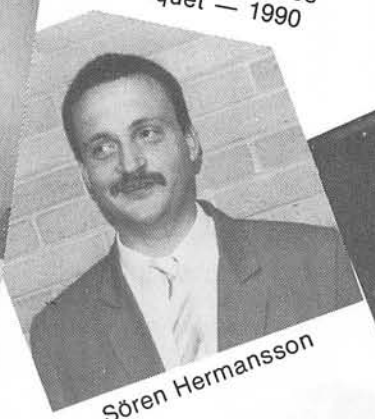


N. Becknell & J. Wates
IHS Banquet — 1990

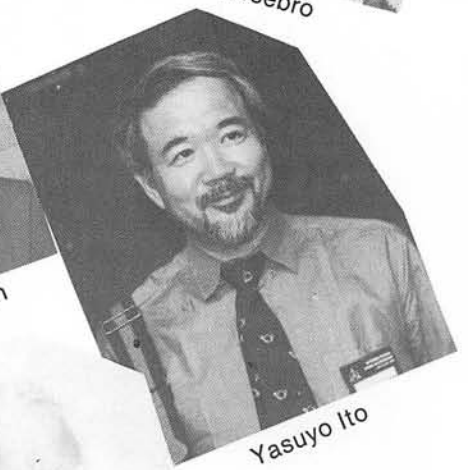
Gayle Chesebro



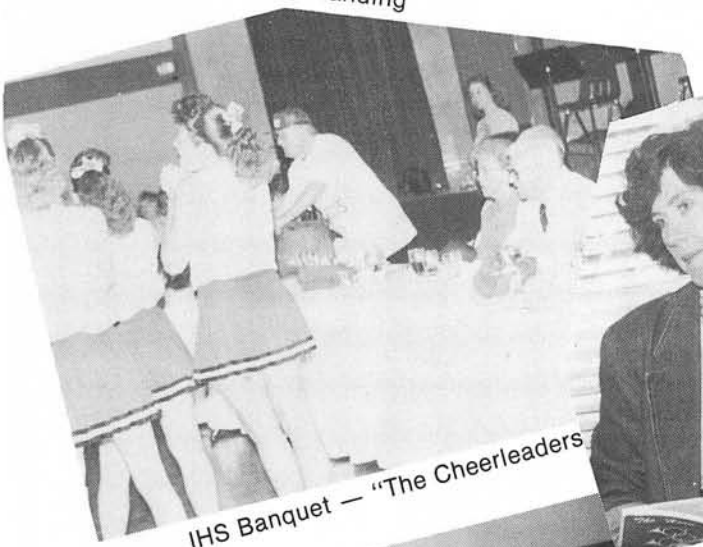
Advisory Council Work Session
Mason Jones, standing



Sören Hermansson

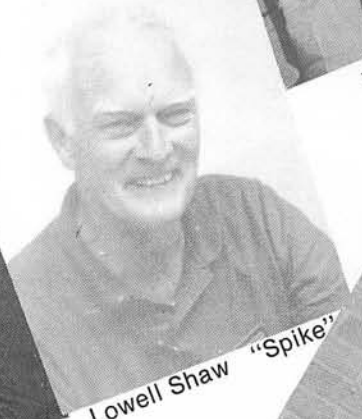


Yasuyo Ito

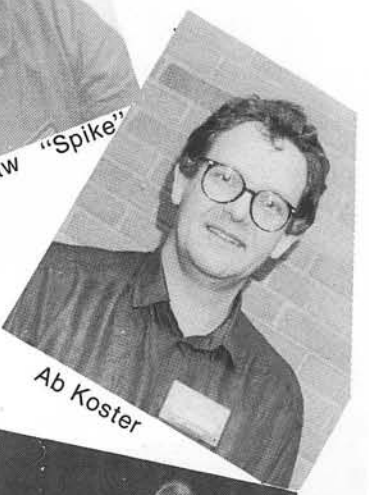


IHS Banquet — "The Cheerleaders"

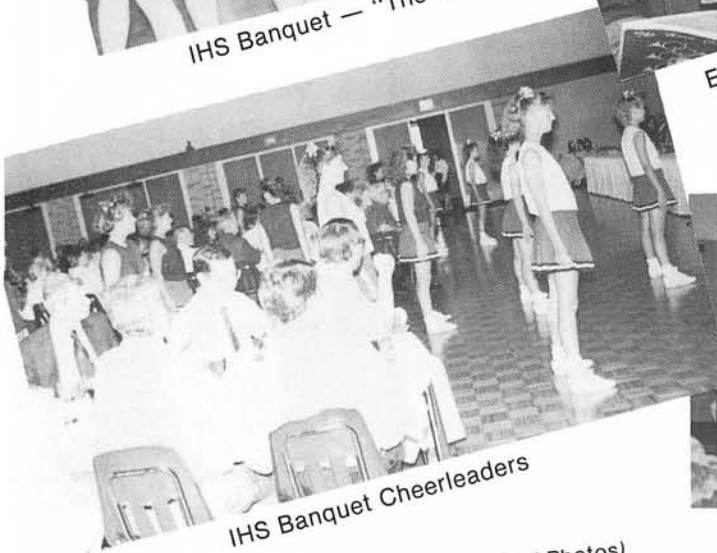
Ellen Powley



Lowell Shaw "Spike"



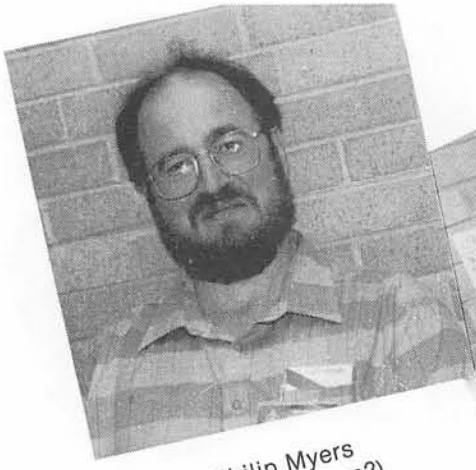
Ab Koster



IHS Banquet Cheerleaders

Elaine Braun
Spike Shaw in Review Ensemble
IHS Banquet, 1990

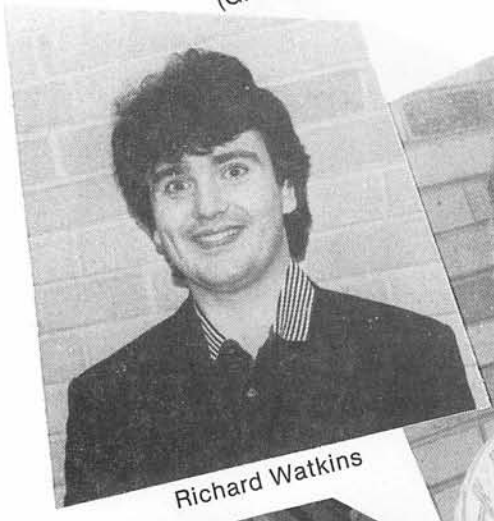
(Horn Call Photos)



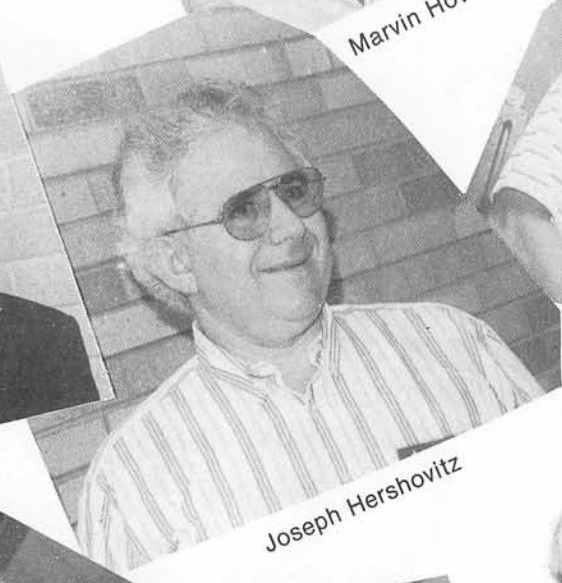
Philip Myers
(Grizzly Adams?)

Marvin Howe (l) & Soichiro Ohno (r)

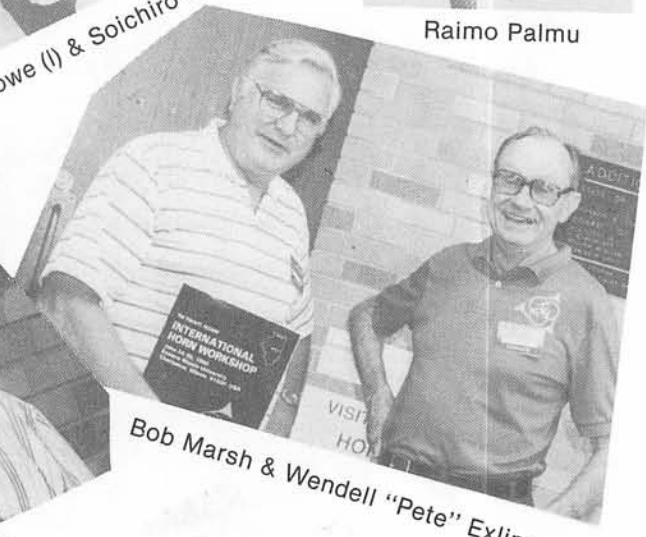
Raimo Palmu



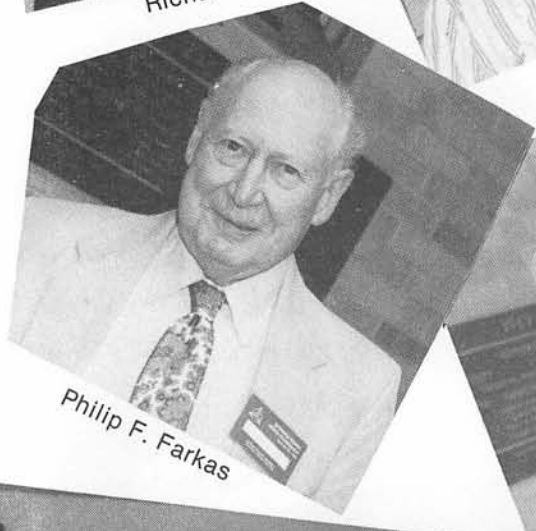
Richard Watkins



Joseph Hershovitz

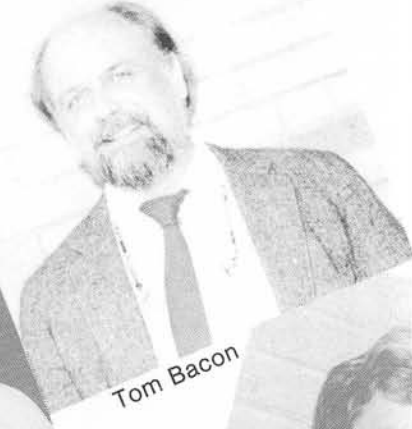


Bob Marsh & Wendell "Pete" Exline

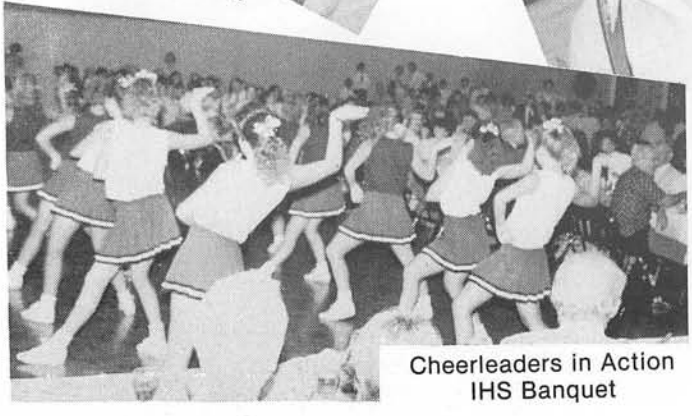


Philip F. Farkas

Hans Pizka

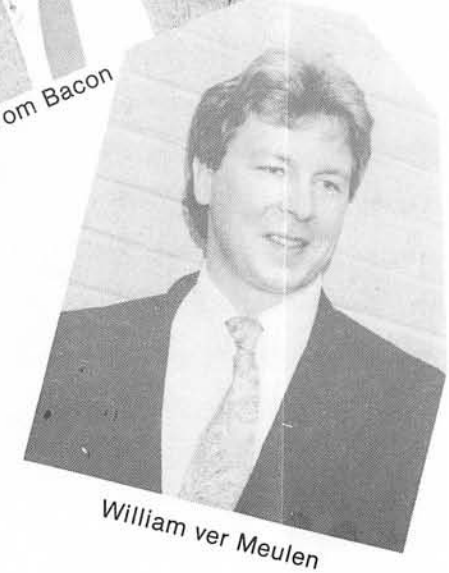


Tom Bacon



Cheerleaders in Action
IHS Banquet

(Horn Call Photos)



William ver Meulen

Mansur's Answers

Notes from the Editor's Desk *by Paul Mansur*

Congratulations to Burton Hardin and the Eastern Illinois University staff for a most successful Workshop/Symposium No. 22. Their efforts produced, it seems to me, very nice improvements over the 15th Workshop held on the EIU campus in 1983. "Well Done" to all of you! Experience does pay off.

To those who were unable to attend Workshop 22, you have my sympathy and condolences. You missed some sparkling performances, some challenging and informative clinics and lectures, and a lot of fun. Phil Myers of the New York Philharmonic was a treat for all and provided some quite entertaining moments. Richard Watkins of London, England was an eye-opener (ear-opener?) surprise to most of us with an astounding technique and delightful wit.Sören Hermanson, Meir Rimon, Hans Pizka, Roland Horvath, Ab Koster, and Raimo Palmu also provided marvelous representation of varied national styles and tone colors. Perhaps we should include Bill ver Meulen and Thomas Bacon in that category for superb visual effects, also! And then there was Malinda Kleucker's Euro-American mix of approach; plus Peter Landgren, Douglas Hill, Peter Kurau and a variety of teacher-performers.

I enjoyed conducting the Geyer Choir ensemble very much. I consider it a personal privilege. Among the instruments on stage were Phil Farkas's old horn used in the Chicago orchestra (and others), Chris Leuba's horn that he played in Chicago in Reiner's last years, the third screw-bell model that Geyer made (built in 1937), and others with similar interesting histories. One was purchased for $20.00 as a piece of junk from the back room storage area of a music store—and then renovated, of course. Dave Perottet's *Relationships* for eight horns, 1986 IHS Composition Contest Winner for multiple horns, proved to be a splendid display piece for the Geyers' sonority and tone color resources. Hey, it was a lot of fun!

Start making your plans now for the 23rd Symposium on the campus of the University of North Texas, Denton, TX, next May 14-18 with Dr. William Scharnberg as host. I think this will be a first for IHS with the host also being the president of the Society. Plans are coming along well and we are all expecting a marvelous week of horning next May. Please read the advertising page devoted to our next Workshop further over in this issue.

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Let me make a short pitch here about our international symposia and workshops. Regional and area workshops are grand, quite helpful to the participants, and battery chargers for all concerned; artists, clinicians, teachers, and students alike. Being local or regional in nature, they are less expensive, quite accessible, and rather brief. They surely infect many with the joys of horn choirs, ensembles, and intensive clinic and concert sessions.

In contrast, an international symposium or workshop provides a near-total immersion in things horny and all concomitant aspects for a full five to seven days! All that's good and exciting and fun and informative at a regional workshop is exponentially expanded to the third power in camaraderie and musical intensity when participating in a world-wide international symposium. If you have savored the taste of a regional workshop and enjoyed it, but decided to bypass an international workshop, then I respectfully suggest that you are making a mistake. You've had but crumbs thus far; why not come to Denton next May and get a whole slice of the cake? You'll be ***HOOKED ON HORNS!***

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This column does not ordinarily utilize commercial press releases. In this instance, the material was found appropriate. Last year, Linda Kimball, Horn teacher at the University of Wisconsin-Whitewater, took a group of students to tour the Holton manufacturing facility in Kenosha, Wisconsin to see how horns are made. What they did not expect, however, was to be escorted into an office where they met Barry Tuckwell. Tuckwell was there on a periodic visit concerning the Holton H104 model instrument that bears his name. The students were not shy about asking questions about the horn and horn-playing of Tuckwell. Barry, in his inimitible manner, charmed the students with anecdotes from his remarkable solo performance career.

Linda Kimball (front) and her horn students from the University of Wisconsin-Whitewater meet virtuoso hornist Barry Tuckwell during a tour of the Frank Holton Company.

Of interest also is the fact that the Wisconsin Society of Professional Engineers recently honored the G. Leblanc Corporation with a presentation of its Governor's New Product Award for developing the Holton Tuckwell model H104 double horn. Among its new design features, the H104 features interchangeable leadpipes with a new patented clamping device, a bayonet bell connection, and gold-plated valve ports.

*****

I am personally committed to the usage of the word "horn" in place of "French horn." The IHS espoused this doctrine in their very first business meeting over 20 years ago. Harold Meek, former editor of THC, and others have chastised me gently for not excising enough "Frenches" from texts and advertisements.

A couple of weeks ago I presented an informative program to the local Golden K Kiwanis Club. It was rather well done, complete with shower and garden hoses as well as mature, full-grown horns and illustrative tapes of horn ensembles. Even so, I found it exceeding difficult to speak for those few minutes without saying "French Horn." The problem is that the general public considers Flutes, Clarinets, Oboes, Bassoons, Trombones, and anything else that is blown to be a "horn." This has forced manufacturers and publishers to use "French horn" in order to distinguish

the instrument from Tubas, Trumpets, and Saxophones for the populace.

It is, at best, a long uphill struggle. Perhaps we should consider changing the name. We could take *Waldhorn* from German or *Lesni Roh* from the Czech language, for example. Neither would be confused with an English Horn or a bugle. I rather lean toward taking *Corno* as the word of choice. That would adapt easily to all of the "corny" jokes that pertain to things "horny," and helps out with all the derived puns based on *Cor*, the French word for horn. (As in "CORdially yours;" "CORnograph;" "CORnometer;" "CORnology;" and "CORnoscope.")

An option would be a more descriptive term such as Side Horn, Curly Horn, or Back Horn. I am reminded that the back hoe digging machine promptly inspired a firm to name itself and its version of the machine as a "Ditch Witch." The names of #%&*!+ or "B_____" rhyming with "Witch" sort of suggest themselves as possibilities.

Then, again, perhaps we should consider just inventing a new name. Kodak is an invented word, for instance. Would a contest for a solution be in order? Something catchy, easily remembered, easy to spell, hard to mispronounce, and ingenuously appealing to children and the elderly infirm. Now that would be a coup for the Madison Avenue types and would surely enhance sales revenue for all the horn makers! Perhaps *The Readers' Digest* would sponsor this contest with a $5,000,000.00 prize to the winner with the most appropriate name. I can see it now; can't you? Imagine:*The Tonight Show* on NBC, drum rolls and fanfares from Doc Severinsen and the band, and Ed McMahon announces the winning name in stentorian tones: "The winner is: ***'HORN,'*** submitted by Jan Giovanni Stich-Punto from Lower Zehusice in Bohemia!"

*****

If ever I have seen a photograph that suggested **COLD**; this is it. The Canadian Brass toured Russia last year. The photo appears to have been taken in Red Square of Moscow. With the exception of the hornist (David Ohanian), everyone seems to have adapted to the need for wooly hats. (Perhaps the New York Yankees' ex-owner, George Steinbrenner, provided one of his personally fitted Hot-Head Caps to David.)

(Yamaha Photo)

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The Horn Society is growing, and growing up, and the mechanics of renewing memberships get somewhat difficult with all library subscriptions and membership renewals coming due each fiscal/volume year at the same time. Thus, beginning with the 1991-92 year and following, memberships will date from receipt of payment. If you joined the society in January of one year then you will receive a renewal notice at that time of the following year. From the date of enrollment a member will receive a full complement of *HORN CALLS*, an *ANNUAL*, Newsletters, and Directory. It's the same as ordering any magazine or paying dues in other professional organizations.

By way of example, the January member above would receive NL 3 & 4, the April HC, and *ANNUAL* of Volume 22 and the Directory, NL 1 & 2, and the October HC from Volume 23 to complete the membership year. Any desired items in the volume year published before membership payment would have to be ordered from the Society's back files and be paid for by a supplemental order. We will continue to maintain a reasonable stock of back issues for several years after publication; just as we do now.

The obvious solution for everyone is: Become a Life Member and you'll never receive another renewal notice! Or at least pay a 3-year membership and you'll only have to pay up every third year while saving a bit of your hard-earned gig money.

The next item on the agenda is: How Do We Get Changes of Address on Time from those who move frequently? Please, please, send in your Address Changes to Ellen Powley!

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A Correction, Please: On page 100 of *The Horn Call*, Vol. 20, No. 2, April, 1990, the date of demise for John Barrows is incorrect. Mr. Barrows actually passed on in 1974; not in 1963. I should have caught that typo as I played in a Horn Choir conducted by Barrows at the 5th International Horn Workshop convened at Pomona College in June of 1973.

*****

The United States Marine Band is beginning its Fall tour on 2 October. The tour begins in Virginia; thence to North Carolina, Tennessee, Arkansas, Louisiana, Texas, Oklahoma, New Mexico, and will conclude on Nov. 19 in Tucson, Arizona. Admission is free but advance tickets are usually required. Watch your area newspapers for times and places.

*****

The American Waterways Wind Orchestra of Pittsburgh, PA has just completed the second summer of a monumental three-year European concert residency tour. The group performs on the deck of a floating arts center with a concert shell, a 195-foot (60-meter) vessel, the *Point Counterpoint II*, to shoreside audiences. The 1990 tour included Norway, Sweden, Finland, Estonia, Latvia, Lithuania, a second visit to Leningrad in Russia, Poland, the Netherlands, and Germany.

A third tour will take place during the summer of 1991. The orchestra and their vessel will return to the USA in 1992, accompanying a parade of Tall Ships sailing for the 500th anniversary of Columbus's arrival in the new world and the 100th anniversary of Ellis Island.

The AWWO logo is quite attractive with a pair of horns as the business ends of a musical anchor. Those folks at AWWO have good taste.

AWWO Logo

*****

Tom Murray, former Newsletter Editor, was enjoying a large slice of watermelon on a recent hot summer day. As he was finishing it up his wife, Adele, asked: "Are you enjoying your rind journey?" Tom's comment was, "I guess living with me has corrupted her completely."

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And in conclusion, inserted within this issue you will find a letter from Philip Farkas addressed to each of us, the members of the International Horn Society. Read it carefully with a receptive mind and heart. I think Phil's proposal is profoundly sound and I know he is completely sincere. An anonymous donor presented the Society with a gift of $500.00 last year to honor Phil for his devotion and love for the horn and for horn students. The fund is restricted to student scholarships and Phil wants the money used for that purpose. Gifts, trusts, and bequests for this use will not simply honor Phil Farkas but will honor the memory of Anton Horner, Max Pottag, James Chambers, Willem Valkenier, and on and on through the great tradition of hornists and teachers that have provided our endowed inheritance from those gone before.

Please give serious consideration to supporting this means of helping to perpetuate and advance our horn tradition.

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NEWS FLASH: I am pleased to announce that we have just received a $500.00 contribution to the Carl Geyer Memorial Scholarship Fund.

Jan Bach's *Laudes*

notes on its performance

by Jan Bach

My brass quintet *Laudes* has recently reached its eighteenth birthday. During its short lifetime I have watched this now adolescent "child" of mine grow, prosper, and become, for trumpet players at least, one of the four most significant brass quintets ever written.[1] By way of celebration, I am delighted to have this opportunity to discuss the history of *Laudes* with you, and offer some suggestions for its performance.

History

Laudes began as a couple of five-voice sketches — no more than ten or twelve measures in all — which our Northern Illinois University faculty brass quintet read down for me in the fall of 1971. For several years I had been the hornist of the group, and ideas for a brass quintet had often occurred to me while playing in the ensemble, so I determined at long last to "have a go" at such a work. I had written nothing for any brass ensemble before with the single exception of a half-hearted undergraduate work for brass sextet, percussion and piano, but I had written two quintets, one for the classical woodwind/horn combination, the other for oboe and string quartet. So I had some idea of the disposition of parts in a five-voice setting.

Bob Bauchens, tubist with our quintet and the Lyric Opera, was very encouraging that autumn afternoon. He told me of a concert the Chicago Brass Quintet was to play at the Museum of Contemporary Art in Chicago the following January. If I could finish the work in time, he, as the ensemble's tubist, would attempt to persuade the other quintet members to program the work.

I finished the work, it received a good performance by the Chicago Brass Quintet and an enthusiastic response from a large audience (which included Adolph Herseth and Vincent Cichowicz), another performance a year later by a Northwestern student group, and that was that. Or would have been, had I not been attracted, in late 1973, to an award offered by The International Brass Congress at Montreux, Switzerland: a ten-week residency at the Institute for Advanced Musical Studies for the composer who would win a brass quintet composition contest held there. I submitted *Laudes* and it won the competition, nosing out works of such noted composers as Donald Erb and Jere Hutcheson. Unfortunately, the school went bankrupt before I could claim my award, but the work did come to the attention of the New York Brass Quintet, an established group which subsequently was to take the work on two European and several domestic tours, publish it under the aegis of Mentor Music, and record the work on the Crystal label for national distribution — quite a mileage record for a work which never really "won" a single prize for me.

Laudes originally had no programmatic content, or intent, whatsoever. I chose the title because, at least to me, the word evoked the great tower music of the Renaissance and early Baroque, particularly works of Giovanni Gabrieli. The word is an equivalent of the Latin *Lauds*, which can be translated generally as *praises*. In the Roman Catholic Church, it had a more specific meaning; *Lauds* is the "official" name for the sunrise service, one of eight daily canonical hours. In this regard, one can presume a tentative connection between the work's title and its first movement, *Reveille.* Beyond this, however, I would be hard pressed to make connections with the other movements, particularly with the *Volta,* which, in its time, was considered a rather obscene dance having little or nothing to do with the sacred life. I do not recall any other program that may have been associated with the title.

There is a connection, however, between the title and a particular unifying device of each movement; a connection which I have never felt it necessary to reveal before and do so now only because the title is so often pronounced incorrectly. The word is two syllables, normally pronounced Laud-ez, (the E as in EGG) but, when sung in this country, the E is pronounced more like a long A: LOUD-AYS. And that is exactly what you will find if you look carefully at the work: a loud concert *A* somewhere in each movement!

Suggestions for Performance

General Comments:

The two best suggestions I can offer for performance of *Laudes* are these: (1) If you have only the parts to the work, order a copy of the full score for $6 from Mentor Music, 13205 Indian School Road, Albuquerque, NM 87112. Yes, although not generally known, a full score IS available, but only as a photocopy of my original manuscript. As I learned rather quickly, the cues contained within the commercially printed parts were not as helpful as I had hoped they would be. (2) Purchase a copy of the New York Brass Quintet recording of the work (Crystal Stereo S210, Crystal Record Co., 2235 Willida Lane, Sedro-Wooley, WA 98284). I was concerned, back in 1978, when I learned that the recorded performance of *Laudes* was to be pressed without my having heard the original tape master, but Robert Nagel assured me that the performance was "perfect." Much to my delighted surprise, it was — and remains the definitive performance today. Hurry and order your copy before the compact disc revolution renders it (and LP technology as we have known it) completely obsolete.

The only other general comment I care to make regarding this work is one regarding brass articulations. I would like to see brass players adopt the same attitude toward notation as string players; i.e., that any note with *no articulation marks should be played as long as possible.* Thus, *any* articulation mark added to the noteheads (with the single exception of the slur) would have the effect of *shortening* the note it modified. Unfortunately, brass players in this country normally play "unadorned" notes in a much more choppy and disconnected style than, say, those of eastern Europe. Our players must often be reminded to play long notes through *combined* articulation marks — slurs and tenuto marks to suggest soft tonguing, for instance. I find the tenuto mark, particularly, a symbol with wildly differing meanings among brass players. To some, it is an extremely long note; to others a note well separated from its neighbors but still somewhat long. Perhaps I am in the minority in my use of the symbol as simply a reminder to the player to play the note or notes *as long as possible within the tempo — not* necessarily soft-tongued, and certainly *not* separated at all from its neighbors. I intend the symbol to elicit the same response from a brass player as the notation of a "plain" note would get from a string player — a simple bowing back and forth across the string with no separation but a slight accent at the change of bow direction.

First Movement: *Reveille*

The audience's general impression of this movement should be that it moves from dark to light — with occasional interruptions — throughout its duration. Although no programmatic connotations were intended, this movement could be thought to suggest the sun rising on a medieval town, using some compositional devices similar to those expressing the sunrise of Ravel's *Daphnis et Chloe* or the one in the opening pages of Holst's *Hammersmith* (there's even a remote and quite subliminal suggestion of "It's gonna be a great day" in the passage at Letter B). Therefore, the opening measures should be the darkest of the entire movement, the closing measures the brightest. In addition, it may be helpful to know that, once all three lower instruments have entered in the first three measures, and again in measures nine through twelve, no two instruments of the three ever play "new" notes at once until all three cadence before the trumpet entrances; listeners should have their attention drawn to each instrument in turn: trombone — tuba — horn — trombone — trombone — tuba — horn, etc. Furthermore, some of these alternating notes form long, half-note triplets among the three lower instruments, rhythmic events which must be heard as "ensemble" rhythms; i.e., as rhythms to which each of the ensemble members contributes equally.

From a technical standpoint, it is helpful for the first trumpeter to take a moment to "set the lip" before entering on the downbeats of the two fast sections following the horn-trombone-tuba passages. Dramatically, it helps to delay the trumpet entrances until the cadences of the lower three instruments have been clearly established. The biggest problem faced by the trumpets in this movement is the balance of the repeated notes in measures seven and eight, the two measures before Letter A, and the third and fourth measures before Letter B. It helps to think of each repeated note with a diminuendo, or even with a slight shortening of each note, the better for each player to "get out of the way" of the other's attack.

From the second measure of Letter H to Letter I, the chorale which began the movement returns, this time in the second trumpet, horn, and trombone. Among the many recordings of *Laudes* sent to me by groups throughout the country, it is odd how very seldom this return is heard clearly; either the players are not aware of its recurrence, or perhaps the first trumpet-tuba dialogue tends to cover it up. Whatever the reason, I find that this section makes more sense if the three middle-range players practice the passage alone first, before adding the eighth-notes in tuba and first trumpet. This way, all five members of the group are aware of the material that must be heard.

Rhythms, textures, gradual tempos changes (particularly from Letter E to Letter F and again from Letter G to Letter H), and dynamic changes are very important in this movement, occasionally more important than articulations. For example, the pyramid texture of the two bars before Letter F suffers very little if the first trumpet's high G$^{\#}$ is attacked rather than slurred from the previous note. Of course, all slurs in all parts represent an ultimate "connectedness" of the notes contained therein, but an occasional "soft-tongue" note is allowed if it facilitates performance and is somewhat disguised.

Second Movement: *Scherzo*

Before rehearsing this movement, the five quintet members should ask a sixth person to advise them on how closely the tone colors of the individual muted instruments match each other. It was intended that this movement, at least in its outer sections, resemble a single melodic line to which each instrument contributes equally, and this is not possible to achieve if each brass instrument has a unique muted quality. This is the reason I asked for cup mutes rather than straight mutes in the trumpets and trombone. Cup-muted cylindrical brass, at least to me, sound closer to straight-muted conical instruments (horn and tuba, in this case) than straight-muted cylindrical instruments. But some adjustments may be necessary to achieve a perfect or near-perfect match; often the corks of a mute are at fault.

While I'm on the subject of mutes, I realize that many tubists try to avoid the device wherever possible — not because of the sound created, but because the audience tends to snicker at the appearance of such a large "stopper" in the bell. Perhaps one day there will be a tuba mute which can be hidden completely inside the bell without altering the instrument's performance characteristics. In the meantime, however, I feel that tubists would profit from seeing themselves as others see them during the process of inserting the mute; many do so in such an awkward and overt manner that it is no wonder they prompt giggles from their audiences. My entire second movement is muted and totally separated from the other movements, so the tubist should have ample time to insert and remove the mute while taking pains to avoid "detection" by the audience.

I tried to help make this movement go "as fast as possible" by stripping the individual parts of such encumbrances as awkward fingerings and articulations. During the composition of this movement, I often consulted a chart I had devised, one which showed all the notes available on each valve combination for each instrument. For this reason I am rather upset when certain trumpeters try to use C trumpets on this movement — certain "open" passages (those lying within one valve combination) now often have to be fingered, resulting in a loss of clarity and tempo. Nor am I in favor of C trumpets generally in a brass quintet. For me, the high brass become even more isolated, by timbre, from the other three instruments than they normally are. And, whether true or not, I often feel that trumpeters who insist on playing the smaller instrument against the composer's wishes are determined to turn the quintet literature into trumpet concertos with lower brass accompaniment. A possible "ego problem" here goes against the very foundation of ensemble playing, in my opinion — particularly in chamber music, where all of the players should be equal protagonists in the playing out of their little musical drama.

It is understood that not all brass players can execute the fluttertongue effect equally as well; some have to use a gutteral "German Ch" sound in the back of the throat to achieve anything remotely resembling the effect desired. In addition, certain notes on the brass instruments do not speak as clearly as others when the fluttertongue is used; I have found that alternate fingerings often change the timbre and, consequently, the articulation clarity of such notes. I do not feel that a performance of my work is weakened by a variety of fluttertongue effects within the movement. On the contrary, it is a welcome indication that the five performers retain their solo identities as well as their "group" identity. But the only place where I believe any fluttertongued notes can be substituted with "straight" notes is in the tuba's last fifteen bars (beginning at Letter J). The effect gets much harder to produce as any instrument reaches into its lowest range.

I believe the hardest passage in the entire movement is in the first five measures of Letter H, particularly in the trombone part. I like the texture created by the five different eighth-note patterns being played simultaneously; the pro-

blem, however, is in all five players reaching the downbeat of the fifth measure together. If it is a help, one or two of the players (but not all five) could leave out their last note in the fourth measure in order to come in on the fifth measure downbeat. This is also another spot where the first trumpet could tongue the notes of the passage (in the fifth measure) rather than to slur them. But the downbeats must be present in all five instruments at measures five and nine of Letter H; these spots serve as climactic points in an otherwise fairly evenly tempered movement.

Third Movement: *Cantilena*

This movement, the most reflective of the suite, offers an opportunity for each instrument of the ensemble to have its own extended solo, each emanating from the C-E^{b}-A-D-F chord which partitions the various sections of the movement. Each time this chord appears (one measure before Letters A, B, C, and D, and the fourth measure of Letter F), the instrument which plays the next solo should grow out of it, making a slight crescendo into its next downbeat. At the same time, the supporting instruments (i.e., those sustaining the other notes of the chord) should make a slight decrescendo. This is a very subtle dynamic change; one too small to notate lest performers exaggerate it, but an important one just the same.

One subtle effect occurs between the tuba and trombone-second trumpet combination supporting the horn solo five bars before E. The tuba's separated eighth-notes four and two measures before E should not be too short, for they are to link up with the chords which follow — much as an "oom-pah" figure which starts on the *weak* portion of the beat.

I am often asked, regarding the fourth measure of Letter A, whether the third beat of the first trumpet part is a misprint. It is not, as the score would reveal; the second trumpet has  against the first trumpet's  . This movement has many such places where a short note in one instrument fills a gap created by the rhythms of others; but for some reason this particular measure is the only one I am ever asked about.

One other trouble spot is the measure before Letter F. It is very difficult to make a truly graduated crescendo which leads without a discernible break into the *ff come prima* section which follows. Perhaps the problem is due to the low registers employed; perhaps it has something to do with the awkwardness of slurred leaps. I can offer no suggestions for performance of this passage, other than to alert players of its presence. Sometimes identifying the problem in advance helps to avoid its occurrence. But I fear that this is one of the weaker measures in the work, one which does not do what I intended it should.

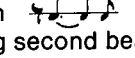
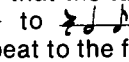
One further comment regarding the horn's passage two measures before Letter E. The B^{b} eighth-note is *not* to be reattacked, and the following half-note A is fingered the same as the preceding B^{b}; the action of the right hand closing the bell should be sufficient to lower the pitch to an A. The sound of this A (and also of the B^{b} the eighth measure of Letter F) should be a *stopped* sound; I didn't mark it with the standard cross because I didn't want the note refingered as the pitch a half-step below, as hornists usually do. Gunther Schuller has a name for this effect I want — "half-stopped" — but that term doesn't suggest to me the "fully-stopped" timbre of the resultant pitch. Note that the pitch following, in both cases, *is* marked with the standard "open" symbol of a zero or Letter O.

For the remainder of the movement, I can only warn the performers to count as though their musical lives depended on it, and encourage each to learn the other four parts as well as they know their own. This will help to avoid a catastrophe during performance.

Fourth Movement: *Volta*

The first two measures of this movement constituted the germ from which the rest of *Laudes* grew, and a musical texture of which I am particularly proud. It usually comes off extremely well in performance and gets the last movement "off and running." I wish I could say the same for the fourth measure; here again the problem of trumpet balance occurs, and its solution should be approached as it was in the first movement.

At Letter B the horn and trombone, after one note together, play a series of dotted quarter-notes which should give the impression of a meter slower than that of the trumpets. To do so, however, the tempo must be kept rigidly exact throughout this section. At Letter C this dotted-quarter note background is no longer present, but the tempo must not be allowed to lag. This is particularly true, also, of the passage at Letter G and the passages which anticipate it (those occuring between the measure before Letter B and the measure before Letter D).

The passage at Letter D is often a problem for younger or more inexperienced quintets; it is hard to keep the tempo constant amid so many trills and other figurations. During a recent coaching session with the U. of Southern Maine faculty quintet, I suggested that the tubist change his rhythm at Letter D from  to  . This change helped to give a strong second beat to the first bar at Letter D, consequently a strong pulse to the following measures. At Southern Maine we did not change Letter D's fourth measure in tuba and trombone to echo its first measure, but only because the beat was by then well established; other quintets wishing to change that passage's rhythm to equal the rhythm of the first measure of D are welcome to do so.

The "freely, unsynchronized" section immediately before Letter M (two measures in some parts, three measures in others) is usually played too fast throughout. It does *begin* fast, as indicated, but should have marked *ritardando* beginning quite early in each part, even, perhaps, earlier than indicated in the printed parts. Sometimes the horn will be the last to finish the section, sometimes the trombone. But the last performer to play must never sound rushed.

One final word about tempos. The passage at Letter M in the last movement obviously recalls the passages at Letters E and G in the first movement. But there is one subtle difference. The fifth measures of E and G in the *Reveille* had *ritards* indicated; the fifth measure of M in the *Volta* has no such *ritard*, only the tempo designation of ♩ = 100. In other words, the *accelerando* in measure 4 of M is used to reach a new tempo which is only the first step in an eventual *accelerando* to ♩ = 138, the tempo which concludes the movement and the work. I have heard quintets attempt to apply another *ritard* to this fifth measure of M resulting in a great loss of forward motion in the concluding measures of the work; a loss not compensated for by the observed acceleration in the second measure of Letter N.

These are but a few suggestions for performances of *Laudes*, and I trust I have not been unreasonable in my requests. I know that endurance can be a problem, particularly for the first trumpet. I have no recommendations to make *in* this regard except to ask the player to pace himself or herself by playing less "up front" on those passages where the trumpet is not of primary importance. As a brass player myself, I know that reaching a specific performance standard with these very demanding and often frustrating in-

struments is a little like the art of politics: we ultimately have to be concerned with what is *practical* rather than what is *possible*, occasionally sacrificing our individual techniques somewhat for the sake of the group. But I cannot think of another ensemble of instruments which is so exciting to hear; nor one whose players are so conscientious in fulfilling the performance requirements of contemporary music.

Footnote

[1]Michael H. Tunnell, "An Essay on Selected Trumpet Excerpts..," *Journal of the International Trumpet Guild*, Vol. 8, No. 3, February, 1984.

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Detachable Horn Bells

by Bruce and Walter Lawson

Detachable bell flares are not new to the Horn. New York's Metropolitan Museum of Art displays a Hand Horn from 1790 with a removable bell flare. If the player investigates the pros and cons of the screw bell, its advantages might become more apparent.

For consideration, there are two disadvantages of detachable bell flares. Weight (approx. 3¼ oz.) is added to the instrument, which might possibly alter the sound or tone quality. However, the hand rests at the juncture between the bell and tail and affects tone quality much more, to no one's objection. Furthermore, damage to the screw ring threads can occur during installation, but only when improper or careless assembly procedures are used.

The advantages of a screw-bell horn, in our opinion, outweigh the drawbacks. The instrument can be fitted into a flat case and easily carried, stacked or shipped. The owner of more than one bell can carry the horn body in a small traveling case or briefcase while leaving one bell at home and one at the hall. Dents and damage can more easily be repaired and the owner does not have to give up the horn to the repairman for long periods of time if another bell is available. The bell throat, commonly thin-walled, is reinforced by the screw ring assembly. Also, as the bell flare wears very thin due to corrosion from chemicals of the hand, the horn's usefulness can be prolonged simply by installing another flare or having a repairman rotate the screw ring assembly so that the bell flare's thinnest spot is opposite the hand.

The most important advantages of a detachable bell instrument, however, is that certain playing characteristics can be altered merely by a change of bell flare. These very important musical qualities include tone color or sound spectrum, dynamic range and ease of movement between harmonics (slurs). The physical and acoustic factors associated with the flare that affect these musical characteristics are still mysterious, but researchers are currently investigating this phenomenon.

Briefly, the shape of the bell flare and branch determine the primary playing characteristics of the instrument and varies among manufacturers. The musical attributes affected include: intonation, tone quality, ease of playing in the various registers, start-up or response time, the focus of each note, and, most likely, the spectrum of the radiated sound. It is recommended that if a different make of screwbell flare is installed for trial, it have the same rate of taper as the rest of the bell; otherwise an acoustical mismatch will occur affecting intonation and tone quality, especially. Bell-flare thickness varies along its axis, usually being thicker near the outer rim. This is an unavoidable consequence of the spinning process. Some models of bell flares are back-spun or thinned at the rim in order to achieve a more uniform thickness, but the acoustical effects of such procedures still remain largely conjecture. As a general rule, it seems that the thinner the flare, the brighter the tone quality. There is little, if any, change in intonation until the wall thickness becomes so thin that it yields to the internal sound pressure, which would be very thin indeed. Other differences among bell flares can be seen in the variety of braces and rim rolls or decorative garlands available. Undoubtedly, all of these variations influence tone quality to some small degree.

It is now generally known that the mixture of elements in the alloy affects the sound spectrum or color of the sound. Basically, this is the envelope of relative strengths of the harmonics inside and outside the horn. It has been shown that a change in alloy may cause differences of sound-pressure levels by up to two or three decibels at select frequencies; an amount which is easily detectable by the average listener.

The heat treatment of the metal after the bell flare is spun controls the flare hardness and influences the dynamic range of the sound produced, i.e., the amount of player effort required before the sound distorts or acquires an "edge." A hard bell seems to turn "brassy" earlier in a crescendo than an annealed flare. A flare which is annealed too soft will react very similarly to the hard flare so there is apparently an optimum temper for each type of alloy.

Another acoustic property of bell flares is the length of time the bell vibrates after it is energized, called decay time. It is possible that slurs may proceed easier if the flare's decay time is relatively long, however quick staccato passages may lack clarity. Little is actually known about this property.

How to install and remove a detachable bell flare

Caution must be observed when using an instrument fitted with a detachable bell flare. The new owner should become familiar with assembly and disassembly procedures. At first, sit on a thick rug where, if the bell is dropped, the least amount or no damage will occur. When using bells from different manufacturers, make sure the rings and threads are compatible with each other. Specifications are usually available upon request.

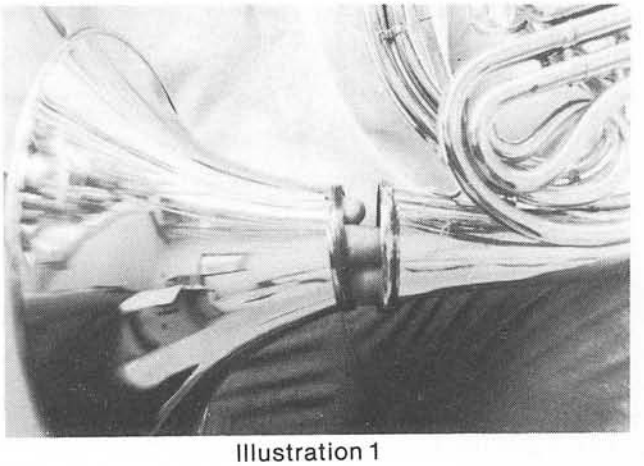

Illustration 1

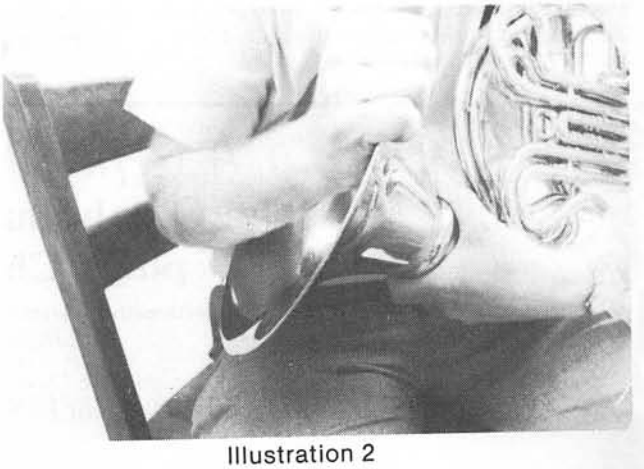

Illustration 2

While holding the body of the instrument with the left hand, support the bell flare from the inside with the right hand as if the horn were being played, and carefully fit the

male ring on the flare into the female ring on the body (Ill. 1). Since the screw thread is large, fine and a single screw, it will only start in one place. Gently rotate the flare clockwise. If the bell starts easily and keeps turning freely, screw the bell to the body until it bottoms in the female receiver. Hold the horn body with the left hand grasped firmly around the bell tail close to the female receiver so that the twisting force is not transferred to the braces and bell tail of the horn (Ill. 2). With the right arm positioned so that the forearm rests on the rim of the bell nearest the player and the fingers grasping the rim furthest from the player, gently exert a twisting force clockwise to lock the bell to the body or counterclockwise to release the bell from the body. Try very small amounts of tightening and loosening of the bell, gradually increasing them until the bell locks firmly but releases easily. To remove, insert the hand into the flare and continue turning the bell counterclockwise until it is completely unscrewed and comes off the horn body onto the right hand (Ill. 1).

If the bell does not start easily or starts but immediately becomes difficult to turn, the threads are crossed, mismatched or damaged. Turn the bell counterclockwise holding it against the female receiver until it clicks into place. Start the bell again counterclockwise and if it continues to turn freely, the bell is threaded correctly. If it fails after a number of attempts it is likely mismatched or damaged.

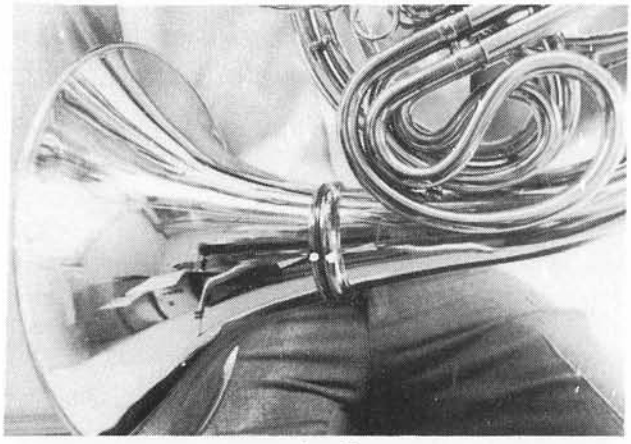

Illustration 3

To facilitate installation of the bell, punch marks can be made to orient the bell to the horn where the single thread starts (Ill. 3). Make a mark on the female receiver at some place easily visible. Install the bell flare, then unscrew it slowly, gradually pulling it out of the female receiver. When it lets go, mark the male screw of the flare with a pencil opposite the mark on the female receiver. When these two marks line up, the flare should be oriented so that the bell threads will start and the bell easily screwed into the horn body. If this occurs several times in the same place, permanently mark the bell flare male ring.

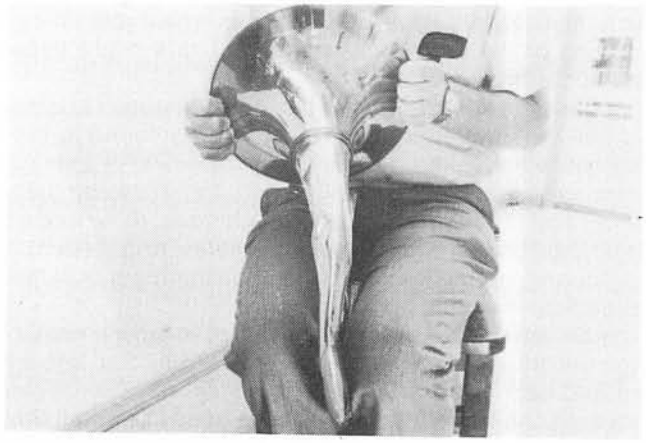

Illustration 4

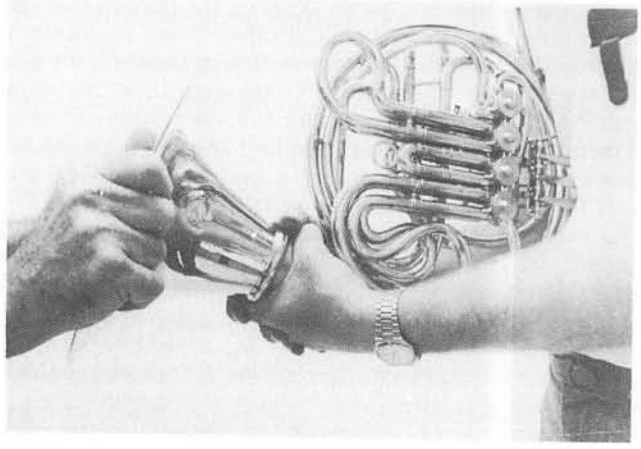

Illustration 5

If the bell flare will not release from the body, *do not force by twisting hard, major damage will be done.* Instances where the body was held between the legs and the bell twisted using both hands resulted in expensive restoration (Ill. 4). Instead, have one person hold the bell tail firmly with

both hands around the female ring, and another person gently apply counterclockwise torque to the bell flare with hands opposite each other on the rim. If this does not release the bell, light tapping on the outside of the female ring with a rawhide or small wooden hammer will sometimes loosen the two parts (Ill. 5). If the bell still will not release, send the instrument to a repair expert.

Do not lubricate bell ring threads. Keep both male and female threads clean and dry for best results.

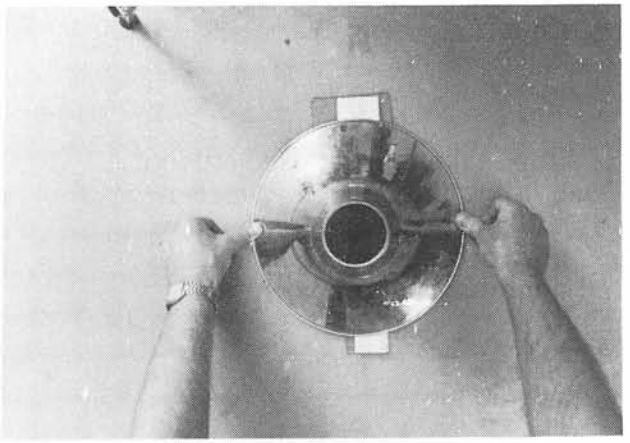

Illustration 6

If the bell flare is dented or slightly damaged near the outer rim, distortion may be transferred to the male thread. This can cause stiffness during installation or removal of the bell flare. To check for this, place the bell rim on a flat surface. If the bell rocks when pushed on the rim, determine which two spots are the pivot points. Fold two pieces of cardboard so that they are about ¼" thick and set under the pivot points (Ill. 6). Press downward perpendicular to the pivot points on the outer rim so that the bell is being warped in the opposite direction. Keep increasing the thickness of the cardboard and pressing down until the flare once more lies flat on the table. Use caution as thin or worn bells can easily be buckled if too much stress is applied. The screw threads should now be relieved of distortion and the bell easily fitted to the horn body.

One should not be frightened away from the screw bell horn. A little careful practice will result in the proper technique for handling this type of instrument and the thousands in use attest to its advantages

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A Message from the President

by Bill Scharnberg

In June of 1990 the International Horn Society began its third decade of existence. Those of us who have had regular contact with the IHS have been transformed by the information we have received from *The Horn Call*, and the sounds and concepts that we have experienced at Horn Workshops. As we enter our third decade, the "business" aspects of our organization are in the extremely competent hands of persons like Paul Mansur, Ellen Powley, Johnny Pherigo, and the members of our Advisory Council. We are all very dedicated and deeply concerned with the current and future welfare of our organization. We represent you who search for ways of making your physical and artistic endeavors more rewarding, and, of course, I am extremely honored to serve as your current President.

We have four projects which occupy the majority of our budgetary and philosophical concerns: 1) compositions, 2) workshops, 3) scholarships, and 4) publications. In the area of compositions we are in the process of enticing a commission from a "top" international composer, our "commissioning assistance fund" was an overwhelming success on its trial run, our composition contest is running full tilt, and we now have a Manuscript Press to publish many of these works. The International Workshop sites are basically spoken for through 1993, with several potential hosts interested in years beyond; Regional Workshops have become so successful that we are concerned about their impact on the attendance of our International events. Our scholarship program is admittedly lacking and we are in the process of initiating a campaign to build scholarship endowments for the purpose of encouraging younger horn players. Obviously, our publications are in excellent condition and improving with each issue, but it is this item which raises perhaps the most crucial question regarding the future of the IHS. I should add that the following issue is being confronted in virtually every "international" instrumental organization as you read this; my colleagues at the University of North Texas, who include the Presidents of the International Trombone Association, TUBA, the Percussive Arts Society, and the International Double Reed Society, plus the editors of the ITA Journal and International Clarinet Society Journal, verify this. Is the IHS really an international organization or basically for just United States hornists? Should there be an international organization or simply a group of affiliated organizations in a variety of countries with or without financial connection? As many of you know, the IHS has gone out of its way to support non-U.S. Workshops, artists, some publications, and has a majority of non-U.S. Advisory Council members, but why should a horn-player from southern Hungary, for example, join the IHS? He may not be able to read the articles in *The Horn Call*, many of which have little or no interest to his daily life as a horn player; what does he get for his membership dues? This critical and complex issue is one with which many persons are now struggling, and must be adequately addressed by the IHS in the near future. We must place the future of the IHS in the hands of our colleagues from around the world to help guide us in the best course of action. The next few years should be extremely interesting — stay tuned!

The Horn

by Harold Meek

During the past summer I was invited by a twelve-year-old neighbor to attend several concerts by the local 4-H band, in which she played. Since it was not possible to see all the instruments beyond the first two or three rows, I asked her how many horns were in the band. This drew only a blank look and no reply. Again I asked. This time she stammered, "You mean *French* horns?" No, I meant *horns.*

Two hundred children presumably were being taught, probably by more than one teacher, by the publisher whose music they used, and by the manufacturer of their instruments, that the orchestral horn was a French horn — all "one word," with no indication that "French" is an adjective describing one type of horn only, which is the one made in France with narrow bore, piston valves, and narrow bell. It is not used in the United States.

Up until about twenty years ago it was the type of instrument that had been used in England almost exclusively since the days of the hand horn, Raoux being one of several French makers whose instruments were regularly imported into England and later copied there. At least one contemporary maker, the house of Besson, makes a clear distinction in their catalog between the French horn and the instrument we use here, which they term simply the *double horn* (in F and B$^{\flat}$, copied from the German model). So our British cousins have correctly called *their* instrument a French horn.

The term has been erroneously imported here, probably via the English language. But this is not the horn that has been almost exclusively adapted and used in the United States as well as in most of the rest of the world of Western music. Ours is the German horn, of wide bore, rotary valves, and wide bell. Therefore, for a person outside of England to call the orchestral horn a French horn is as redundant as speaking of the "Boehm clarinet." Let us stick to the main species, horn, and not worry ourselves about the variety used. In addition to the German and French types there is also a Viennese horn, more closely identified with the German type, but having a still wider bore and double pistons on each valve.

The horn is acoustically different from all other brasswinds, since its conical bore most nearly adheres to the original family of animal horns from which it derives. Hence its name, the horn. We have practically no history of the hunting horn as a part of our culture in the United States. But this instrument featured prominently in European culture where it is known as the hunting horn (Britain), *jagd horn* (Germany), *cor de chasse* (France), and *corno di caccia* (Italy). Hunting horn societies (ensembles) exist presently in France, Belgium, and Germany; they give concerts and have recordings available. In the Vienna State Opera, it is not unusual to hear the *jagd horn* (hunting horn) quartets in a Weber opera performed on actual hunting horns.

From hunting horns the instrument advanced to the *natural* horn, or *hand* horn, and into orchestral use, and later on (about 1830) was adapted with valves, to evolve into our present-day instrument. In America it is known as the *horn*, in *Germany* as the *horn,* in France as the *cor*, in Italy as the *corno*, and in Britain as the *French horn* (copied after the French-type instrument). The Russians refer to it as the *valt horn* (a transliteration as near to the Russian as I can come), which approximates the German *Waldhorn*, or natural horn without valves. In Japan it is the *horn.*

Composers and artists in the United States correctly refer to the instrument as the horn. But many general colleges and universities teach the term French horn. Music publishers sometimes use the term French horn; dictionaries erroneously continue to list "horn, or more properly the French horn"! And teachers use the term, perhaps unknowingly.

One of my colleagues said, "Blame our teachers." Should we? I believe instead that the professionals, who play perhaps as many as 200 concerts a year, who handle the literature and know it well, who *live* their instrument twenty-four hours a day, should lead the way of explanation for others. One teacher of horn in a "Big Ten" university said, "Sure, *I* know 'horn' is the correct term, but no one else here does." I would comment that there is something very wrong with this faculty, and those who helped in the teaching of it. It is up to the general music teachers from our colleges and universities to carry the correct term into the classroom. We have a precise technical language for the brasswinds, and I am simply proposing that we use it.

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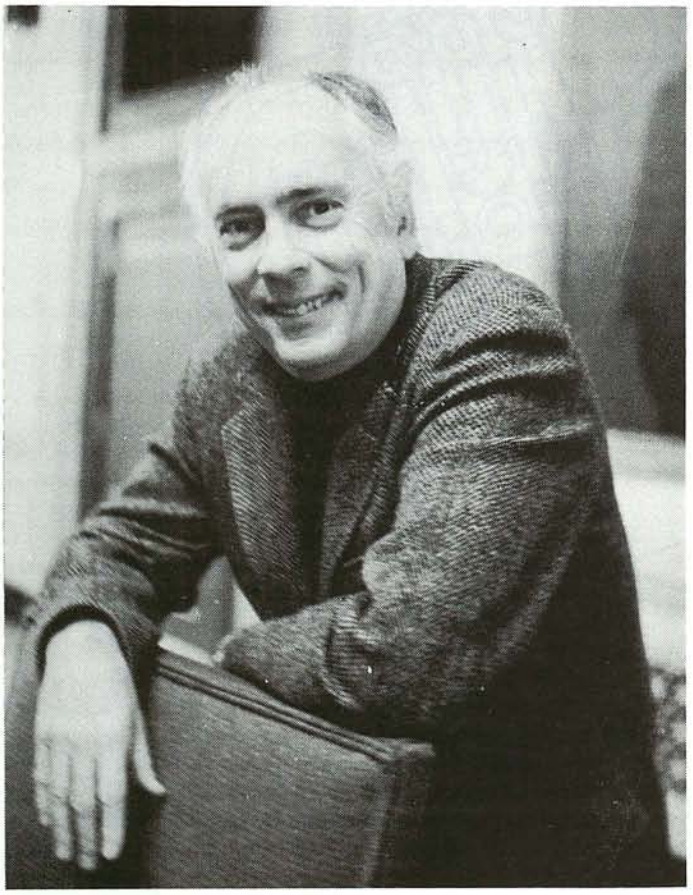
From ***Music Educators Journal****, published by Music Educators National Conference (MENC): Reston, Virginia.*

A Conversation with Verne Reynolds

by Laurence Michael Lowe



The designation "legend in his own time" is sometimes overused. But to apply the phrase to Verne Reynolds simply does him justice. The body of Reynoldslore has grown through his teaching with its success, style and idiosyncrasies, through his playing with its celebrated power and accuracy, and through his compositions famous for artistic excellence and awesome technical demands.

Verne Reynolds is a very private person. He is unfailingly gracious when one congratulates him on a composition he has written, always deflecting the praise to the performer. He can be incredibly demanding as a teacher, but he demands the best of himself as well. After my first lesson with him, during which he had forthrightly given me a new direction as a player, he said "Good to have you here. I'll do my best job for you."

Verne Reynolds' students have been successful in every musical arena. Consider the following list of professional players and teachers who have come through his studio. This list is by no means complete. I am sure I have missed someone, and if so, my apologies ahead of time.

Richard Cohen, Toronto Symphony
Cynthia Carr Loebl, Laurence University
John Clark, New York Jazz Artist
Michael Hatfield, Indiana University
Eli Epstein, Cleveland Orchestra
Joseph Rounds, Pittsburgh Symphony Orchestra
David Pinkow, University of Colorado
Glen Borling, Zurich Opera
Edward Deskur, Zurich Opera
Alexander Shuhan, Dallas Brass
Caroline Comfort, Epic Brass
Edward Bostley, California State University-San Bernardino
Janine Gaboury-Sly, University of Florida
Ann Elsworth, Phoenix Symphony
Lori Weston, San Francisco Symphony
Zackary Smith, Savannah Symphony
Grace Kang, Maryland Symphony
Mary Wadkins, San Antonio Symphony
Ted Wills, Columbus Symphony
Eugene Wade, Detroit Symphony
Norman Schweikert, Chicago Symphony
Rebecca Root, Rochester Philharmonic
David Angus, Rochester Philharmonic
Peter Kurau, Rochester Philharmonic
Nicholas Smith, Wichita State University
Jocelyn Sanders, University of Tennessee and Chattanooga Symphony
Daniel Carroll, Indianapolis Symphony
Lynn Arnold, Sierra Wind Quintet, University of Nevada
William Nemeth, University of Connecticut
George Nemeth, University of the Pacific
Bruce Hagreen, Syracuse Symphony
Richard Decker, Syracuse Symphony
Leslie Norton, Vanderbilt University
Herbert Spencer, Bowling Green University
Richard Norem, Louisiana State University
Ellen Powley, Brigham Young University
Gregory Phillips, Toledo Symphony
Laurence Lowe, University of Missouri
Robert Sheldon, Smithsonian Institute Curator

In addition, there are many students of Verne Reynolds playing currently in Europe, Israel, Mexico, and South America. Some are successful free-lancers in various markets around the country. Several of his former students are also in university and artists administration, public school music, recording and publishing, composition and arranging, conducting, and instrument repair.

Clearly, there are only a handful of teachers in the world who have had this much influence on professional horn playing and other areas of musical achievement. Let me share with you now a conversation I had with Verne Reynolds as I explored the background, career, and some of the legends associated with this remarkable man:

Thank you, Verne, for helping me with this project. Please tell me about your earliest musical training.

VR: When I was very young, my family moved from Lyons, Kansas, where I was born, to Lindsborg. Bethany College, which is located in Lindsborg, made its faculty available to people in the town. I began studying piano at age eight with Arvid Wallin, a professor on the faculty of the college. I stuck with the piano through grade school, high school, and college. I also consider it important that I sang all those years in what I thought was a very fine church choir conducted by Arvid Wallin.

Do you come from a musical family?

VR: My brother Leo is a fine violinist and recently retired from the faculty of Modesto College in California.

When and why did you choose to play the horn?

VR: I guess I am a typical American wind player. When I was thirteen, in about the eighth grade, the high school band director handed me a horn. I'm sure, looking back on it now, he was looking down the road a few years and saw a vacancy in his horn section, so he was just filling in. He was a trumpet player and gave me my first lessons. Soon I started playing in

the high school band. Isn't that the way it usually works? Your band teacher gives you the instrument, you get some private lessons, and begin playing in the greater Rochester or St. Louis (or wherever) community orchestra.

Do you play any other instruments?

VR: I don't really play any other instruments besides the piano and the horn. I had a little instruction on violin, but...you know...it never took.

When and why did you decide to make horn playing a career?

VR: After I left high school I went into the navy. There I was mainly a pianist in a dance band, though I did play some in a military band. When I got out of the Navy, I went to the Cincinnati Conservatory. My teacher there was Gustav Albrecht. This was 1946, his last year in the Cincinnati Symphony. He prepared me for an audition for the symphony, and I got the job. This is when I was twenty. That pretty much decided it. I was studying piano, but at that point I switched over to a composition major.

Who was your most influential teacher?

VR: Arvid Wallin, my first piano teacher.

Why do you feel that way?

VR: First of all, he opened up all the piano literature — that is to say, Bach and Mozart, Beethoven, Chopin, Brahms — all those wonderful composers that I wouldn't have been exposed to that thoroughly at such an early age. Now, when I think of Beethoven, I don't just think of the symphonies, but of the string quartets, the piano sonatas, etc. I think that early study on the piano has a broadening, outreaching effect on people; especially on wind players. I admired *[Mr. Wallin]* as a person and as a musician. He was a fine pianist himself, and had all those qualities that are necessary in a teacher — patience, knowledge, enthusiasm — all those good qualities that I've tried to emulate over the years.

Tell me about your study in England.

VR: I went to England to study at the Royal College of Music on a Fulbright Scholarship in 1953-54. I studied with Frank Probyn. We didn't have private lessons. Instead, we met as a class of students. It was all very informal. Mr. Probyn would appear at the college one or two days a week. We would go to the designated room, take out our horns, and he would pick out someone from the gathering and ask them to play. I think we did very little orchestral passage work. It was mainly solo material. You would play a passage, then he would stop you, play it himself, maybe sing it, or make some marks on the page. It was a very thorough commentary on what you were doing. My memory of the class is that the playing level was very high. There were fifteen or sixteen hornists at the school at that time, and they had the whole British Commonwealth to draw from.

Also, there are two music conservatories in London that share the name "Royal:" the Royal College of Music, where I studied, and the Royal Academy. Most of the professional players in England were supplied by these two schools. That meant that the professional musicians in London, particularly, wanted to keep themselves informed about who was at the college and how they played, because they had a great voice in who got hired for what.

It was because of this interest in the students at the school that I met Dennis Brain. He would occasionally drop by the class, and just sit in the back to listen. Sometimes he would make comments or do some coaching if he was asked. Brain was very interested in American horn players because he had made two trips to this country. The first was in the military band he was in during the war, and the second was with Beecham and the Royal Philharmonic. Like most Englishmen who have visited this country, he had an entirely positive and enthusiastic feeling about it. That fit his personality anyway, because he was a very outgoing, happy, completely spontaneous kind of person. He was extremely likeable, and extremely well thought of both as a person and, of course, as a musician. He occasionally would come up to the front of the class where Mr. Probyn was. There was always a pencil on the stand, and he would make marks and comments and suggestions, always in a very amiable way. To that extent I was coached by him. I don't want to leave the impression that I was a student of his, but one of my prized possessions is a copy of Mozart's fourth concerto with Dennis Brain's markings on it after he coached me during one of the Frank Probyn classes.

What was the most valuable experience you had while you were in London?

VR: That would have to be taking in the tremendous professional musical activity of the city. There were five fulltime orchestras and many recital halls. Every major artist from the continent, England, and the United States visited London. In addition, the college was across the street from Royal Albert Hall, and I was able to attend several rehearsals there.

When did you begin to compose?

VR: In college.

What was your first published work?

VR: The *Theme and Variations* for brass choir. It won the 1950 Thor Johnson Brass Award.

How has your compositional style changed through the years?

VR: Well, you know how musicologists are. If a composer dies at age 31 or 101 they always divide his work into three periods. I think that's pretty much the case here. When I first started writing seriously, I think you can find a lot of traces of Hindemith. Some of the works that might fall into that style would be the horn *Partita* and the *Suite for Brass* quintet and the flute sonata. Then, later, in the late 60's and early 70's, I became a twelve-toner. From the middle seventies up to the present time, I freed the whole thing up, and just write whatever comes into my head, make use of every technique that I know about — whatever I think suits the purpose at hand, I try to use it. There is no label on it, but that's where we are now, and that's where most composers are now. We have freed ourselves from a lot of things that constrained us in the past, and I think it's all for the good. Actually this is an extremely exciting time to be writing music. Not only for that reason, but just stop to think how marvelously people are playing all of the instruments now. This really is a golden age of performance on *any* instrument; particularly on the horn as far as we are concerned. But since 1950 there has been a huge explosion of technique.

What do you enjoy most about composition?

VR: This idea I've always had about enriching the literature, and providing music that gives both the player and the listener some joy and satisfaction. I think just about any composer would tell you that. I don't mind the manual labor of composition that much either. A lot of composers just abhor copying. I wouldn't say it's my favorite pursuit, but if I've done a good job on a page, I kind of like the looks of it. Just the appearance of it and having done it, I think, brings a certain satisfaction itself.

What do you enjoy most about horn playing?

VR: Great music and great colleagues.

What do you enjoy most about teaching?

VR: Probably seeing the growth of young musicians from ages 18-22, remembering what we started with and seeing what we end up with. And to give people something that is valuable in their future; not just as far as the paycheck is concerned, but something in their lives that is enjoyable and

gives them a purpose.

Let's talk about the 48 Etudes. This is the work for which you are probably best known among horn players. I know this is an obnoxious question, but people ask me this about you all the time. Verne, can you play them?

VR: Yes. At least I could when I wrote them. Now when I go back through them I have to brush up things I have forgotten.

Why did you write them?

VR: In the early fifties, I was on the faculty of the University of Wisconsin. I had been struck for many years by the fact that the teaching material, solo material and the chamber music for horn was just very meager, very scarce. And while we had Koprasch, Maxime Alphonse, Mueller and some others, not really anything beyond that. Not anything really very challenging for a good player. So I got it in the back of my head to see if sometime we can't just take this thing a step further. In 1954 I joined the faculty of Indiana University. Of course I had marvelous students there, and I started writing these etudes. Forty-eight seemed to be the magic number. If you write a hundred there's something kind of phony about it because you could have written a hundred and two, you know, or ninety-seven. Forty-eight seems just about the right amount — it makes a nice, fairly thick book, and so forth. While I was writing the manuscript, I worked on them very hard, each one as I wrote it, just to see if they were possible, and actually, to see if they were any good — that is, did they serve any good purpose. I think if you'll take a careful look at the etudes you'll find that each one has a kind of central purpose. It's been very satisfying to see the attitude about the book change over the years. One evidence of that is when graduate horn players come to audition for my class at Eastman, very often they will choose one of the etudes, and in a lot of cases they will play it very well. Every once in a while a freshman will come in and play one of the etudes. I think they are beginning to serve their purpose.

Of all your arrangements and compositions, which ones are you most fond of?

VR: I like very much the three string sonatas (for violin, viola, and cello). I also like *Scenes Revisited*, commissioned by the University of Michigan Wind Ensemble — they've played it a lot. In piano music, *Florilegium vol. 2.* Also the Schubert *Little Symphony* for pairs of winds.

What is the greatest challenge you have faced as a musician?

VR: Doing everything I can to raise the artistic level of the brass quintet, mainly through its literature and through our work with the Eastman Brass. We try to get an integrity and an artistic level that would come as close as we can to the finest string quartets that you can imagine. That's an uphill battle, but it's certainly one well worth fighting, I think, because the brass quintet is a marvelous musical vehicle. One of the battles is that the string quartet literature goes at least as far back as Haydn. You can hardly name a major composer since Haydn that has not written for string quartet. So there you are. Our literature has to be made right now — on the spot. We try to maintain the very highest standards we can, in our literature and in our performance. It kind of goes back to the brass bands of the early twentieth century. They would travel around, and a lot of their repertoire was arrangements by people such as Herbert L. Clarke, Richard Pryor, and Sousa. The next step along that path was the development of dance bands in the 30's and 40's after the brass bands died out. Just like the brass bands, they were usually led by a virtuoso performer, and their literature came from the same place — mainly arrangements and a few original pieces. Well, that died out in the late 40's, and about this time the brass quintet began to flourish. History repeats itself, doesn't it? Those early band leaders maintained the highest standards. There is a tradition, a path there that is well worth pursuing.

What professional positions have you enjoyed most in your career?

The work I'm doing right now is just terrifically enjoyable — playing in a great brass quintet and teaching at one of the world's finest music schools. My students here are just first class, as you know. It couldn't be better. I have great freedom, great opportunity, and great enthusiasm. What other horn player (besides Milan Yancich) has access to the Sibley Music Library 24 hours a day? Plus a faculty and an administration that cares only about maintaining the highest quality. So, it has to be this situation that I'm in right now.

What do you hope will be your most important legacy as a musician?

VR: I hope that as a composer and arranger I enrich the literature a little bit. As a teacher, as I said before, just to provide my students with the opportunity to have a very rich and satisfying musical life.

A Chronology of Verne Reynolds' Career

Born, Lyons, Kansas, 1926

1947-1950	Member, Cincinnati Symphony Orchestra
1950-1953	Faculty, University of Wisconsin
1953-1954	Fulbright Scholar at Royal College of Music, London
1954-1959	Member, American Woodwind Quintet; faculty, Indiana University
1959-1968	Principal Horn, Rochester Philharmonic Orchestra
1959-present	Professor of Horn, Eastman School of Music
1961-present	Horn player and chief arranger, Eastman Brass

Recent activities as a soloist, clinician and conductor include residencies at Louisiana State, North Carolina School of the Arts, University of North Carolina, University of Florida, University of Missouri, University of Northern Iowa, University of Tennessee-Chattanooga, Wichita State, Ohio State, University of Georgia, Columbus College, Bethany College, University of New Mexico, and at the University of Wisconsin-Madison. Mr. Reynolds' summers are spent on Hilton Head Island, South Carolina, practicing, composing, arranging, reading, playing tennis, swimming and gardening.

Compositions Published

Theme and Variations for Brass Choir; Robert King (1950)
Short Suite for Four Horns; Robert King (1954)
48 Etudes for Horn; G. Schirmer (1958)
Music for Five Trumpets; Robert King (1965)
Partita for Horn and Piano; Southern (1960)
Sonata for Flute and Piano; commissioned by James Pellerite; Carl Fischer (1980)
Three Elegies for Oboe and Piano; commissioned by Daniel Stolper; MCA (1973)
Suite for Brass Quintet; MCA (1964)
Sonata for Horn and Piano; commissioned by NACWPI; Southern (1968)
Sonata for Tuba and Piano; Carl Fischer (1968)
Concertare I for Brass Quintet and Percussion; Carl Fischer (1972)
Concertare II for Trumpet and Strings; commissioned by the Getzen Company for Doc Severinsen; Carl Fischer (1972)

Concertare III for Woodwind Quintet and Piano; commissioned by the University of Wisconsin; Carl Fischer (1969)
Four Caprices for Clarinet and Piano; commissioned by Michael Webster; Southern (1973)
Scenes for Wind Ensemble; G. Schirmer (1971)
Concertare IV for Brass Quintet and Piano; Carl Fischer (1976)
Graphics for Trombone and Piano 4 Hands; Carl Fischer (1977)
Concertare V for Chamber Ensemble; commissioned by Baylor University; Carl Fischer (1976)
Calls for Two Horns; Carl Fischer (1975)
Events, for Trombone Choir; commissioned by C.G. Conn; Carl Fischer (1977)
Xenoliths, for Flute and Piano 4 Hands; Zalo (1979)
Intonation Exercises for 2 Horns; Wimbledon (1980)
Six Duos for Horn and Trombone; commissioned by International Trombone Association; Margun Music (1981)
Trio for Trumpet, Horn, and Trombone; commissioned by International Trombone Association; Margun Music (1981)
150 Intonation Exercises for Brass; Trigram (1985)
Elegy for Solo Horn; Belwin Mills (1986)
Horn Vibes for Horn and Vibraphone; Belwin Mills (1986)
Five Duos for Alto Saxophone and Percussion; Belwin Mills (1986)

Recent Compositions Unpublished

Sonata for Violin and Piano; commissioned by the Eastman School of Music for Zvi Zeitlin (1970)
Sonata for Piano (1970)
Ventures for Orchestra (1975)
Sonata for Viola and Piano; commissioned by Francis Tursi (1975)
Signals, for Solo Trumpet, Solo Tuba and Brass Choir; commissioned by Thomas Stevens and Roger Bobo (1976)
Scenes Revisited for Wind Ensemble; commissioned by the University of Michigan (1977)
Festival and Memorial Music for Orchestra; commissioned by the Peninsula Arts Association (1977)
Echo Variations, for Oboe and Piano; commissioned by Daniel Stolper (1978)
Capriccio, for Alto Saxophone and Piano; commissioned by Ramon Ricker (1978)
Trio, for Horn, Trombone and Tuba (1978)
Fantasy Etudes for Trumpet and Piano (1979)
Toccata for Piano; commissioned by Joseph Werner (1979)
Last Scenes for Solo Horn and Wind Ensemble (1979)
Concerto for Band; commissioned by Ohio State University (1980)
Florilegium, Vol. 1 for Piano; commissioned by Barry Snyder (1980)
The Sacred Tree, for Percussion, Flute, Clarinet, Piano 4 Hands and Narrator; commissioned by the Southwest Cultural Heritage Foundation (1982)
Sonata for Cello and Piano (1983)
Five Duos for Bassoon and Percussion (1983)
Florilegium, Vol. II for Piano; commissioned by Barry Snyder (1983)
Letter to the World, Song Cycle for Mezzo Soprano and Piano, text by Emily Dickinson (1985)
Calls and Echoes for Two Trumpets (1986)
Them Bones for Five Trombones (1986)
Quintet for Piano and Winds (1986)
Brass Quintet; commissioned by the Wisconsin Brass Quintet (1987)
Songs of the Seasons, for Soprano, Horn and Piano; commissioned by Pamela and Peter Kurau (1988)
Trio for Horn, Oboe, and Piano (1989)

Transcriptions Published

Handel, *Third Violin Sonata for Horn and Piano,* Southern, (1948)
Kreutzer, *16 Etudes for Violin, for Solo Horn,* G. Schirmer, (1962)
Grazioli, *Adagio for Violin, for Horn and Piano,* Southern, (1963)
Schenk, *Six Sonatas for Two Horns,* MCA, (1966)
Schumann, *Album for Horn and Piano,* G. Schirmer, (1967)
Cantos Series 1-4, *Four Suites of Renaissance Music for 8 part Horn Choir,* Southern, (1973)
Baban, *Voce Mea and Dominum, for 8 part Horn Choir,* Hornist's Nest, (1975)

J.L. Bach, *Es Danken Dir Gott, for 9 part Horn Choir*, A-Moll Dur, (1980)
Brahms, *Festive and Memorial Music for 8 part Horn CHoir*, A-Moll Dur, (1980)
Karl Stamitz, *Concerto for Horn and Winds*, Ludwig (also available with piano reduction), (1983)
Franz Joseph Haydn, *Six Horn Quartets*, Ludwig, (1979)
Giovanni Cirri, *Concerto for Horn and Winds.* (also available with piano reduction), Ludwig, (1980)
Horn Songs Vol. 1, *Music of Schubert, Liszt, Tschalkowsky and Strauss for Horn and Piano*, Belwin Mills (1981)
Horn Songs Vol. II, *Music of Schubert, Schumann, Liszt, and Strauss for Horn and Piano*, Belwin Mills, (1984)
Horn Songs Vol. III, *Music of Brahms for 2 Horns and Piano*, Belwin Mills, (1984)
Centone Series: *Eight Suites of Renaissance Music for Brass Quintet*, Southern (1967-1972)
Reynolds, *48 Etudes for Horn;* Transcribed for Trumpet, G. Schirmer (1971)
Forster, *Quintet for Woodwinds*, Southern (1973)
Centone 9, *Music of Sweelinck*, transcribed for Brass Quintet, Southern (1984)
Centone 10, *Music of Hellendaal*, transcribed for Brass Quintet, Southern)1984)
King, *Barnum and Bailey's Favorite March*, for Brass Quintet, Canzona (1986)
Massenet, *Le Cid Complete Ballet Music for Band*, Trigram (1986)
Tiger Rag for Brass Quintet, Belwin Mills, (1986)
Voluntary, Music of William Walond for Brass Quintet, Belwin Mills, (1982)
Centone 11, *Music of Boyce*, arranged for Brass Quintet, Southern (1988)
Centone 12, *Music of J. C. Bach*, arranged for Brass Quintet, Southern (1988)
Felix Mendelssohn, *Four Horn Quartets*, Southern (1988)
Franz Schubert, *Six Horn Quartets*, Southern (1988)
Robert Schumann, *Six Horn Quartets*, Southern (1988)

Recent Transcriptions, Unpublished

Cantos V, *Music of Franz Schubert for 8-part Horn Choir*
Cantos VI, *Music of Peter Phillps for 8-part Horn Choir*
Cantos VII, *Music of Felix Mendelssohn for 8-part Horn Choir*
Cantos VIII, *Music of Hieronymus Praetorius for 8-part Horn Choir*
Cantos IX, *Music of Giovanni Gabrieli for 12-part Horn Choir* (1980)
Cantos X, *Music of Hieronymus Praetorius for 12-part Horn Choir* (1980)
Carnival of Venice, J.B. Arban, for Brass Quintet (1981)
Little Symphony for Winds, arranged from piano music by Franz Schubert (1981)
Divertimento, Music of Gioacchino Rossini, for Brass Quintet (1983)
Quartet, Op. 12, Music of Felix Mendelssohn, for Brass Quintet (1983)
Canzonets, Madrigals, Catches and Glees for Brass Quartaet (1984)
Capriccio, Op. 81, Mendelssohn, for Brass Quintet (1984)

Horn Songs, Vol. IV, Music of Mozart, for 3 Horns and Piano (1985)
Christmas Songs from Many Lands for Brass Quintet and Narrator
Tubby the Tuba, Music of George Kleinsinger, arranged for Brass Quintet and Narrator (1985)

Recordings

German and English Renaissance Brass; Eastman Brass Quintet; Transcriptions of Centones IV, V and VI. Vox Candide C E 31004
Sonata for Horn and Piano; John and Mary Covert. Mark Records M R S 37272
Suite for Brass Quintet; Iowa Brass Quintet. Composers Theatre Records C T S 1001
Music for 5 Trumpets, The Trumpet in Contemporary Chamber Settings; Tony Plog, trumpet. Crystal Records S 362
Four Caprices for Clarinet and Piano, American Contemporary Music for Clarinet and Piano; Michael Webster, clarinet. C R I 374
Signals, for Trumpet, Tuba and Brass Choir, BOTUBA, Roger Bobo, Tuba; Thomas Stevens, trumpet. Crystal Records S 392
Centone I, Centone II, Centone VIII, *Concertare I*; Eastman Brass Quintet. Mark Records M E S S7577
Music for Christmas; Eastman Horn Choir. Stolat SZ 012
Fantasy Etudes, for Trumpet and Piano; Pierre Thibaud, trumpet; Ichiro Ndaira, piano. La Trompette au 20e Siecle. Arion Records 38606
Centones 9 and 10, *Walond Voluntary*; Eastman Brass, Pantheon FSM 63903
Suite for Brass Quintet; Ithaca Brass Quintet. C R S 4114
Elegy for Solo Horn, A Solo Voice, Douglas Hill, Horn, GM 2017 D

University of Missouri
Columbia, MO 65201

The 1990 Keystone Brass Institute

by Kimberly Wright

The fifth annual Keystone Brass Institute (KBI) hosted by the Summit Brass, was held from June 3-16 in Keystone, Colorado. Two hundred participants ranging from high school to professional levels attended the institute participating in clinics and masterclasses presented by the Summit Brass faculty and many outstanding guest artists.

Summit Brass, featuring soloists and principal players from almost every major city across the United States, is considered to be America's premier large brass ensemble. During the KBI conference, the members performed concerts as a group in addition to presenting clinics and masterclasses, and coaching participant ensembles.

The KBI horn faculty consisted of Gail Williams, Associate Principal Horn of the Chicago Symphony; Lawrence Strieby, Assistant Principal Horn with the St. Louis Symphony; Thomas Bacon, soloist and recording artist; Arthur David Krehbiel, Principal Horn of the San Francisco Symphony; and Julie Schleif, freelance hornist and teacher. In addition to these distinguished artists, the institute was quite fortunate to have Philip Farkas, world renowned performer and pedagogue. Mr. Farkas's masterclasses and clinics were not only educational and musically inspiring but were also filled with many humorous anecdotes from his career.

One of the highlights of the institute was the Summit Brass International Brass Ensemble Competition, co-sponsored by the Yamaha Corporation. Three brass quintets reached the final round with the Interstate Brass quintet taking the first prize of $5000. The Conservatory Brass from St. Louis took the second prize ($3000) and the Westwind Brass Quintet from San Diego won the third prize ($2000).

Plans are already being made for the 1991 KBI to be held June 9-22. The second week of the institute will include the National Repertory Orchestra combining their talents with Summit Brass soloists. Plans are also being made for the Summit Brass to continue recording with Summit Records.

Information on upcoming Summit Brass tours, recordings, and the 1991 KBI can be obtained by writing to: Summit Brass, Box 26850, Tempe, AZ 85282; telephone, (602) 496-9486.

(Kimberly Wright is Principal Horn with the New Mexico Symphony.)

Interstate Brass Quintet (1st Prize)
(Photo: K. Wright)

SUMMIT BRASS (front row, left to right) Lawrence Strieby, Thomas Bacon, Eugene Pokorny, Daniel Perantoni, Gail Williams, William Klingelhoffer (middle row, left to right) Mark Lawrence, Anthony Plog, Raymond Mase, Carl Topilow, Allan Dean, and Joseph Alessi (back row, left to right) Ralph Sauer, David Hickman, Melvyn Jernigan.

(Summit Brass Photo)

Conservatory Brass Quintet (2nd Prize)
(Photo: K. Wright)

Westwind Brass Quintet (3rd Prize)
(Photo: K. Wright)

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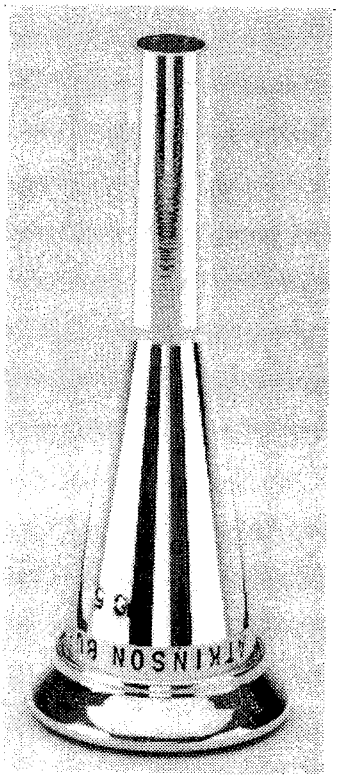


Mark Atkinson
818-841-9674

Atkinson Brass
124 Graham Place
Burbank, California 91502

Report from Czechoslovakia

by Vladimira Klanska

As a member of the IHS, thanks to you, I feel obliged to say how sorry I am that I was not permitted to keep my promise to come to Charleston. It was really very sad for me and I just hope I will not be considered a non-reliable person.

I also thank you very much for all the years you have enabled me to be a member of IHS. Now I am finally able to pay my membership myself. Could I ask you to continue your kind help for another Czech hornist; a young student at the Prague Conservatory? His name is Martin Slavický. *(Done! PM)*

Now I wish to report some horn events in Czechoslovakia. A Horn Festival took pjlace on June 22-23 in Žehušice (Birthplace of Stich-Punto) organized by the Stich-Punto Society with the kind help of Mr. Alois Sojka, director of the primary school of Žehušice. This festival, the 8th annual celebration in memory of this great 18th century horn virtuoso, became a real marathon. Not only were there concerts with horns but also brass band performances, a lecture on Mozart's *Sinfonia Concertante,* an exhibition of pictures and paintings, and a visit to the deer park where the rare white deer herd is bred and preserved. On the 22nd a concert by horn students from the Janacek Academy of Music in Brno was presented at the castle Zleby nearby to Žehušice.

A "Morning Concert" on the 23rd presented the Beethoven *Sonata* and other music for natural horn played by J. Brázda and the ensemble, *Gioia de la Musica.* During the afternoon concert the enthusiastic public could hear fanfares on hunting horns played by students of the Forestry School (led by L. Leidler) and horn quartets of B. Weber, Richter, and Pololáník played by the Brno Academy student quartet. The second half offered the Mozart *Sinfonia Concertante* with student soloists and orchestra of the *Conserveratoire Pardubice*, David Ryšánek, horn soloist, and L.E. Mêchura's *Auf die Freude* (txt: F. Schiller). *[Mêchura, born in 1804, was one of the first students of the Prague Conservatory. He composed numerous works for Horns including 4 quartets, 10 fanfares for 6 horns, and several compositions for Voice, Horn and Piano.]*

The Rosetti Double Concerto, to be played by M. Garcin-Marrou and myself, was in the plan for this concert. Obligations to home ensembles necessitated a change in date for our French artist-guest. A chamber concerto with the Kocian Quartet and V. Klanska was performed on the 14th of June in Prague at the Villa Zertramke (where Mozart stayed when visiting Prague).

During the Žehušice Festival the Stich-Punto Society apointed Professor Frantisek Šolc as honorary chairman of the Society in celebration of Professor Šolc's 70th birthday anniversary. The new executive chairman for the Society is V. Klanska of Prague; the deputy chairman is Zohuš Zoubek of Brno.

Now, a sad portion of my report to you. It is with regret that I relay the news that my professor in the Conservatory and the Academy of Music in Prague, Vladimír Kubát, died in January, 1990 at the age of 69 years. A fine musician and beloved teacher, he was First Horn for many years with the Czech Philharmonic Orchestra. His essentially musical approach to the Horn and his warm and friendly relationship to students created a wonderful atmosphere in his lessons; a great gift for my beginnings. Let these few words be the grateful "Thanks" said by his students and friends. (Remember the wonderfully singing horns in the recording of Reicha Trios played with Miroslav Stefek and Alexander Cír.)

Vladimír Kubát, (1920-1990), First Horn with the Czech Philharmonic Orchestra

To close my report, I want to mention a wonderful concert I heard during my short stay in Lyon, France. It was a concert by the *Quatour à cors de l'Opéra de Lyon* whose rich program included not only compositions for modern Horns, but also for *Trompes de Chasse* and *Cors des Alpes.* It was a very, very, strong musical event. BRAVO! Thanks for a marvellous evening!

CORdially yours,
Vladimira Klanska
Prague, Czechoslovakia

Audiopyle

Factitious Tones and Hand-Stopping

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

In this issue I write about two aspects of horn playing that turn out to be related. The first is *factitious notes*, those notes that can be sounded even though they do not belong to the harmonic series of the instrument. The second is the occasionally controversial topic of stopped horn.

In this article, the word *harmonic* has, as usual, two quite different meanings. A *harmonic of the horn* identifies a particular note played, as in, "Written middle C for F horn is played as a fourth harmonic on the F horn but the third harmonic on the B-flat horn." A *harmonic of a note* denotes a particular overtone of a played note, as in, "The frequency of middle C for the F horn is approximately 175 Hz; its second harmonic therefore has a frequency of about 350 Hz."

Factitious and privileged (or endowed) notes

The usual simplistic view of brass instruments is that we play at frequencies on or near the air-column resonances of the instrument. "Resonances" here means those frequencies at which the acoustic impedance looking into the mouthpiece of the instrument is maximum. In my last article (Ref. [9], Part 3) I noted that the lower-frequency impedance peaks did not seem to coincide too closely with the playing frequencies.

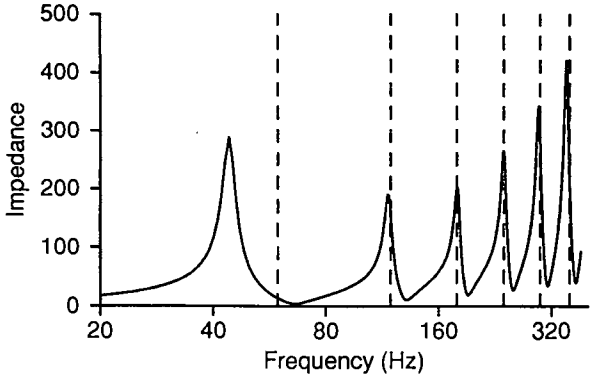


Figure 1: *Acoustic impedance of an open B-flat horn. The vertical dashed lines mark the harmonic series of the pedal B-flat.*

Figure 1 shows the acoustic input impedance of an open B-flat horn for the first few resonances. The frequency axis is logarithmic, so that the horizontal spacing between two frequencies is proportional to the musical interval between them. The vertical lines superimposed on the impedance curve mark the playing frequencies. The discrepancy between the frequency of the lowest impedance peak and the frequency of the pedal note shows very clearly. The lowest peak is about a fourth below the pedal note.

Since this figure shows a calculated curve, you may think that it is not realistic, that *your* horn surely cannot do this, else how could it be played in tune? Let me reassure you that, as the humorist Dave Barry is fond of saying, "I am not making this up." I have measured air-column resonances in horns from several manufacturers (Alexander, Conn, Holton, Mahillon, Olds, and Paxman, to name some of them in alphabetical order) and the curves I show here are representative of all of them.

It certainly is convenient for the player to be able to produce a pedal note that is in tune with the higher harmonics of the horn, but why does this happen? The fact that the higher resonances are pretty well in tune with each other and agree with the playing frequencies is an important clue.

The first researcher that I know of who investigated this phenomenon was the French physicist Henri Bouasse about 65 years ago. Bouasse worked at a time before the development of all the electronic laboratory equipment that makes acoustical measurements relatively easy nowadays. He experimented with metal reeds and cylindrical pipes, a far cry from our horns.

Bouasse was evidently a rather thorny individual. He wrote in a very brusque style and antagonized almost the entire scientific community in the France of his day. His books are even prefaced by the editor with a statement that Bouasse's views about other individuals and institutions are not shared by the publisher! Nonetheless, he did much valuable work on musical acoustics.

He found that the maintenance of oscillation is aided by resonances near harmonics of the playing frequency and that the magnitude of the effect increases as the playing level increases. He also found that if there are *enough* strong resonances at harmonics of a note, it is possible to play that note even though its fundamental frequency is nowhere near an air-column resonance. Thus our pedal B-flat (concert) can be played and played easily because all its harmonics fall on or very near higher resonances of the horn.

Bouasse called such notes *sons privilégiés*, sounds whose existence is privileged by virtue of air-column resonances at harmonics of the playing frequency. Dick Merewether liked to call them *endowed notes* (Ref. [4]). It is important that the higher resonances be harmonically related in order that they cooperate properly with one another in what Benade calls a "regime of oscillation" (Ref. [1], pp. 394-396). The privileged-tone phenomenon is not well understood quantitatively even though it is very important in the functioning of brass instruments. It is responsible for the stability of an instrument's tone color, that is, for maintaining a fixed relationship between the strengths of the various harmonics of a note at a given playing level.

Is there any difference between the behavior of the B-flat horn and its longer cousins? A little. Figure 2 shows the acoustic impedance of an open F horn up through its ninth resonance. Notice that the second air-column resonance, the one we "think" we are using for the second-harmonic

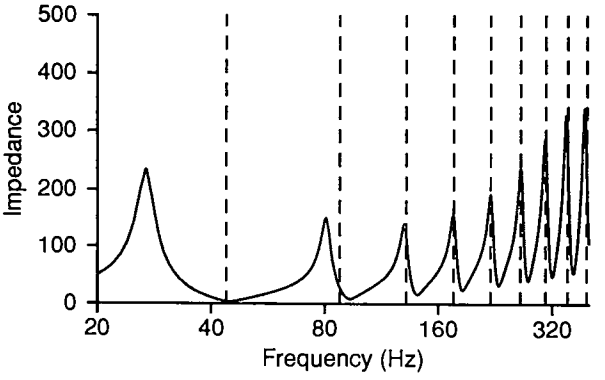


Figure 2: *Acoustic impedance of an open F horn. The vertical dashed lines mark the harmonic series of the pedal F.*

low C is now noticeably flat, and the fundamental resonance is even further below the pedal note than it is for the B-flat horn.

I will now define the privileged-tone crossover frequency as the frequency below which the air-column resonances depart significantly from the harmonic series for the tonality of the horn. This is not an exact number (what does "significantly" mean?) but is a useful concept in dividing the playing range into a privileged-tone part below the crossover and a "normal" part above the crossover. Below the crossover, notes are produced *only* by virtue of the privileged-tone effect; above the crossover, the privileged-tone effect is still important in stabilizing the tone but its presence is obscured somewhat by the fact that there is a resonance at the playing frequency.

On all the horns I have measured, the crossover always seems to be approximately the frequency at which the flaring bell tubing is a half wavelength long (this means all tapered tubing downstream of the valves, not just the final bell flare). For a normal double horn, this frequency is close to 125 Hz, or near the third harmonic of the F horn. Thus the lowest *two* air-column resonances of the F horn will be very much flatter than their respective F nominal pitches. On the B-flat horn, the lowest resonance is substantially lower than the pedal B-flat but all higher natural frequencies are close to the B-flat harmonic series.

This has some musical implications. The fact that several air-column resonances contribute to the playing pitch of a single note means that a sort of averaging effect takes place. The individual air-column resonance frequencies can depart slightly from the harmonic series and the horn can still be played in tune. I believe that the player will perceive the effect of mildly out-of-tune air-column resonances as increased difficulty getting a clean attack. Since the influence of the upper resonances increases with dynamic level, a *systematic* departure from harmonicity may reveal itself as a tendency for the pitch to move slightly with changing dynamics. For example, a *crescendo* on a midrange note played on a horn whose higher resonances run progressively flatter will tend to go flat.

The privileged-tone effect also lets us play the factitious low G, the "one and a halfth" harmonic that Beethoven calls for in the *Horn Sonata* and *Symphonies 7* and *9*. The third, sixth, and ninth air-column resonances correspond to the second, fourth, and sixth harmonics of that note. These give enough encouragement to the lip that there is a very definite feeling of "locking on" to the pitch, making the G much more solid than nearby pitches.

A much more difficult factitious note is the low E, the "two and a halfth" harmonic, for which the fifth, tenth, and fifteenth air-column resonances reinforce the second, fourth, and sixth harmonics of the note. The fifteenth resonance will be fairly weak (except possibly on the longer crooks), so it seems likely that only the fifth and tenth are providing much help. Those who attended Rick Seraphinoff's clinic at the Twenty-Second International Horn Workshop earlier this year at Eastern Illinois University heard him play this note with apparent ease on the F crook as part of a descending scale. I was watching closely and he *opened* his hand when he reached this E from the partially-stopped F just above it. The open hand position (as was taught by Dauprat, incidentally) shows clearly that he was playing it as a privileged tone.

Since more of the air-column resonances are in tune for higher-pitched horns, one might think that it is easier to play the factitious low G on the A horn of Beethoven's *Seventh* than on the F horn of the *Sonata*, but, at least for me, such is not the case. It is not difficult to sound the A horn at the right pitch, it is just that the horn does not help my lip stabilize the pitch very much. On my Paxman hand horn on the F and lower crooks, the low G is very solid. The pitch is stable and the tone quality is very nearly as good as it is for the low C.

I can obtain the low E only on the longer crooks: on a good day I can get it on the E-flat horn, on an average day on the D horn with a little work, and it is almost always available on the C basso and B-flat basso crooks. I hasten to add that I do not practice as much as I should, especially on hand horn!

I find it easier to understand how the horn can help us play these factitious tones by thinking about the *timing* of events inside the horn rather than about resonance frequencies. When playing in the low register, the lip is open throughout most of its vibration, closing only briefly once per cycle to interrupt the air stream blown through the horn. This closure produces an equally brief downward excursion of pressure in the mouthpiece cup; the air already moving into the horn tends to keep going so that a momentary partial vacuum is generated in the mouthpiece while the lips are closed. (I have observed this pressure waveform with a microphone mounted in the wall of the mouthpiece cup.) Each pressure pulse travels through the horn to the bell (losing some energy en route), where some energy is radiated. The remaining energy is reflected back to the mouthpiece (losing *more* energy on the return trip).

When playing a normal nonfactitious note, what is left of the pulse arrives back at the mouthpiece just at the time the lip needs it to reinforce the lip's vibration. The number of the horn harmonic that is being played is exactly the number of pulses in transit within the horn. For example, when playing the third harmonic, each reflected pulse reinforces the third pulse following.

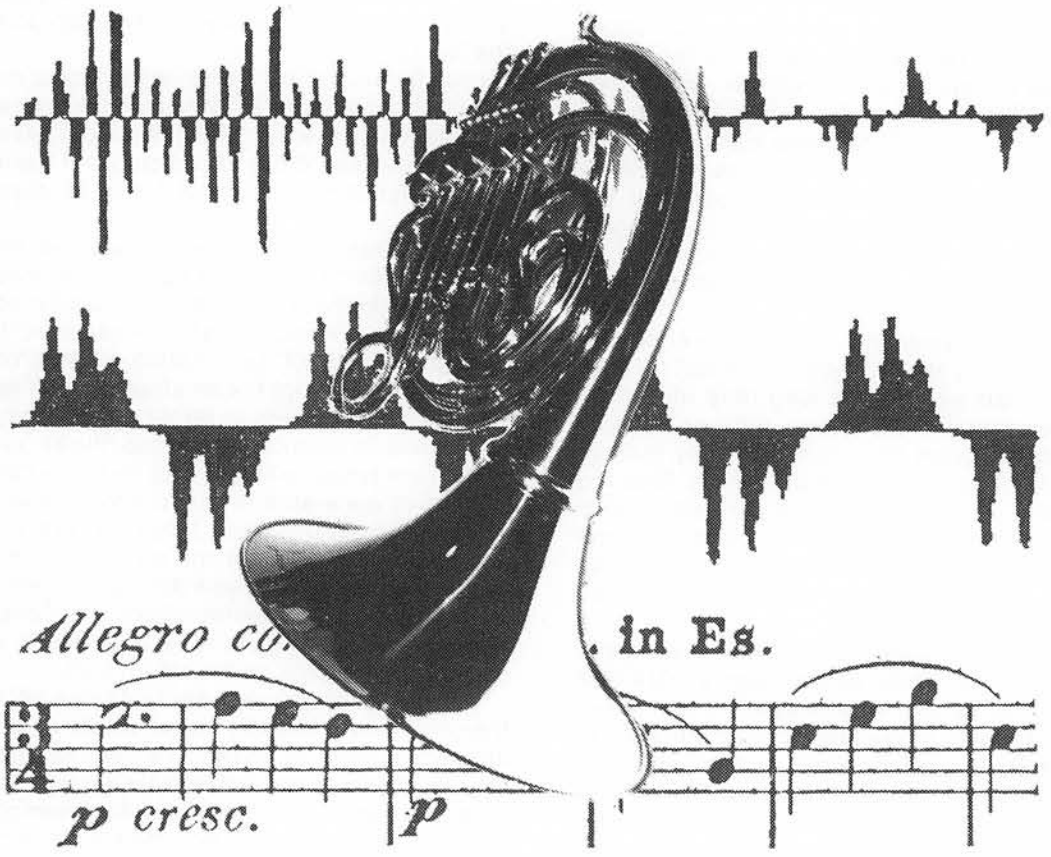
What about factitious notes? Suppose one is playing the low G. Then the lip emits three pulses in the time it takes one pulse to travel *two* round trips through the horn, from lip to bell and back again twice, losing energy on each trip. After two round trips it will be but a feeble version of its original self, but it will still be strong enough that the lip can feel its encouragement.

What if the higher resonances are not nicely in tune with each other? If they are not, it is an indication that different frequencies are traveling at different speeds through the horn (the technical term for this is *dispersion*). A single pulse (such as one of those emitted by the lip in the low register) contains many frequencies. A "dispersed" pulse, even though it started out tall and narrow, will become wider and less tall. It will therefore be much less effective in synchronizing the vibrations of the lip than another pulse with the same total energy whose energy is concentrated into a shorter time span.

The privileged-tone phenomenon is not only important for the brasses but also for the reeds. Arthur Benade once demonstrated this very convincingly. He built a device that had a clarinet mouthpiece and reed, but whose shape was carefully chosen so that its air'column resonances were as *inharmonically* related as possible. The inharmonic resonances, though strong, would not cooperate with each other and the "instrument" absolutely refused to speak. It was appropriately named the "tacet horn."

Stopped horn: does the pitch rise or fall?

Attempts to explain the pitch change due to handstopping are not new to the pages of *The Horn Call*. I seem in-



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advertently to bear the responsibility for the first mention of the topic (in the second issue). Reference [8] is an excerpt from a letter that I wrote, I think to Harold Meek, in about 1962 or 1963. Since he was editor of *The Horn Call* in 1971, I suspect we have him to thank for its appearance. In the following six years, I count an even dozen *Horn Call* contributions concerned with handstopping, roughly evenly divided between "pitch rises" and "pitch falls." I shall not list all these articles, I shall merely say that I hope to be on friendly terms with both groups by the end of this article.

Let me begin by restating briefly the arguments of both the "pitch rises" and "pitch falls" adherents.

Those who believe that the pitch rises say that if consecutive notes on a horn are, for example, in the frequency ratio 4:5:6 (the major triad) then they must be the fourth, fifth, and sixth harmonics of the horn. On the open F horn, these notes are the middle C and the E and G just above. On the fully stopped F horn, the corresponding major triad is C-sharp, E-sharp, and G-sharp; therefore, the pitch of the instrument must have been raised from F to F-sharp by the stopping. Furthermore, if one fully stops the B-flat horn, one obtains a harmonic series somewhat sharper than B natural, consistent with the hypothesis that full stopping shortens *any* horn by a fixed length roughly equal to the length of the semitone valve on the F horn.

Those who believe that the pitch falls point out that if one gradually stops, say, the fifth-harmonic bottom-line E and lets the horn "tell the lip" what to do, the pitch descends smoothly to a fully-stopped middle C-sharp. Since there has been no "popping" upwards to the next harmonic, the player is still said to be producing the *fifth* harmonic, even though it is now the tonic of the stopped C-sharp, E-sharp, G-sharp major triad instead of the mediant of the open C, E, G triad.

The "pitch rises" believers counter with the observation that if you gradually stop the low C or the pedal C on the F horn, either with the hand or by gradually inserting the brass transposing mute, the pitch *rises* smoothly to a C-sharp.

The essence of the problem then is this: we play a stopped note whose pitch lies between two open notes. It appears to have descended from the open note above, but its pitch seems to be determined by the open note below. To which is it more closely related? Is the stopped C-sharp a fourth-harmonic middle C that has been raised in pitch, or a fifth-harmonic E that has been lowered?

Why not simply count notes upwards from the pedal tone to determine the harmonic number of a given note on the horn? For one thing, we have already seen that it is quite possible (and useful on the natural horn) to produce pitches that do not appear in the usual series of harmonics. Also, in the low register, a pitch that *does* belong to the harmonic series for the horn is produced as a *son privilégié* primarily by virtue of higher-order air-column resonances, not because of the "obvious" resonance that one would think belongs to that note.

Furthermore, as a practical matter, players with bony knuckles (myself included) usually have considerable difficulty in stopping completely enough with the hand to be able to produce the fully-stopped complete harmonic series down to the pedal note. There are fairly wide ranges in the low register where the pitch is quite unstable, what Dick Merewether so aptly termed "indeterminate chaos" (Ref. [4]). Trying to decide what "harmonic" one of these represents seems futile.

One way to try to resolve this is to find out what happens to the frequencies of the impedance peaks as the horn is gradually stopped. I have modeled various degrees of handstopping with a series of six "computer mutes." These look somewhat like the usual brass transposing mute, in that they fit the horn bell at the same point and consist of a cone joined to a cylindrical tube. The lengths of the cone and the cylinder are the same as in the brass mute, but the diameter of the cylinder varies.

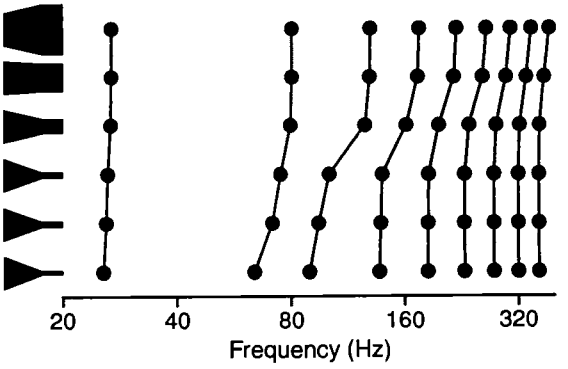

Figure 3: *Shift of air-column resonance frequencies as horn is stopped. The symbols at the left are the shape of the "mutes" that represent various degrees of stopping.*

Figure 3 shows the frequencies of the first nine resonances for the F horn with the six "mutes." The shape of each mute is shown by its outline at the left of the figure. The most open mute, simulating the open horn, actually *expands* towards the open end of the bell. The smallest has the same dimensions as my brass transposing mute. In other words, the brass mute is taken to represent full stopping.

Look at the figure closely. *All* the resonance frequencies drop as the horn is stopped. Small amounts of closure (the

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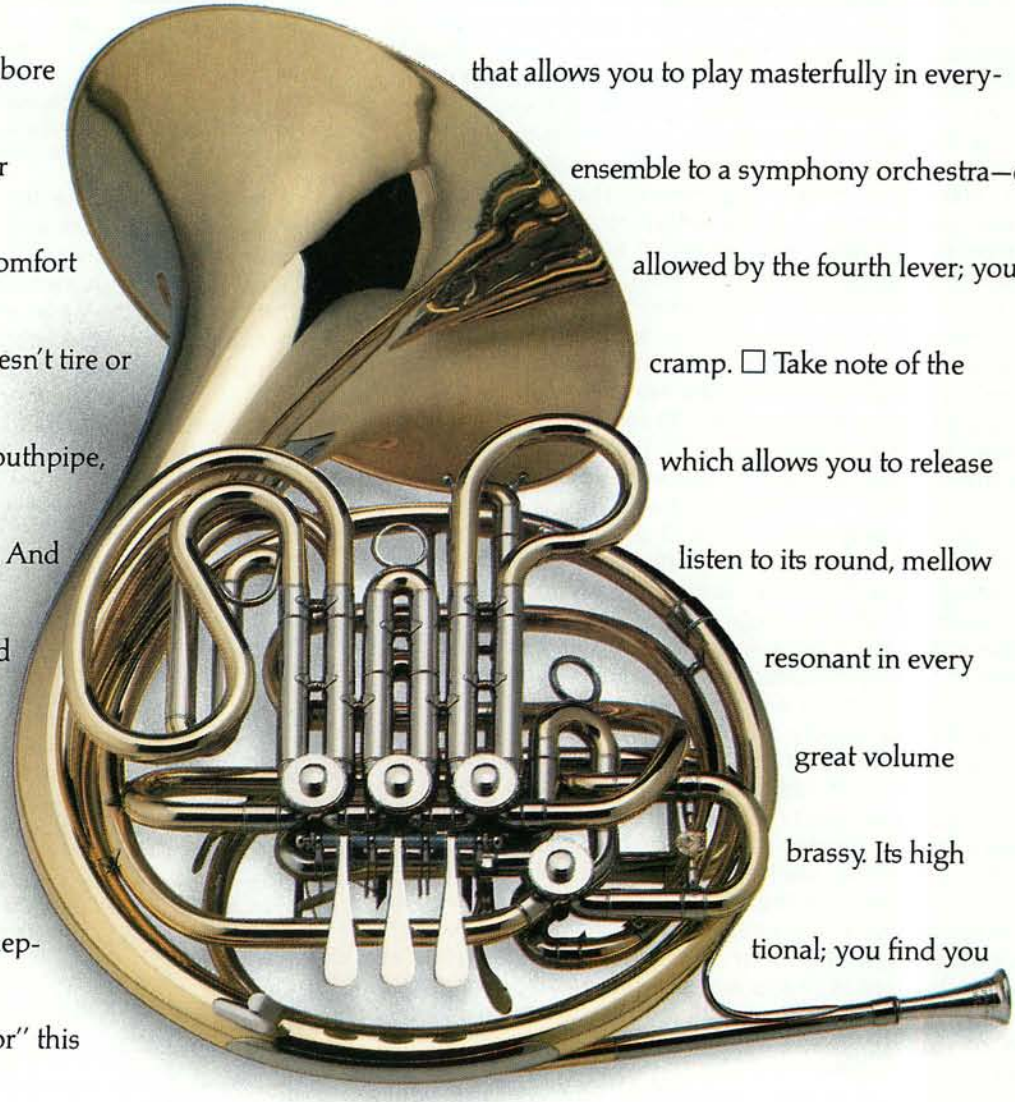

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top two or three rows) show virtually no change in the lower resonances; the higher ones do drop, but only a little because the intervals between them are small. As the degree of closure increases, the higher resonances stabilize at their new lower values and it is the middle resonances that are shifting. Finally, at full stopping, the second and third resonances are lowered as well. The lowest resonance moves hardly at all.

What we see then is that the transition from open to full stopping sweeps through the resonances from high to low, dragging each of them from an "open" frequency to a lower "stopped" frequency. So far, it looks as if "pitch falls" is winning. The next figure shows us what the stopped frequencies are (you should already know).

Figure 4 is the impedance curve for the fully stopped F horn. The third and higher impedance peaks match well with the *second* and higher harmonics of F sharp. Considering the privileged-tone regime in the low register, it is clear why the fully stopped horn acts like it is pitched in F-sharp, as the "pitch rises" advocates say. The only thing that refutes the "pitch rises" theory is the second impedance peak, which looks somehow as if it does not belong. However, if it is counted, then the stopped C-sharp is indeed the fifth natural frequency of the horn, not the fourth.

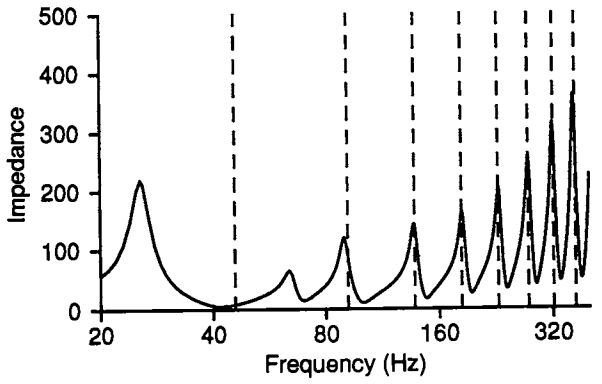

Figure 4: *Acoustic impedance of a fully stopped F horn. The vertical dashed lines mark the frequencies for the harmonic series of F sharp.*

Since the two lowest resonances are nowhere near the harmonic series for either F or F sharp, we can safely say that the notes played as the pedal and its octave are obtained only as privileged tones. The fact that these notes *rise* smoothly in pitch as the horn is gradually stopped can now be understood: lacking resonances of their own (as it were), they are dependent on harmonically related higher modes. As the hand closes, they gradually switch their allegiance from F to F sharp (concert) as the higher modes of the air column start to offer a series of frequencies more closely aligned with harmonics of F sharp. I find it more difficult to produce intermediate pitches than either extreme (open F or fully stopped F sharp). I believe this is because with partial stopping the highest modes are voting for F sharp while the midrange modes are still voting for F. The resulting compromise gives an uncomfortable note between F and F sharp, a not very satisfactory result of what Benade says "we might imagine to be political negotiations that go on simultaneously at various frequencies" between the air column and the lip.

If an air-column resonance is lowered in frequency by stopping, why is its stopped frequency determined by the frequency of the next lower open resonance? I figured out this part of the story in 1961 (Ref. [6]). This is not the place to go too deeply into the rather messy mathematics, so let me give you a qualitative summary.

First let us talk about mode number again. It is well known that each natural mode of vibration of the air column has a number of velocity nodes equal to the mode number. There is always a node at the lip; this is the only node for the lowest resonance. For the second mode, there is the node at the lip and one other somewhere within the horn, and so forth as we go to higher modes. If we know how many nodes there are in the characteristic vibrational pattern of a mode, then we know its mode number.

The key is to think about conditions viewed from the juncture of horn and mute, not from the mouthpiece end of the instrument. Suppose we cut the horn at this point, quite like leaving the bell flare off a detachable-bell horn, and leave the truncated bell completely open. The air-column resonance frequencies will be somewhat higher than for a complete horn.

Next imagine yourself to be at the end of the truncated horn looking downstream to the outside world past a normal bell and hand. This channel is very much shorter than a wavelength at all frequencies within the playing range and the path is only slightly constricted by the hand, so the impedance presented to the inside of the horn looks like an acoustic mass. The addition of this mass to the open end of the air column lowers the resonance frequencies to their normal open-horn values.

Now consider the horn fully stopped with the brass transposing mute. From the horn's point of view, the mute looks like a spring with a mass on the far end. If a sound wave in the horn pushes on the air in the mute, the air in the conical section (the spring) will compress until the air in the small-bore cylindrical tube (the mass) starts to move and releases the pressure to the outside world. This is exactly the sort of simple resonator I wrote about in an earlier *Horn Call* (Ref. [9], Part 1), where the horn is now the driver and the mute is the combination of mass and spring. The mute has its own resonance, determined by the ratio of spring stiffness to mass. I will call this the "stopping resonance." How the mute reacts upon the horn is determined by whether the frequency is above or below the stopping resonance.

At frequencies *below* the stopping resonance, the mute acts like a mass; the air everywhere inside the mute moves in the same direction and is relatively uncompressed. The acoustic mass will be greater than that of the open hand (remember that acoustic mass is inversely proportional to the cross sectional area of the tube); hence, those modes below the stopping resonance will be lowered in frequency compared to the open horn.

Exactly at the stopping resonance, the mute acts like a very high impedance; if it were not for the inevitable friction, it would act like a rigid wall positioned at the juncture of mute and horn. In other words, at the stopping resonance, there is a *velocity node*, a place where the air does not move in vibration, at the base of the mute.

At frequencies above the stopping resonance, this node is in the interior of the mute. We can think about it as if there were a barrier across the mute at the nodal position (but only for sound waves at this frequency; you can still blow through the horn!). Since there is no vibratory motion at the nodal point within the mute, you can see that the vibration at opposite ends of the mute must be in opposite directions. The air on the horn side of the barrier will now act like a spring, because it can be compressed against the "nodal wall." Hence, above the stopping resonance, the mute acts like a spring as far as the horn is concerned. This spring, by providing additional stiffness, will *raise* the natural frequen-

cies of the attached horn above the stopping resonance. At last, some support for "pitch rises."

But what about mode number? Suppose the stopping resonance is near the frequency of the third mode of the open horn. If we look at the vibrational patterns of the various modes, we find that there are *two* modes with three nodes in the horn, one of them below and the other above the third open-horn resonance. How can this be? Each higher mode is supposed to add one more node to the vibrational pattern. In this case it is the node within the mute. If we decide that the mute (or hand) is somehow separate from the horn, then the addition of the stopping resonance has "split" the nearest open mode into two modes that bracket the open mode. Our fully stopped middle C sharp *can* be legitimately called a "fourth harmonic" considered in this light. However, if we consider the mute or hand to be part of a total vibratory system, then the C sharp is the *fifth* mode, counting the node within the mute.

In the terms of physics, the horn vibrates in two different "third" modes because the boundary condition presented to the horn by the mute changes from mass-like to spring-like.

This division of the air-column resonances into two groups by the stopping resonance, the lower group flattened and the upper sharpened, must lie behind the statement from Widor mentioned by Bouasse (Ref. [2], Vol. 1, pp. 353-354) and quoted by Morley-Pegge (Ref. [5], p. 136) that high-register stopped notes are sharpened from their open counterparts while low-register stopped notes are flattened. Bouasse, who knew that stopping pulled all the resonance frequencies *down*, is typically scathing: "Need I add that they are *always* lower? The hornist questioned by Widor deceived himself in the numbering of the stopped partials." I doubt that Bouasse ever heard full stopping right down to the pedal note, else he might have given the matter more thought.

Where is the stopping resonance for full stopping? When I slap the large end of my brass mute on the palm of my hand, I hear a pitch that is about an octave below middle C (concert), roughly the same as the privileged-tone crossover frequency. I think this is no accident. A larger mute could be built with a lower stopping resonance, but it would not change the playing frequencies since tone production, stopped or open, in the low register involves primarily the resonances above the privileged-tone crossover. Consequently there is little point in dropping the stopping resonance yet further. Any player whose hand is fleshy enough to seal the bell tightly enough to move the stopping resonance below the privileged-tone range crossover will be able to stop effectively far into the low register.

Less-than-complete stopping with the hand fails to lower the stopping resonance into the privileged-tone range. The resulting series of resonances will match the F-sharp harmonic series only *above* the stopping resonance. Thus satisfactory stopping will occur only above the stopping resonance. This is certainly consistent with my experience and with all the usual books (e. g., Farkas).

Many players say that there is a distinct qualitative difference between partial and full stopping. I think this is probably a recognition by the player of a change in "feel" when the stopping resonance passes below the playing pitch.

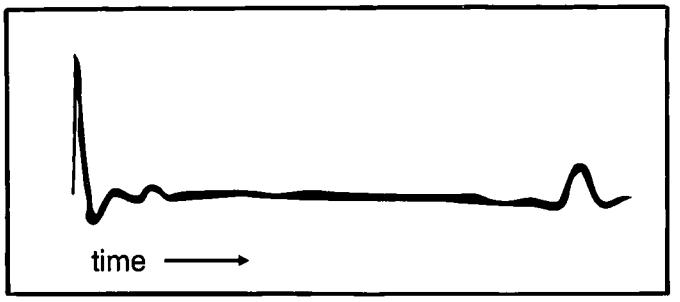

Figure 5: *Transmitted pulse and reflections for F horn with wide open bell (no hand).*

And now for a very different approach. I mounted a microphone sealed to the rim of a mouthpiece and a small hearing-aid earphone in a hole drilled in the wall of the mouthpiece cup (Ref. [7]). I then produced a short pulse (a click) with the earphone and observed the microphone signal on an oscilloscope.

Figure 5 shows the microphone signal from just before the earphone pulse until just after the first reflection arrives back from the bell. The large upwards pulse at the end of the trace is the reflection from the open bell. Observe that it is diminished in amplitude and spread out in time compared to the injected pulse at the start of the trace. In the remaining figures I will concentrate on the reflected pulse from the bell.

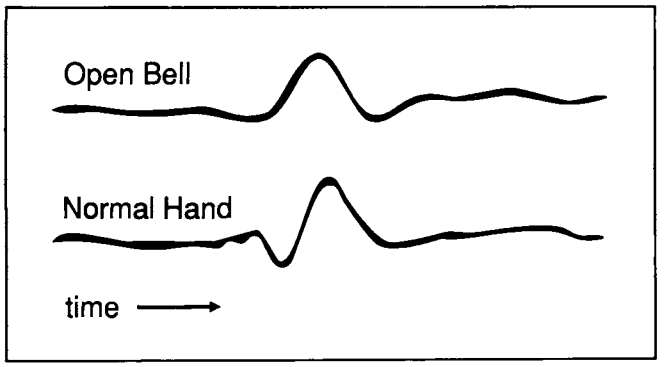

Figure 6: Comparison of reflected pulses for completely open bell and normal hand position.

Figure 6 is an expanded view of pulses reflected by the open bell (same as Figure 5) and the normal open-horn hand position. Note that the time at which the pulse is highest is very slightly later for the hand than for the open bell. This corresponds to the slight flattening produced by the hand. The *shape* of the reflected pulse is also changed somewhat by the hand.

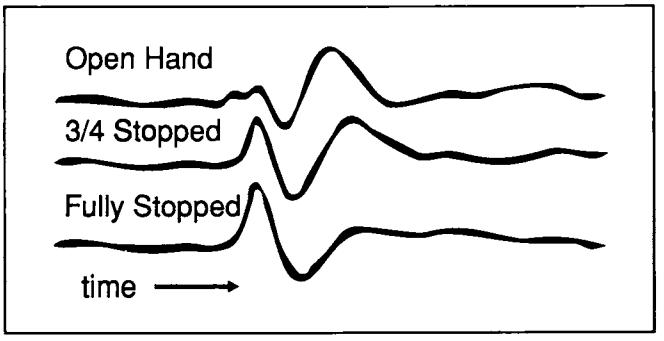

Figure 7: *Comparison of reflected pulses for normal hand position, three-quarter stopping, and full stopping with the hand.*

Figure 7 compares the normal hand with three-quarter and full stopping. Three-quarter stopping is particularly interesting. There are now *two* positive reflections of about equal amplitude, one delayed yet further compared to the normal hand and a new one that is *earlier.* Between these, the signal swings negative almost as far as it went positive. As the hand closes to full stopping, the earlier pulse grows, the negative swing shrinks, and the later positive reflection almost vanishes. Thus the principal reflection from the stopped bell arrives back at the mouthpiece sooner than that from the open bell. The fully-stopped horn indeed appears shorter!

Finally, Figure 8 compares full hand stopping (my bony hand) with the brass transposing mute. The mute gives a stronger (and slightly earlier) positive reflection than the hand. The negative portion that follows is also smaller with the mute.

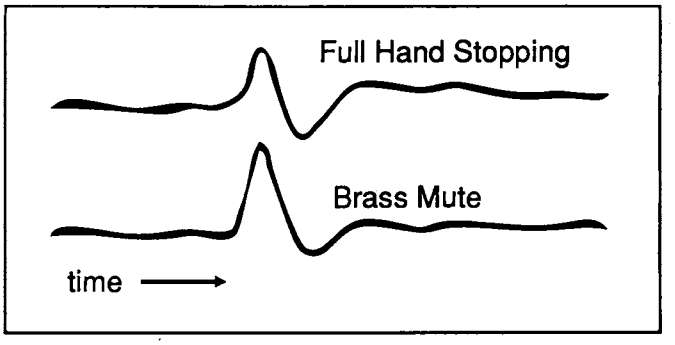

Figure 8: *Comparison of reflected pulses with full hand stopping and brass transposing mute.*

Where do I stand on the pitch change controversy? With one foot squarely on each side of the fence. While it is certainly true that gradual stopping lowers the frequency of all resonances, it is equally true that with full stopping most of the energy is reflected back to the lip from a point upstream of the open-horn reflection so that the fully-stopped horn is indeed acoustically shorter than the open horn. There is disagreement because we try to associate each played note with exactly one air-column resonance. The resulting mode-numbering dispute can be resolved in either direction depending on whether we count the stopping resonance as one of the horn's resonances or not. It seems to me more remarkable that the horn (and every other brass instrument) requires that *several* harmonically related air-column resonances be involved in the production of any note because of the privileged-tone effect.

Handstopping is complicated and confusing. I hope both "pitch rises" and "pitch falls" advocates have found much to agree with, and I hope each group now has a better understanding of the other's position.

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Single dormitory room: $91.50 (M-Sa) or $15.25 per night
Dormitory rooms have linens provided. A list of area motels/campgrounds will be sent upon request.
Meal Package: $56 (Tuesday a.m.-Saturday p.m.) (single meals may be purchased)
Picnic-Banquet: $10 (Friday evening)
Parking Fee: a permit will be issued for $1 per day.

Student Evaluations:
Distinguished hornists, selected from the guest artists and teachers at the Symposium, will be available for student performance evaluations from noon to 1 p.m. each day of the Symposium. Interested students will perform, without accompaniment, a private jury consisting of materials chosen by the student. The evaluator will advise the student on performance improvement techniques either verbally or in writing. Registration for student evaluations will be available on site (first-come, first-served).

Tentative Symposium Schedule:
May 13: registration, rap sessions, exhibits open 1-6 p.m., dorm check-in after 6 p.m.
May 14: registration, welcoming ceremony, Texas Brass Ensemble, student evaluations, lectures, IHS scholarship finalists, participants' recital, artist recital.
May 15: Frizelle Scholarship auditions (orchestral-low horn), artist recital, student evaluations, lectures, participants' recital, artist recital.
May 16: Frizelle auditions (high horn), artist recital, student evaluations, lectures, participants' recital, artists with chamber orchestra.
May 17: Frizelle auditions (finals), artist recital, student evaluations, IHS meeting, participants' ensembles rehearsal, picnic (awards banquet), artists with One O'Clock Lab Band.
May 18: lectures, participants' recital, ensemble rehearsals, Gala Concert, reception.

Airport Shuttle to Denton:
Transportation to and from Dallas/Ft. Worth International Airport (only) to Denton is available by writing or calling: Airport Shuttle/Denton, P.O. Box 50482, Denton, TX 76206; 817/565-9936.

For Information and Registration/Lodging Forms:
William Scharnberg, College of Music, UNT, Denton, TX 76203-3887 (USA)

Lieksa Brass Week

by Anni Muikku

Three Horn Master Classes

The 11th Lieksa Brass Week started impressively with the total solar eclipse, which could be observed at its best exactly from Eastern Finland. The visiting quintet, the New Mexico Brass Quintet from the USA gave a Solar Eclipse Concert performing the *Total Eclipse* by Händel, *Celestial Voices* by Guest Composer Peter Lieuwen, and *Flashbacks*, a theatrical experience for brass by Michael Colgrass. The Belgian Hunting Horn Group, Waldo, and the **Leipziger Blechbläserquintett** from the GDR woke people up and highlighted the actual moment of darkness and silence which fell upon the earth at 4:52 in the morning.

The featured instrument was horn with three horn master classes given by Dale Clevenger from the Chicago Symphony Orchestra, Vitali Bujanovski from the Rimski-Korsakov Conservatory, USSR, and Frøydis Ree Wekre from the Norwegian Academy of Music. There was a total of 60 horn students from ten countries.

The masters from left: Vitali Bujanovski, Frøydis Ree Wekre, Timofei Dokshitser, Michel Becquet and Dale Clevenger.
Photo: Anni Muikku

The young horn player Esa Tapani (22) was chosen The Brass Player of the Year 1990. Erkki Eskelinen, Managing Director of Lieksa Brass Week (left) and Mr. K. H. Pentti from Lemminkeinen Oy passing the prize of FIM 10,000. *Photo: Matti Aalto*

Russian trumpet virtuoso Timofei Dokshitser presented a trumpet master class and one of the top trombone artists, Michel Becquet from France, gave a trombone master class; both of which had a very favourable reception among the students. All the master teachers also appeared in the concerts, and there was a fight for tickets to the Masters' Evening because it was sold out. The courses were quite popular. The number of the students totalled 180, which is 80% more than normally. The concerts were also a great success as the audience increased by 40% from last year.

The theme of the year was Brass Quintets. There was a total of seven quintets from five countries and they appeared both alone and together. They were the New Mexico Brass Quintet from the USA, the **Leipziger** Blechbläserquintett from the GDR, the Brass Ensemble **Petroskoi** and the **Neva Brass** from the USSR, and the Wells Cathedral Quintet from England as well as the **Fortis Musicus** and the Brass Week Youth Quintet from Finland.

Six of the quintets appeared together in a concert called Multiple Brass and premiered the *French Overture* by the Finnish composer Harri Wessman. Other premiers were the *Phantasy for Brass Quintet* by Teppo Hauta-aho performed by the Brass Week Youth Quintet and the European premier

of *Leviathan* by Paul Denegri, performed by the Wells Cathedral Brass. The series of joint brass collaborations with other countries, which was started the previous summer, was continued, this time with English, Soviet and Finnish students. The conductor was Paul Niemistö from the USA.

In 1991 the featured instrument of the Lieksa Brass Week will be the tuba and the theme will be brass concertos, both classic and modern. The visiting quintet will be the David Short Brass Ensemble from Italy and other guests will be Timofei Dokshitser and Vitali Bujanovski from the USSR, Michel Becquet from France, the Danish National Youth Brass Band and the Helsinki Police Band.

Profile

An Interview with David Ohanian

by Catherine Watson

When a recent tour brought the Canadian Brass to Akron, Ohio, I was fortunate to be able to interview the group's horn player, David Ohanian. Mr. Ohanian, a native of Westport, Connecticut, has been with the Canadian Brass since 1986. He has, it seems, always been in the spotlight. Upon graduation from the New England Conservatory, he was offered positions with both the Chicago and Boston symphonies. He chose Boston, remaining there until 1981.

Meanwhile, Mr. Ohanian was a founding member of the Empire Brass Quintet, which became a full-time responsibility when he left the BSO. In 1986 he accepted the position in the Canadian Brass, a group in existence since 1970. The quintet's personnel, with the exception of the horn player, have remained the same since 1972.

Horn Call: What made you choose the horn?

David Ohanian: My father was a director of music in the public school system and had all the instruments available to him. He would often have different instruments at home, for repair or whatever, and I remember one day I stayed home from school because I had a cold. There was a trombone under the piano, so I learned how to play the trombone by the end of the day. Another day there was a soprano sax, so I picked it up, and there was a reed there, too, so I figured out how to play the soprano sax. I just liked playing different instruments, and it seemed that wind instruments were what I preferred. I had no interest in the piano, which I'd studied for a few years, or stringed instruments very much — although I did play drums, a trap set, through high school.

I finally settled on horn because I became a pretty creditable trumpet player by the time I was in the 6th grade. In 7th grade my father realized that he didn't have any horns in his high school orchestra, so he said, "I think you ought to play the horn." So, having played just about everything else, I said, "OK, let's try that," and that was the one that stuck because I couldn't learn it in a day. It became a good challenge for me, and I excelled because it's not like playing the flute, where you have twenty other players that are good. So I stuck with it, pretty soon to the exclusion of everything else.

When I went away to college, I only applied to one school — the New England Conservatory in Boston. I just wanted to study with one person — Stagliano. I thought he was really terrific and I wanted to sound like him.

I really was quite directed early on. I knew what I wanted to do, and I knew where I wanted to study and how I wanted to go about it. I didn't have to cast about for a few years in college figuring out what to do.

HC: When you graduated from college you were offered positions in both the Chicago and Boston symphonies. Why did you choose Boston?

DO: In my high school yearbook I said that my secret ambition was to be in the Boston Symphony. I was listening to recordings then and I heard Stagliano do some of the French things, and I just thought he was fantastic — he's a real singer on the instrument, and that's what I wanted to do.

When I was in college, from my sophomore year I was playing extra with the Boston Symphony, and during Leinsdorf's tenure I made a lot of recordings with them — the Mahler symphonies, the Wagner opera excerpts, and the Strauss tone poems, because Leinsdorf liked to program a lot of that kind of music. I went on tour with them a lot, and played extra so I really got to know the Boston Symphony very well. I knew a lot of the guys — of course I knew all the brass players and most of the other players in the orchestra, so I wanted to get in that orchestra even more than I had before I'd played with them.

Of course, Chicago is Chicago; I mean, when I was in college it was the greatest thing you could do as a brass player. It's still a great, legendary brass section. So when I won the audition in 1970 I was really torn, so for a week I was going back and forth from one to the other. They say everybody's famous for 15 minutes; well, that was my week. Every horn player in the country, I think, knew my name.

Chicago was a great brass section, and I'm sure I could've learned a lot there, but in Boston there was a big turnover about to happen. Most of the players were at or nearing retirement age, and I knew that if I got into Boston, I could help be instrumental in building a section that would perhaps rival Chicago.

I was the youngest member of the brass section and one of the youngest members of the orchestra when I joined. By the end of the ten and a half years or so that I was in the Boston Symphony Orchestra there was a fine brass section and only two or three brass players left who were there when I joined.

HC: Do you have a favorite conductor — someone whose style particularly appeals to you?

DO: I think the most exciting music-making I've done was under Bernstein. I think if I were a conductor I'd want to do it the way he does it. I say that, having played under a fair representation of the great living conductors, and some no longer living. Bernstein, to me, seems to have a greater understanding of the music than any other conductor I've worked under, and he's able to project it to the players, and make them play over their heads.

HC: Was it difficult to take over a position in a group that's had the same personnel for so long?

DO: I don't think so, in a musical way — nor did the Brass want me to fit a particular mold. The Canadian Brass is, I think, unique in the chamber music world in that they encourage individuality of expression. They encourage you to be your own personality — on the stage, in the music, and offstage. They didn't give me a whole list of do's and dont's when I joined the group. They knew that I had good experience as an orchestral player, a lot of experience playing in brass groups and even as a soloist, so they were anxious to have me bring all that experience and knowledge to the group, rather than take it and make it fit a particular mold. I think they're right — what I brought to the group enriches the group's "personality pool." Really, when you come right down to it, there are brass groups and there are brass groups, but when you're onstage — what you're selling and why people buy tickets — is your personality, your collective

personality as a group, as well as the music. It's important not to underplay that aspect. You're not a robot on the stage, and whether you're talking about entertainment or classical music, you're selling yourself. The element of individual and group personality is very important to our performance. So I learned something from being in the Canadian Brass — that it's not just the musical product that we have to offer people. There's a lot more to the experience of going to a concert than just listening to the music. Because, you see, if that were the case, we wouldn't need live performance anymore; you could just listen to records.

HC: What is the biggest adjustment you had to make in going from a major orchestra to a brass quintet?

DO: What I missed about the orchestras was hearing the sound of a great string section — and the woodwind section too — but the sound of a really great string section, which the Boston Symphony has, is something that I missed. I also missed counting those long stretches of rest, where you just had to count — like 135 bars of rest in a slow tempo, and then come in on the lick after that. There's a lot of boredom involved in playing in an orchestra section. I never count bars in the Canadian Brass. I'm playing almost all the time.

What I found that I missed least about orchestras...a couple of things — conductors. What I really enjoy is working for myself — the feeling of working for myself as opposed to working for a large organization. I function much better in that kind of environment.

HC: What adjustments did you have to make in going from the Empire Brass to the Canadian Brass?

DO: The Canadian Brass chose me because I was already committed to brass quintet performance and brass chamber music. I wasn't playing in a brass quintet because I wished I was in an orchestra. It wasn't a second-best kind of thing. I'd done the orchestra thing with a great orchestra. I'd been there long enough so that I'd played all the great orchestra tunes.

I guess, based on my experience and my desire to do the particular kind of playing that brass quintet offers, I was chosen for the Canadian Brass, so there were very few adjustments that needed to be made.

HC: How were you chosen for the Canadian Brass — open auditions, or were you invited to audition?

DO: Oh, there were several auditions. They called me up because we all knew each other and said, "We have an opening in the Canadian Brass for the horn position, and we wanted to talk to you." And I said, "Oh, you probably want me to recommend some students to you or some people that I know," so I gave them a whole list of people. They said, "OK. Great. Thanks." Then they auditioned these people, then called me back and said, "We auditioned all these people and we still want you." I was very flattered, and I said, "Well, look, I already have a job. I wasn't looking for this." And they said, "We know, but we've held auditions in Canada and we've held auditions nationally and we've chosen people to come up here and audition. They're all good players and any one of them could do the job, but we feel that your qualifications in particular, and your track record as a player and your recordings qualify you as the number one candidate, and we want to try to convince you that you should come here." I said, "Well, OK. How are you going to do that?" They said, "Why don't you just come up and play with us for a few days. We're going to be rehearsing. You can bring your music and we'll run through some of our repertoire and you can see if you like us and we can see if we like you. I mean, we already know that we like your playing, but there are four of us and there's only one of you, so you have to see if you want to work

with the four of us." So I did that. I went up there for two or three days. We did a lot of playing, and at the end of the time I decided that that was what I wanted to do. So we made a deal, and the following month I joined up.

HC: The Canadian Brass plays on a matched set of 24-karat gold-plated Yamaha instruments. Do you think the gold plate makes a difference in the sound quality of your instrument?

DO: Theoretically it does. I'm not able to discern any difference among a bare brass horn, a gold horn, a silver horn, and a lacquered horn. I think that Walter Lawson probably came the closest doing a scientific comparison of the difference between a lacquered horn and an unlacquered horn. He had a lacquered horn that was played by some players — I think Barry Tuckwell was there. They played this horn, then right away Walter took it and dipped it in the acid bath and stripped off all the lacquer, rinsed out the horn, and gave it back to the players. They played it, and they found no difference.

That's a scientific comparison, but it's less scientific than you might think, because I think that if there are changes, the changes occur when you take a bare brass horn and lacquer or plate it. I've done quite a bit of repair work — earlier on, when I was in college — and when you lacquer a horn you have to polish it and you have to buff it a lot. The buffing heats up the metal and also takes metal off — it takes the oxidized coating off the outside of the instrument. So you're changing the surface of the entire instrument, but particularly the bell. When you lacquer a horn, also, there's buffing dirt that gets inside the horn, and there are chemicals that are used to rinse out the horn, so there are a lot of changes that occur to a horn on the outside and the inside when you go from bare brass to lacquer. When you play the horn, of course, you have to continue to treat the metal, because not only do you have to buff it, clean it, and degrease it inside and out, but you have to wash all the "green slime" out of it — this changes the tone. In all these gold-plated instruments that I've had, the inside of the horn is plated, as well, so you've got a completely new surface on the inside of your horn. I think these kinds of changes would make a bigger difference than simply a thin coating of gold or a thin coating of lacquer on the instrument. It's the preparation and the processing a horn goes through when it goes from bare brass to either plate or lacquer that would make a difference. Even so, I'm not able to discern any differences. I can't say that gold plating has helped any of the horns that I have used from Yamaha, but I can't say that it's ruined any instruments, either.

HC: Psychologically it must've been a thrill the first time to play a gold-plated instrument.

DO: Yeah, it's a really nice finish to have on an instrument because it requires no maintenance and it just glistens and glimmers from the audience's view. When the lights hit it, it looks fantastic. But all my own instruments, the ones that I own, rather than loaned instruments, are all natural finish — just bare.

HC: Do you play any older instruments — say, hand horns?

DO: No, I don't. I admire those who do, but to me the horn is hard enough with valves. A lot of times when you hear these hand horn performances — and this is probably kind of sacrilegious to say in this publication — but when you hear some people playing on a natural horn you realize why there was such urgency to invent valves.

HC: I know your schedule with the Canadian Brass is busy. Do you do any outside playing or teaching?

DO: I relinquished all my teaching when I joined the group

and I am so busy, as we all are with the Canadian Brass now, that I have curtailed all my solo and other chamber music work as well. That's not to say that I'm against it; it's just that we play about 120 concerts a year. When I have time off, I want to spend it pursuing my hobbies instead of playing the horn some more. I don't want to resent playing it, and I feel that if I push myself into it that much all the time, that I might get burned out.

HC: What are your hobbies?

DO: Automobiles, model airplanes, and travel. This is a good job for me, because I like to travel. I like to build radio-controlled airplanes, and I have a modest exotic car collection.

HC: A lot of early brass quintet music was from the Renaissance and Baroque periods, but some groups like the Canadian Brass are now playing other types of music. Is there a trend away from the earlier styles?

DO: No, I wouldn't say that. We've just recorded a Renaissance album. I think that the Renaissance is one of the great sources of music for brass quintet. There's a lot of really interesting music that was written during that period; and because it was often written for mixed ensembles it's perfectly adaptable and transcribable for a brass quintet. The fact is that we play quite a bit of that music.

It's both an advantage and a disadvantage that the music for brass is either very old or very new. There are huge gaps in the repertoire for original brass music. Throughout the Classical and Romantic periods it was lacking — the ensemble just didn't exist. For groups like ours it's bad because there's no original music from certain periods to play. On the other hand, it frees you to transcribe any music that you like, and play it. I think that's probably one of the guiding tenets of the Canadian Brass; we try to play music that is both good music and that is pleasing to the audience. We try to choose, by and large, audience pieces as opposed to just pieces that we like. We stay clear of a lot of contemporary music because the audiences really don't enjoy a lot of it. Contemporary pieces can oftentimes be really interesting for the players as a mathematical problem and as a rhythmical problem, trying to put the piece together and make it come out together in the last measure. But from an audience standpoint, they really don't care about that; their criteria are different. People buy tickets to be entertained and to enjoy hearing good music — they don't want to be taught. If you're trying to appeal to a wide range of people, they don't want to be taught, they want to be entertained and they want to enjoy the musical experience. In that framework you can't use a lot of contemporary music.

HC: Do you have any "wise words" for students who have ambitions of being in a brass quintet?

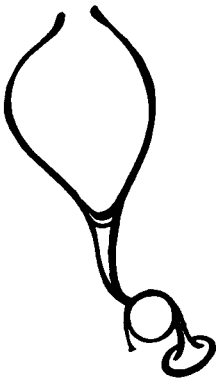
DO: I think that they should be thankful that there is opportunity for the brass quintet now that didn't seem to be there when I went to school. When I went to school in the sixties there was the New York Brass Quintet — they had commissioned a lot of pieces, but they didn't seem to be building an audience. I think the contribution of the Canadian Brass to brass quintets is really that — they've built an audience for brass quintet. These groups that are following after, the burgeoning number of brass quintets that there are now, they see the success of groups like the Empire Brass and the Canadian Brass.

There are many good players now, and they can wait around for many years before they get the position that they want. The players that are starting out right away in brass quintet have to be good at a couple of things that you don't have to do so much in an orchestra. First of all, you have to

be very organized yourself. You have to want to work for yourself as opposed to working for a large organization. Then you have to be the kind of player that's used to — or wants to — play hard *all* the time. I think you also have to have a different concept of the horn in a brass quintet than you would in an orchestra, and this is something that comes with time. An orchestral section is really involved with blending with each other; getting a horn sound that blends with the other sounds in the orchestra. In a brass quintet the player has cylindrical instruments on both sides of him — trumpets and trombones — and you have to develop a tone that comes closer to the sound of those instruments without getting too far away from the natural sound of the French horn, the rich, deep tone. I've heard several brass quintets where the horn player doesn't sound like he's a member of the group — the tone is so dark, so deep and so orchestral that it's not a blending sound in a brass quintet. That kind of thing bothers me. You will never get a truly homogeneous sound coming out of your brass quintet until the horn player brings himself around — with equipment, but mostly with concept — to a sound that has more core than you generally associate with the orchestral sound. I think some players play that way anyway, but when you're playing in a brass quintet you have to really be aware so that your sound is not an overbearing kind of sound that sticks out from the quintet. It should be a blending sound.

HC: That's all of my questions. Would you like to add anything?

DO: Audiences seem to like brass groups, but I'm not sure why. Maybe it's because there is not a set repertoire and a procedure for listening to brass concerts. Maybe it's because people actually enjoy the sounds of those instruments and have come to look at a brass concert as something that is both musically rewarding and entertaining. I think we've just begun to popularize brass quintets — the instrumentation and the actual performance. There are a lot of groups that are following the Canadian Brass lead right now, and I think that bodes well for the future. Students want to join together and self-govern and self-motivate and still feel that it's a rewarding experience in terms of playing their instruments. I'm quite pleased to have been in on the beginning of that whole changeover. This, perhaps, provides a new set of goals for a lot of brass players out there.



Clinics

Orchestral Excerpt Clinic

Jeffrey Agrell, Series Editor

Magic Flute, revisited

by Jeffrey Agrell

I called up my friend Donna.

"Hi! Guess what? We're going to start rehearsals for *Magic Flute* and our music director just decided he wants the brass to use old instruments — baroque trombones and trumpets and hand horns."

A short silence.

"And the woodwinds and strings will be playing their regular modern instruments?"

Donna plays baroque bassoon professionally, goes on concert tours around the world with early music orchestras, gives clinics and workshops on old bassoon and has played on about 30 LPs and CDs. She was just apointed professor at the Royal Conservatory in The Hague. She knows her stuff.

"Right."

"You're playing at 440?"

"Our usual is 442."

Silence. A sigh. Then I think I heard a slow grin...Maybe a smirk.

"Oh, well, I suppose it's a start..."

At the last minute, the maestro decided he wanted his brass to be, well, original...In 15 seasons in the orchestra I have never played a piece using an *Inventionshorn.* As a matter of fact, I think I may have put in a total of about 3 minutes on the instrument in my whole life. So this sounded like fun, a chance to do something a little different (and, OK, a little extra pay). And while it was not going to be a very perfect replica of an early orchestra, It would be a rare chance to spend some time getting to know the Ur-grandfather of our present-day instruments. I figured *Magic Flute* would be a good piece to try the natural horn on, being one of Mozart's most delightful works, and a piece that I had probably played more than any other opera. I didn't think that playing natural horn presented any particular problem. Just like playing regular horn without the complication of valves, right? And hey, you don't even need to transpose! This should be fun. No problem. Piece of cake. Right?

"What are you going to do about an instrument?"

"I don't know yet. I'll give Thomas Müller a call first."

Thomas Müller, besides being co-principal of the Berne Symphony Orchestra, is known far and wide for his teaching and performing on the natural horn. Since I did not own a natural horn, he was the natural person to call for information and leads on finding an instrument. I gave him a call and he told me to come by. He was most accommodating when I met him at his farmhouse. I arrived as he was harvesting grapes which would be made into wine and schnapps (not just a one-sided musician, this lad). He didn't have a horn that I could use for the season, but he could lend me his own personal 150-year old Courtois for a short time until I had made other arrangements. We talked about the subject of natural horn at length over mugs of his newly-pressed apple cider. It was a very pleasant afternoon, and I resolved to come back to borrow things from him more often.

Besides the horn, I brought home a good bit of his sound advice. "First, try out the horn crooks with an electronic tuning device. Then make a little note card that tells you 1) which crook or combination of crooks gives you which horn (i.e. key) — label the crooks if necessary — and 2) to which notch the slide should be adjusted to be in tune for each crook. Don't lose the card; put it where you can check it in every rehearsal and performance." Thomas had the tuning slide notched at 1 cm intervals for reference in tuning. I found that it wasn't quite as easy to persuade the beast to play in tune as I had thought (or hadn't thought about...), and every crook had its own setting.

These old instruments (or their modern copies) have small bores, small bells, small bell throats, and this means various advantages and disadvantages which became clear to me as I got to know the instrument. Every note on a horn (of any kind) has the feeling of sitting in some kind of 'groove' or 'valley.' A note on my modern instrument sits nicely in the middle of a groove where the 'sides' are not too steep, so a note can be lipped up or down without much trouble if (when) intonation adjustments are necessary. The sides of the "note-groove" on the Courtois were steeper (especially in the higher keys); what you play is pretty much what you get. There was a little, but not (as) much latitude in lip adjustment of tuning. You have to try out all the notes in the various keys of horns to see where they lie; for example the 10th (always written e") was always a little flat.

Every key of horn was also different — you have to learn the feel and idiosyncrasies of a number of horns. (Six in *Magic Flute*— C, D, E$^{\flat}$, E, F, G and B$^{\flat}$ alto. The majority of the pieces are for the higher keys.) This necessitates *a different* way of thinking about the notes you are playing using the natural instrument. On the double horn, we think of playing on "the B$^{\flat}$ horn" or "the F horn," but we are really playing a whole flock of horns, "changing" horns instantly by means of the valves. We are, however, using only selected over-

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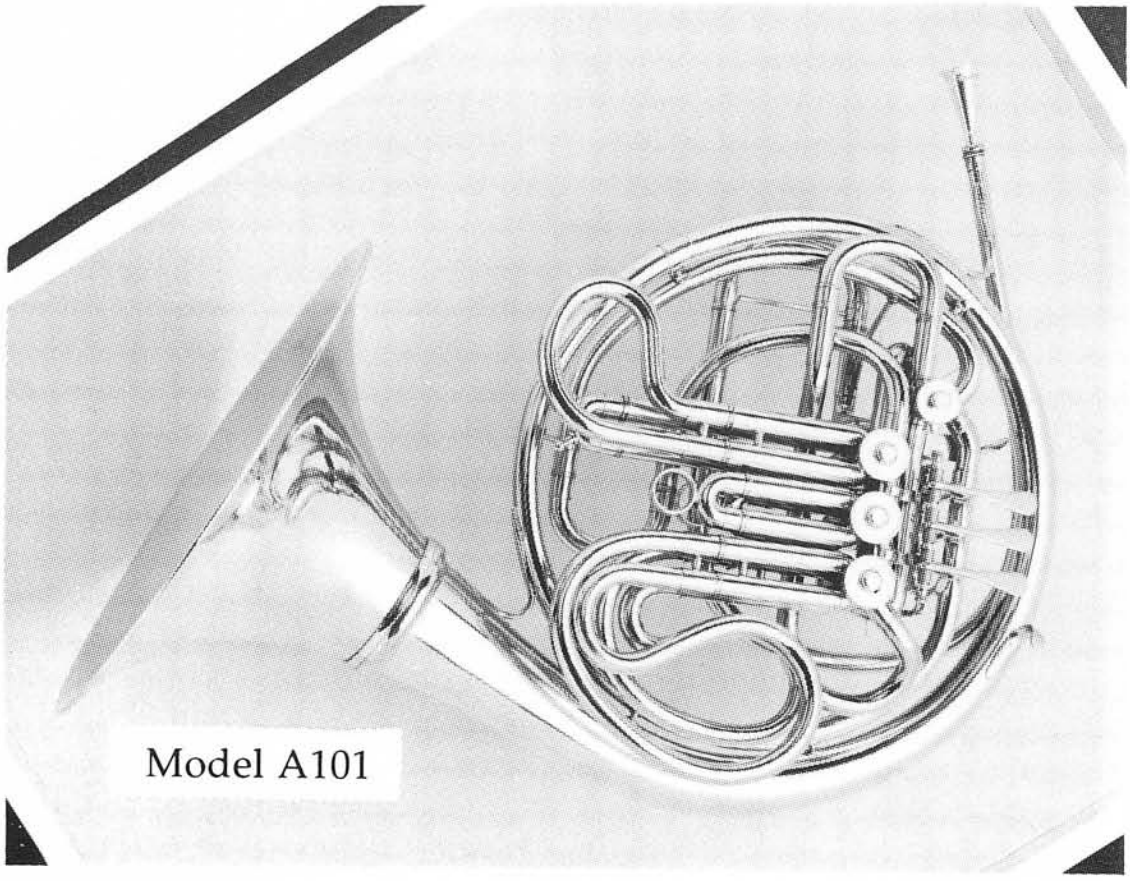

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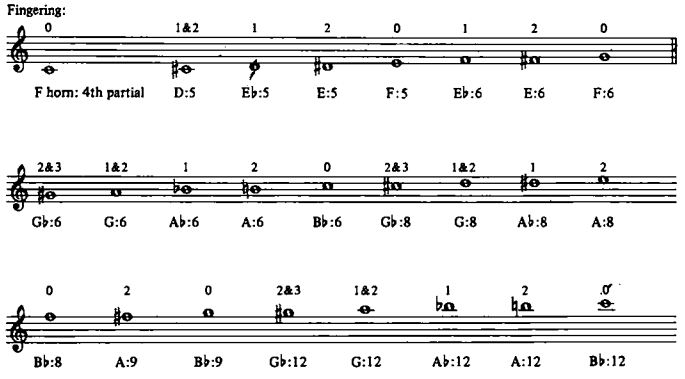
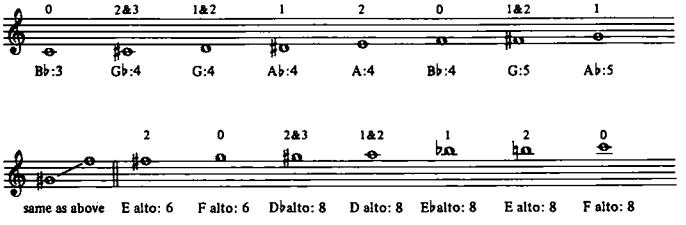
tones from each horn; a given note is always the same overtone, played on the same "horn" (except for those rare instances where we use alternate fingers, i.e. play another overtone on another key of horn). Just to see for a minute what "horns" we are actually playing with our use of valves, let's take a look at a chart (the first uses the F side until G- on the double horn). The fingering is on top; the horn and its overtone number are listed below:



The same for the B♭/high F horn (changing at f#"):



Philip Farkas's saying about how every note has its own "taste" is even truer here. There are a lot of new flavors to learn, and you have to learn the taste of every note of each of the different horns (i.e. crook combinations). The natural horn requires a strong awareness of which overtone you are playing; with the modern instrument the awareness is note and fingering with perhaps only a dim or secondary awareness of the particular overtone. On the hand horn, the note we always think of as (say) written e" on the F horn can be totally different depending on whether you are playing the 9th overtone on the G horn or 12th overtone on the D horn or (God forbid) the 13th overtone on the C horn, etc.

Reading the music: "Don't even have to transpose," is that what I said? Guess again. What worked best for me in "finding" the notes (especially starting off a new number in a new key) on these beasts was indeed transposing so that I could taste (or pre-hear) the note that I was used to playing on my modern instrument. The music is always written in C, so I just used the written notes as a map of the overtones: c" d" e" f" g" = 8, 9, 10, 11 plus hand, 12, etc., no matter what key the horn was in. But valves or no valves, I still transposed; I think it would not have been necessary after a while if the piece had been like a horn concerto and been all in one key (crook), but with the constant switching, I found I needed to know where home base was...

Back to our story. I had one day to try out Thomas's horn as he suggested. Then I got to rehearsal early the next day to get set up, lay out the crooks, try things out. The second horn arrived. He had his own natural horn. The first thing we noticed was that we were going to have to practice together for a while to get our intonation in order, partly because his horn's idiosyncrasies were not the same as mine and partly because this was quite a new experience. The basic intervals (especially horn fifths) that the horns play all the time in Mozart simply have to be perfectly in tune (you not only have to get your act together on this instrument yourself, you have to get your acts together *together*). We got funny looks from the strings. It took a while for them to get used to the unusual plumbing, tubing all over the place. They were not used to seeing us rebuild the instrument after every number. They were also not used to hearing us have so much trouble finding the notes and playing in tune — I think we used up a year's quota of approximaturas (to use Michael Brubaker's wonderful word) before the break. I really recommend having more than one day to get to know the instrument before jumping into something like this...

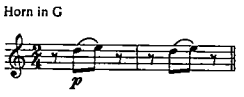
It was beginning to dawn on me that it was going to be challenging to bring this act off. *Magic Flute* is over three hours long, and there are many chances to become famous in a hurry (to paraphrase Raymond Chandler, the thing about Mozart is that the slightest scratch is about as inconspicuous as a tarantula on a wedding cake). If you get a chance to play natural horn in a Mozart opera or the like, you may find that it takes quite a bit of practice with these things to approach your usual near-perfect batting average. And while you might get a modicum of sympathy from the other brass for your battle for this new kind of perfection, neither the conductor nor the audience has the slightest bit of interest (or usually even awareness) in what my drill sergeant always referred to as a "personal problem." You just have to do it until you can do it...

More on this personal problem. Even switching from one modern instrument to another takes some getting used to, and the difference is greater here with the overall smaller dimensions of the instrument. Every key of horn has a different feel — the high horn keys are wonderfully light and clear; the low horns are very dark and diffuse; both feel and respond unlike any modern valve instrument. You also have to get used to the different distance from the mouthpiece to the horn with each crook: the distance is short with the B♭ alto crook, but the D crook (on the horn I used, anyway) is about the size of a hula hoop, and you feel like you are about a meter away from the instrument using it...Hand technique aside (there is not much demanded in this piece in the way of fancy hand technique), the different feeling of the instrument and narrowness of the note-grooves (for those of us who have been playing on modern instruments for umpteen years) demand some patience and practice — time to get out Oscar Franz & Co., that Barry Tuckwell book and anything else you have around and hit the woodshed until the natural horn(s) feel like home...

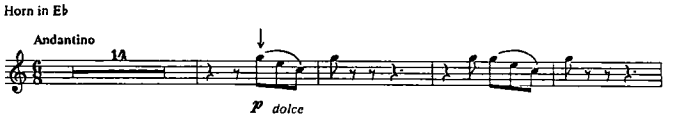
The good news is that the response on these instruments[1] is heavenly. And dynamics...you can play the pianissimos of your dreams, diminuendos *al niente* (eat your hearts out, clarinets!). The fortes on the other hand have a nice edge on them — Mozart used this quality to wonderful effect. And as mentioned before, the range of tone colors available through the different keys of natural horn is much greater than the one-size-fits-all larger modern valve instrument. Wtih the double horn we've gained much in versatility, but we've also lost a great deal in range of tone color, plus the additional color differences available through dynamics. One more plus, for *lagniappe*: a natural horn is a very lightweight instrument. If you're someone who always holds the horn free or plays a triple horn, or both, the natural horn may seem to want to float away...

I only used Thomas's Courtois for one rehearsal; after that I borrowed an instrument from Basel horn player Franz Theurillat, who was most gracious in consenting to let me use his instrument for the rest of the season. It was a

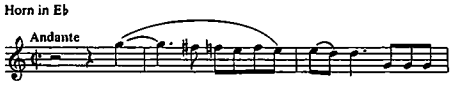
modern copy made by instrument maker Rainer Egger of Basel, and it was a joy. The Courtois was a wonderful instrument, but I think my red beard might have turned completely white if I would have had to use it on this piece, because the 9th overtone on the G horn [written d"] was very narrow and a shade flat (thus devilishly difficult to grab out of the blue), and it comes up all the time, especially in this "Papageno lick" which is totally exposed:



a real tarantula on the Courtois (on the other hand, I only had the Courtois for one rehearsal, and maybe I would have gotten used to it with time). On the Egger horn this note was much easier to find, alleluia. On the other hand, the 12th overtone on the Egger E♭ horn (which was otherwise perhaps the most "comfortable" key of horn) was quite slippery, which made the following probably the most difficult passage in the whole opera (again, totally exposed):

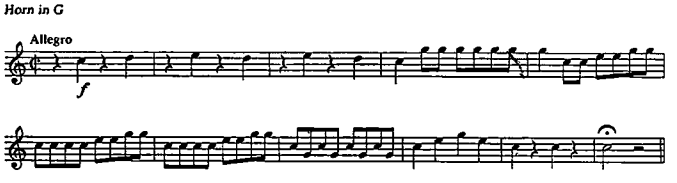


So: what makes licks difficult playing this sort of thing depends on 1) the idiosyncrasies of the particular horn and 2) how high in the overtone series a note is (and I suppose context could be number three). A note may not be particularly high in absolute terms, but if it is a higher overtone, it may be tricky. There are several numbers for B♭ alto horn, but none were as challenging for me as the E♭ numbers, because the B♭ parts never went above the 10th partial (usually staying close to 8 & 9), whereas the E♭ horn throws a number of its slippery 12's at you, plus most of the modest hand technique that you encounter in the piece. The trickiest hand horn lick is the following:



Get the F♯ by pulling down the G with a quick and measured hand movement (the hard part is *not* letting the pitch drop with the lips here — do it all with the hand); you are on the 12th overtone here, so then just keep the hand where it is and let the tone 'slip' down to the 11th (F half sharp) to get the F, and you're home. Takes a little practice, but it's not too bad. It's quite a different thought process than doing it on the valve horn...

While the general margin for error is narrower with the hand horn, some things are easier than on the valve horn. The aforementioned pianissimos are one thing. Another are forte passages like this:



This is really easier on the natural horn — it comes out clearly and easily; playing this lick on the valve horn is quite cumbersome by comparison.

It takes a little time and practice to get used to these wonderful instruments, but it's worth it. Spending some time on natural horn (especially in performance) really sharpens up your "pitch consciousness" and general concentration like nothing else. It also makes the beer taste a lot better after the performance, but I have no clear scientific evidence as to why this is (Thomas warned me about this). You'll notice the difference immediately when you go back to the modern instrument. Watch out, though: you may find you get a little infatuated with the natural horn. This horn can bring a whole new musical world with it — even those old pieces you used to play are completely new works when done on natural horn. Let's face it: history and sociology aside, natural horns are just plain fun to play. And for some real giggles, try duets. Daniel Lienhard (libarary and archive archaeologist extraordinary) has several tons of natural horns and natural horn duet music, and I got together with him early on for discussions and duets. The first time I tried to fight my way through some of the crazy duets he has excavated from various library archives, it was furious effort followed by helpless laughter. The duets were mostly by the Big Names in horn playing in the 19th century, all kinds of fancy music hand horn, e.g. in 3 flats, with turns and various ornamentation, quick scales, etc. — you could sprain your wrist on this stuff. It was wonderful fun. (It does get easier with practice — I was frankly amazed at discovering what is possible on the hand horn — but it's always

challenging.) I now make Daniel come over with more duets on a semi-regular basis for another fix.

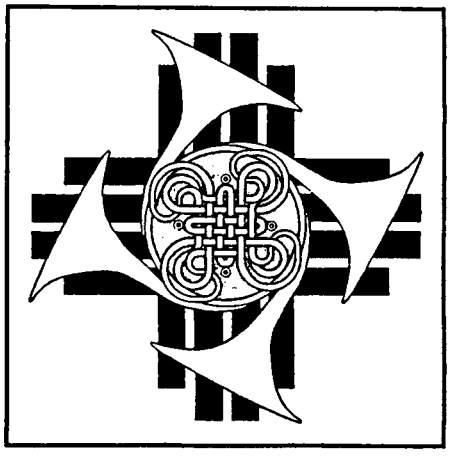
Such duets are great practice and great fun, but *Magic Flute* makes quite different demands: little hand technique, but many changes of crook and requiring much in delicate and accurate playing. One more thing: because of the frequent changes of crook, always remember to re-check your crook combinations (with some horns like the Egger, you may have to remove two and connect and insert three others), no matter how well you think you know them. There are some very quick changes that have to be made between some of the numbers, and it's possible to grab wrong. Once during that first rehearsal I put together a horn that was a half step off. The effect was electric. The orchestra instantly fell apart: laughing, howling. Pandemonium. You know where Mozart got the gag in *Musical Joke.* It was good that it happened then: imagine during a performance...So I diligently re-checked in every rehearsal and performance after that, and caught a wrong combination once — in time — in a performance. You want to make sure that Papageno is the comedian in this piece and not you. (But imagine if Mozart had done it differently: given Papageno a horn instead of bells...Or if Tamino had gotten a horn instead of a flute, it would have been called...)

Postscript:

After finishing this article I called up Donna once again to tell her about it and thank her for her advice. She mentioned that a horn player in one of her baroque orchestras said that one of the secrets is in having an original mouthpiece (or copy) from the time. Much better than using a modern mouthpiece with these horns, he said. I didn't have the luxury of switching mouthpieces, but I'd love to hear from the natural hornists among you who've tried the old mouthpieces and have some firm and well-biased opinions on the subject. We can have an update in this space later if enough lurid confessions come in. You know my address...

Endnotes

[1]This is a big generalization, of course. Old instruments (or copies) will vary as any instruments.



A most attractive logo design is this interlaced Quartet of Horns superimposed upon a Zia, the Southwestern Indian symbol for the Sun. Appropriately, it is the logo for the 1990 Southwest Horn Workshop held last spring at the University of New Mexico.

Jazz Clinic

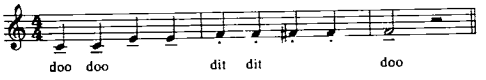
The Art of Noise

by Jeffrey Agrell

I was delighted by Micheal Brubaker's "Lexicon of Descriptive Noises" for brass players in the last issue of the *Horn Call.* Someday I hope he makes a CD illustrating the entire menagerie of brass noises, or at least a lecture-demonstration at a horn workshop. His noises or effects fall into two basic categories: the unintentional and the intentional. The latter can be notated: brass players will encounter a number of these extra-classical expressive effects in most written jazz arrangements, and it's a good idea anyway for every player (even hornists!) to know what the notations mean. Since Mr. Brubaker did not give examples of the notated effects, I'd like to take a short tour here through the most common ones, including some that he did not touch on.

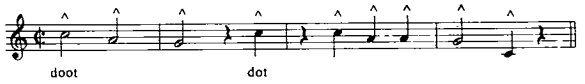
Many of the names of the effects are onomatopoeias. This makes the effect easier to remember, and can also give you a start on some basic scat. Scat singing is the singing of improvised jazz lines using "nonsense" syllables (legend has it that Louis Armstrong invented the practice when he once forgot the words to a song. He kept going anyway, faking it, and scat was born). Singing a little scat is a great way to develop and hone your jazz phrasing. Many of the effects are derived from vocal practice, so you can practice them singing first. A good place to start is with doo's and dit's.

Sing it:

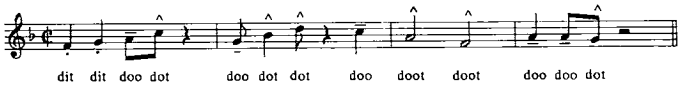


The smooth doo is exactly the syllable you use with the tongue to get the smooth, legato playing. Likewise with the dit — just a light staccato. Sing some improvised lines with doo's and dit's; for variation: try scales, arpeggios, blues licks, swing rhythms, etc. Put on a play-along accompaniment and sing with it. Then take the horn and try it...

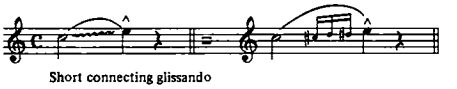
Doots and dots. A **doot** (sometimes written dood) is longer than a dit; it is played full value and is cut off with the tongue. A **dot** is short and has a heavier attack than a dit or doot (No, I'm not making this up as I go along. Really! Anyway, pay attention, and at the very least you may be able to pass the Morse code part of the ham operator's test with no trouble after all this...).

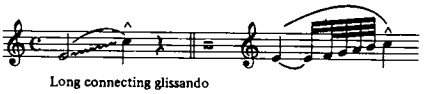


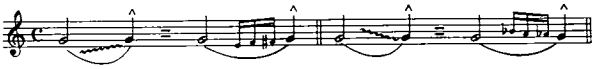
Sing (and play) this phrase using all of the above:



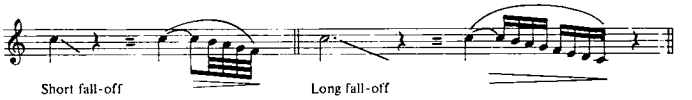
Next: the **glissando.** This is not uncommon in our usual orchestral music, but usually the composer expects us to rip up the overtone series (sometimes written out). There are several other kinds of glissandos common in jazz arrangements. The **short connecting gliss** connects two notes of a fourth or more apart diatonically. The **"reverse gliss"** connects two notes of the same pitch by a short (ca. a major 3rd) gliss from above or below.


Short connecting glissando

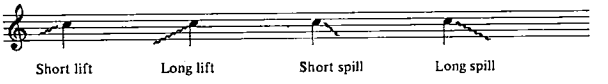

Long connecting glissando


Reverse glissando

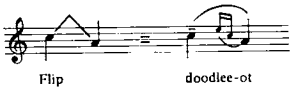
Another kind of glissando is the **fall-off**, which may be either short or long. As Mr. Brubaker says, a fall-off is "an ending to a note characterized by descending glissando and accompanied by decrescendo." The glissando is quick, and is done using half-valve fingerings while lipping the note down. There is no requisite distance to the fall, but usual would be about a fourth or fifth for the short fall. The long fall-off is held longer before the downward glissando and extends further down, approximately an octave. The notes of a long fall-off are not as rapid as those of the short fall-off.



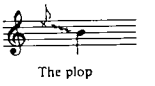
Lifts and **spills** are effects that are like glissandos, but are quicker and "rougher." Mr. Brubaker calls them "rips" and that is an apt term. The short lift (or rip) approaches by about a 3rd below; the long lift starts a fifth or a sixth below. Short and long spills are like quick fall-offs.



To play a **flip** between two notes, play the written note full value, then play two quick slurred approach notes to the following note. Fingering does not change until you get to the next written note. For scatting, sing "doodlee-ot." It's easier to describe it in music notation than words:

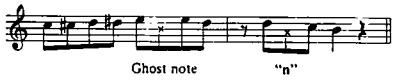


The **plop.** No, not a dance, not a horror monster. It's a kind of flip without the first note: a quick diatonic slide from the first to the second notated pitch. Scat: dir-r-ot:

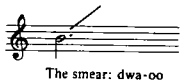

The plop

That first note is also the way a **ghost** note (AKA "indefinite sound;" "deadened tone" "indefinite pitch") would be notated. Mr. Brubaker says that it is a high[est] *note that* is not sounded; this is not necessarily the case. A ghost note may be anywhere in the phrase (usually found between two notes) and is very soft on an arbitrary and indistinct pitch. Get the effect by half-valving and partially closing the airstream with the tongue forming the "n" sound. You can

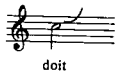
scat sing a ghost tone, too, using "n." E.g.: dootn dootn doo dot.



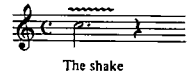
A **smear** or **bend** is something horn players should be good at: it is beginning a note below pitch and bringing up to the correct pitch. Other brass do it with the embouchure or using a half-valve; we can do it simply with a little right hand. Sung: "dwa-oo."



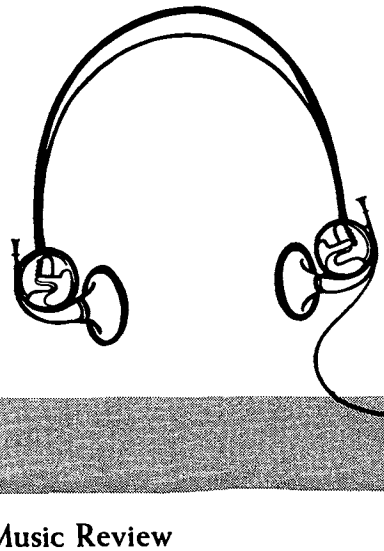
What Mr. Brubaker calls the **doink** is also commonly referred to as the **doit** (pronounced like doink, not do-it). Get it by half-valving (one or more valves) and glissing upward (how high depends on tempo and context).



The **shake** is a kind of trill. It is usually accomplished by literally shaking the instrument while playing a tone. There are a number of variations possible. A shake may be fast and narrow (fast hand motion, narrow trill range) or slow and wide, or anywhere in between, including a gradual speed-up of the shake. To say it: "doo-ee-oo-ee-oo."



That's it for now: some new items in your expressive vocabulary to practice on the horn. And when you're not playing: sing, sing, sing! So, till next time.... What? A quiz? You say I promised you a quiz last time? OK, so *I lied*. But be prepared, maybe next time...



Reviews

New Music Review

by Elaine Braun

Song and Dance for Horn and Band (1988)
by James F. Mabry

James Mabry, originally from Texas, teaches at Buffalo State Teachers College and has worked very closely with a local high school on two pieces, one of which is *Song and Dance*. In much of the recent music for horn solo with band the solo part seems fairly advanced; probably best suited to a senior student who is studying privately. This piece helps to fill a void in the literature with regard to pieces for a junior high or high school student who shows promise but has not taken private lessons or is still early in his or her horn playing career. It is approximately NYSMA Grade III level.

Song and Dance is a theme with five variations lasting about seven minutes. The theme is folk-song-like, presented initially in a chorale setting at an *Andante Moderato* tempo with chordal woodwind accompaniment. The Horn range is from middle *c* to *g*" (written) with lots of middle *c's*, and only a few *g's*, which occur early on. The melody is diatonic, although pentatonic in several places, and has leaps no larger than a fifth. It is in B^b major concert throughout.

Variation 1 introduces an oriental feel with open fifths in bassoons and tubas, triads in upper woodwinds, and pentatonic treatment of the melody in the solo part. Tam-tam, bells and piccolo along with the smooth alternating motion of eighth notes help to create an eastern flavor to the accompaniment.

Variation 2, marked *Polka*, begins with the Dance. In cut time at mm 120 to the quarter, this section blends the feel of a march with the upper winds using chords and articulations reminiscent of a Dvorák Slovanic dance.

Variation 3 is a waltz with the low brass setting the rhythm. A solo flute provides the tune around which the horn solo weaves ornamented melodic fragments.

Variation 4 is in $\frac{7}{8}$ at mm 196 to the eighth. The rhythmic pattern is 3 + 2 + 2 and feels like Bernstein's *America* combined with the original theme from *Mission Impossible* but *in F*. The texture is thicker here and the solo horn part remains within the C to C octave (horn pitch) making it somewhat difficult to project. The composer has noted that this variation should have the style of a Greek dance.

A four bar percussion solo leads to Variation 5 which is a hard-driving Swing. I like this section best (probably due to having been raised on *Fripperies*); however, the composer seems quite at home in this big band style. The horn solo is reinforced by the addition of one flute, oboe, clarinet and bassoon all playing the tune while tubas provide a walking bass and everyone else punctuates the melody with solid chords.

The horn solo then returns to the chorale statement with woodwinds in a slightly different voicing from the opening. A six bar coda using two theme fragments, ends the piece quietly.

If there is a negative aspect to the work, it is perhaps that the trumpet and trombone parts are scant, no doubt due to the covering effect they would have upon the solo part. Otherwise, the piece is well scored and a welcome addition to the repertoire for the high school player who is not yet ready for Mozart. If you are interested in the *Song and Dance* for Horn and Band, please contact James Mabry in care of Lija Productions Inc., 15 Tremont Ave., Kenmore, NY 14217.

Video Review

by William Scharnberg

The University of Southern California has produced a valuable video cassette series designed for students preparing for orchestral careers. The current library includes twenty tapes (eighteen works plus two demonstration tapes) of major symphonic works performed by the Los Angeles Philharmonic. The viewer or ensemble of viewers watches the conductor from the orchestra while listening to the performance. The current library is listed below.

As an off-shoot from this series, the horn staff at USC has begun a rigorous series of horn excerpts, the draft of which I was able to view. Further information about this tape can be received from James Decker, 1 Sicilian Walk, Long Beach, CA 90803. Obviously, this is the next technological step in helping a young hornist learn the major orchestral repertoire. Although there are a couple of "bugs" in the pilot tape, such as varying pitch levels between orchestras and some degree of "following" among the various persons (hornists and friends) who volunteered to "conduct" the excerpts, the final form should be excellent. The eventual result will be valuable to educational institutions and individuals who

have the financial resources to purchase the tape(s).

	Composer	Composition	Min/Music	Cost
1.	Audition Forum and Demonstration with Members of the L.A. Philharmonic		31:00	N/C
2.	Stravinsky:	*Sacre* (14 min edit)		N/C
3.	Stravinsky:	*Sacre* — Complete	43:31	
			30 + 14	$ 95.50
4.	Stravinsky	*Petrouchka*	24:00	67.50
5.	Shostakovich:	*Symphony #5*	49:00	105.50
6.	Mahler:	*Symphony #1*	52:00	111.50
7.	Mahler:	*Symphony #6*	77:00	161.50
8.	Strauss:	*Till Eulenspiegel*	15:00	67.50
9.	Strauss:	*Don Juan*	16:00	67.50
10.	Strauss:	*Death & Transfiguration*	26:00	67.50
11.	Strauss:	*Don Quixote*	45:00	97.50
12.	Strauss:	*Zarathustra*	34:00	75.50
13.	Brahms:	*Symphony #2*	49:00	105.50
14.	Brahms:	*Symphony #3*	30:00	67.50
15.	Brahms:	*Piano Concerto #1*	49:00	105.50
16.	Schumann:	*Symphony #3*	34:00	75.50
17.	Ravel:	*Daphnis & Chloe #2*	17:00	67.50
18.	Ravel:	*Pavane*		67.50
19.	Debussy:	*Nocturnes* (2)	14:00	83.50
20.	*Wagner:*	*Ride/Valkyrie*		67.50
Total				$1,557.00

Note: If just selected works are ordered, add $20.00 to each tape.

Video Review

Randall Faust

Anton Julius Alexander
Instrument Maker
—A Tradition, a Workshop
The Story of a Sound

A film by **Jurgen Redlinger**
Twin-Tel Fernsehproduktion GmbH Mainz
For the SWF, SouthWest German Television, © 1989.

During the 70's, I had the good fortune of teaching at the Shenandoah Conservatory — only a very short drive from the workshop of Walter Lawson. Taking my students on a trip to Walter's workshop was more than just an opportunity to try out some instruments or have some repairs made; it was an opportunity to see the development of the history of the instrument taking place before our eyes. Likewise, this video is not just a chance to see the Alexander Workshop; it is an opportunity to see part of the history of our instrument in a short video. I would recommend it for classes in the history of musical instruments — as well as for brass teachers.

The production values of this film are excellent. For example, a beautiful juxtaposition of an audio quotation from Wagner's *Ring* with a video from the workshop appears during the discussion of the development of the Wagner Tuba. Furthermore, the photography by Andreas Schlosser is colorfully-crafted and the English translations — both audio and video — are unobtrusive.

One of the greatest attractions of this film, however, is the opportunity to see some close-up performances of the following artists:

Horn — Prof. Hermann Baumann
Orchestra — Het New Belgisch Kamerorkest
Conductor — Jan Cayers
Bassclarinet — Trio Clarone
Wagner Tubas — Cayetano G. Conejo
Emil Friedfinnsson
Frank Lefers
Almut Wittekind

In summary, this video goes beyond the promotion of one family of instrument makers: it is a model of how the video medium can be used to demonstrate the history of the instrument, the techniques of instrument building, and the interaction of performing artists and instrument makers. Instrument makers, universities, and The International Horn Society could build on this example for similar educational projects in the future.

Guest Review

by John Humphries

Recordings from ARICORD (Vienna) featuring Roland Horvath and members of the Wiener Waldhornverein.

Roland Horvath plays on a traditional Vienna F-horn by Meister Robert Engel throughout.

Roland Horvath solo records:

Horn und Klavier 1 (1984) with Josef Scheringer, piano.
R. Strauss, *Concerto in E flat*, Op. 11
Danzi, *Sonata in E flat*, Op. 28
Piano solos by Chopin and Schubert

Horn und Klavier 2 (1986) with Josef Scheringer, piano.
Mozart, *Concerto in E flat* KV 447
Ravel, *Pavane* (arr. Horvath)
J. Strauss, *Emperor Waltz* (arr. Horvath)
Piano solos by Mendelssohn and Adinsell

Horn und Klavier 3 (1988) with Josef Scheringer, piano
Mozart, *Concerto in D,* KV 412/514
J. Strauss, *Wine, Women and Song* (arr. Horvath)
Tchaikovsky, *Andante from Symphony No. 5* (arr. Horvath)
Piano solos by Sinding and Gershwin

Horn und Klavier 4 (1988) with Werner Pelinka, piano
Mendelssohn, *Nocturne* (arr. Horvath)
Hindemith, *Sonata* (1939)
Pelinka, *Sinfonietta con Corale,* Op. 5
Pelinka, *Nostalgien,* Op. 8
Piano solos by F. Schmidt and Pelinka

Horn Trios (1987) with Tokoyo Hattori, (violin), Meinhart Neidermayr, (flute), and Walter Delahunt, (piano)
Brahms, *Trio,* Op. 40
Telemann, *Concerto a Tre*

Horn und Tuba (1988) Roland Horvath, (horn and tenor tuba), Roland Berger, (tenor tuba), Werner Pelinka, (piano), E. Felber & W. Chelbea, (guitars), Wolfgang Tomböck, Willibald Janezic, Kurt Schwertsik, Ernst Mühlbacher, Hermann Roherer, (Wagner tubas), Klauss Schafferer, (bass tuba)
Musalek, *Sonatina for horn and piano*, Op. 14
Musalek, *Sonata for horn and piano*, Op. 35
Musalek, *Sonata for horn and 2 guitars*, Op. 92
Hueber, *Osiris Hymnus* for 4 Wagner tubas and bass tuba
Hueber, *Requiem* for 4 Wagner tubas and bass tuba, Op. 21

Hornmusik in Alt-Wiener Tradition (1984) with Margit Schwarz-Fussi, piano
Pilss, *Tre Pezzi in forma di Sonata*, 1924
Rheinberger, Sonata, Op. 178
Saint Saëns, *Romance*, Op. 36
R. Strauss, *Andante*

Horn und Orgel (1987) with Margit Schwarz-Fussi, organ
Works by Handel, Bach, Mozart, Saint Saëns, Schubert, Reger, etc.

Recordings by the Wiener Waldhornverein

100 Jahre Wiener Waldhornverein (1983)
Music by Schantl, Wunderer, Liftl, Stiegler, Freiberg, Huber, etc.

Wiener Tänze (1986)
Music by Liftl, Wunderer, Schantl, Diewitz, Angerer, etc.

Aus guter alter Zeit
Music by Wunderer and Liftl

Availability:
All the above are available on 12" Stereo L.P. discs. *Horn und Klavier 2* and *Horn und Orgel* also available on cassette. *Horn und Klavier 3* is also available on C.D.

Obtainable from the following sources:

Wiener Waldhornverein, Floriangasse 70, A-1080, Wien, Austria
Or; Daryl Ponder-Rynkiewicz, 348 W. Main St., Mays Landing, NJ 03880, USA
Or; Oliver Brockway Music, 19 Pangbourne Avenue, London W10 6DJ, England

The Wiener Waldhornverein was founded in 1883, when Joseph Schantl, the great Viennese player, brought together a number of professionals and amateurs to cultivate Austrian hunting music and the distinct style of horn playing which had become established in Vienna. Schantl's work was continued by his brilliant pupil, Karl Stiegler, who played first horn under both Mahler and Strauss, and by Stiegler's nephew, Gottfried Freiberg, under whom Viennese horn playing acquired the international reputation which it enjoys to this day. Roland Horvath, a pupil of Freiberg and Chairman of the WWV today, is also one of Austria's most devoted exponents of the Viennese style and the intractable F-horn with which it is associated. A number of recent recordings reveal that he has other musical interests which extend far beyond the traditions of his native city.

Nevertheless, it is perhaps to be expected that a player whose style is so firmly rooted in Vienna should have recorded Brahms's trio, for although the composer intended it to be played on the natural horn, he certainly heard it on the Vienna horn, and Horvath's performance using this instrument has the clear ring of authenticity. Each of the performers plays stylishly and with beautiful phrasing, but Horvath's rich sound is particularly appropriate to the music. His controlled cantabile and even tone at all dynamic levels are among his greatest strengths.

Horvath's tone control is also evident in *Hornmusik in Alt-Wiener Tradition*; a fascinating disc on which only the main work, Karl Pilss's *Tre Pezzi* of 1924, is, in fact, Viennese. This little-known piece lasting some 24 minutes was written for Stiegler in 1924 and is a real discovery, owing much to the style of Richard Strauss. It is appropriate, then for it to be linked not only with another rarity, Rheinberger's *Sonata*, op. 178, but also with the *Andante* which Strauss based on a motif from Verdi's *Force of Destiny* and composed to celebrate his parents' silver wedding anniversary. The Rheinberger was written for Bruno Hoyer, the principal horn in the Bavarian State Orchestra and Franz Strauss's favourite pupil. Horvath's wonderful lyrical playing gives the slow movement in particular some magical moments. The piano part, which makes considerable demands of the player, may account for some of the work's neglect, but the piece is a fine find and my only regret is that Margit Schwarz-Fussi elected to play a Grotrian-Steinweg piano rather than the characteristically bright, almost brittle-sounding Viennese Bösendorfer which is used on Horvath's other recordings with piano.

Few concert hall recitals for horn and piano would demand that the horn player should be involved in every piece performed, and Horvath allows his accompanists a solo role in his recordings also, giving more variety of tone colour than is usual. He also takes the opportunity to investigate transcriptions of orchestral works, resulting in a repertoire for horn and piano which is rarely heard today, and which may sound old-fashioned to some ears. The *Nocturne* from *A Midsummer Night's Dream* works well, as might be expected, and a pair of Strauss Waltzes and the slow movement of Tchaikowsky's *5th Symphony* (in which Horvath's triple forte is spine-tingling) are also extraordinarily effective. However, Ravel's *Pavane* suffers in the absence of the delicate shades of orchestral colour which pervade the original.

Some of the accompanist's problems in obtaining a varie-

ty of tone colours can be overcome by playing orchestral transcriptions on the organ. Horvath's disc for horn and organ is a pleasant mixture of organ solos and mainly well-known pieces arranged for both players. A particular feature, however, is an arrangement of Michael Haydn's horn and string quartet completion of the *Romanze* from Mozart's *Concerto in E flat* KV447, and I urge horn players to buy the disc for this fascinating track alone. Haydn seems to have had a copy of Mozart's horn solo line but not of his accompaniment when he wrote this, and it has been surmised that a travelling soloist asked him to supply an accompaniment in the absence of Mozart's original. Certainly, Haydn does not seem to have known the Mozart as the result is quite different — and predictably less good — than the original, but it is interesting nonetheless, and well worth hearing.

Horvath's decision to play the Strauss first concerto with a piano accompaniment has historical precedent, for the composer played it thus with his father before orchestrating it. Universal Edition used his piano part as their published "reduction." A performance of a concerto with piano has to be absolutely impeccable, however, if it is not to sound like an orchestral audition. While both players give indifferent performances of the Mozart concertos KV412/514 and KV447, shoddy editing in the first and last movements of the Strauss has left passages on which I am sure they could have improved.

The performances of Hindemith's *Sonata* and the *Sonata in E♭* by Danzi, first published by Breitkopf in November 1804, are more successful, although personally I find the completely different Tuckwell/Ashkenazy recording of the Danzi more polished and stylish. Neither work is frequently recorded and Horvath plays the Hindemith with passion, commitment, and a beautiful sound which alleviates much of the harshness which often creeps into performances of the work.

The compositions by the Viennese composer, Konrad Musalek, are perhaps not dissimilar to Hindemith's, but I find his music less approachable than that of his compatriot, Kurt Anton Hueber, who uses a group of Wagner tubas to conjure up rich and deep sonorities of truly Wagnerian intensity. Most beguiling of all the contemporary compositions on these records, however, are the works by Horvath's pianist, Werner Pelinka, whose style is both intelligent and intelligible and whose Waltz Fantasy, *Nostalgia*, is a delight.

On his remaining three discs, Horvath appears as a member of the Wiener Waldhornverein. The first recording was made in 1983 to celebrate the WWV's centenary, and is perhaps for real devotees only as it has a rather swimming acoustic and features an eclectic selection of pieces written for the Society during its first 100 years. On the other hand, the cover, with its photo of Brahms clutching a horn and surrounded by early members of the WWV, is very tempting! The other two recordings, however, can be recommended to all. *Wiener Tänze* features music by a selection of composers from the Society's early days. As well as being tuneful, it shows off some beautiful high horn playing and the characteristically clear, focused and unforced sounds of Vienna's specialist low-horn players. In contrast, *Aus guter alter Zeit*, is devoted to just two composers, Franz Liftl and his teacher Anton Wunderer, whose music in particular could well stand greater exposure. Wunderer was one of the original members of Schantl's horn quartet and at

his best wrote music which is worthy of comparison with works by Johann Strauss. Could anyone fail to be entranced by his effervescent galop, *Im Fluge* (*In a Tizzy*) in this idiomatic performance by the Wiener Waldhornverein?

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Book Review

by David W. Goodman, Ph.D.

Juilliard Performance Guides No. 3
The Audition Process: Anxiety Management and Coping Strategies
Dr. Stuart Edward Dunkel
Pendragon Press
156 pages — $36.00

Dr. Stuart Dunkel, well-known Boston oboist, teacher, and supplier of reeds and reed-making materials, has given us a book that can be of great value to almost every musician. It can be helpful for auditions, as suggested, but also for anxiety management in the rest of life, musical or otherwise.

What Dunkel has done so well is to draw upon his own insights in selecting and presenting the advice of numerous writers on the subject of anxiety management, while providing topical organization together with his own observations. What he has *not* done is to indicate which of the many suggestions presented may be more effective than the others. While this may be thought of as a weakness if one is seeking simple advice, it may as easily be counted a strength if the reader considers the sheer cumulative effect of so many ideas on the receptive mind.

I believe this book will be of greatest value to the reader with mild-to-moderate anxiety that is not of longstanding duration. It has been my experience that more severe or more persistent performance anxiety is most rapidly and effectively treated by a psychologist or physician (and sometimes both, working together) experienced in working with musicians in this area.

I warmly commend Dr. Dunkel's work to all musicians. I expect it will be a valuable handbook for many years.

105 Nash Medical Arts Mall
Rocky Mount, NC 27804

Book Review

by John Dressler

Philip Farkas: The Legacy of a Master
M. Dee Stewart, compiler
The Instrumentalist Publishing Company, Northfield, IL, 1990. — $20.

At long last the horn world now has a book documenting the life and musical legacy of one of our finest performer/teachers. Dee Stewart, Professor of Trombone at Indiana University, has compiled and edited Mr. Farkas's own recollections and insights to his musical life and years of experience as a hornist and horn teacher. In addition, 31 other hornists/musicians have contributed letters about knowing and working with Mr. Farkas during their own careers. Included in this list of contributors are letters from such noted conductors as Georg Solti, Eugene Ormandy, and Antal Dorati. The third and final section of the book highlights the many publications of Mr Farkas. It includes articles from the *Instrumentalist*, the *School Musician*, and *Indiana Daily Student* as well as excerpts from Farkas's three major publications: *The Art of French Horn Playing, The Art of Brass Playing*, and *The Art of Musicianship.*

Of particular note is the excellent discography which documents Farkas's years of recordings with Frederick Stock, Artur Rodzinski, Serge Koussevitsky, Georg Szell, and Fritz Reiner as well as those with Rafael Kubelik and Antal Dorati, Walter Hendl, the American Woodwind Quintet, the Chicago Symphony Woodwind Quintet, Marion Hall (pianist), and Dick Shory. Another unique feature of this book is the group of photos depicting both formal and informal shots of Farkas, Stock, Leinsdorf, Szell, Rodzinski, Kubelik, and Reiner: an invaluable collection for those too young to have known these giants at the pinnacle of their respective careers.

The major drawback of the book is its brevity. Unfortunately, the many contributors of letters had been pared down to 31 leaving out several other points of interest and insight. Too, the August, 1989 article in the *Instrumentalist* ("The 15-Hour Recording Session") should have been mentioned in the chapter documenting Farkas publications. It should be noted, however, that the excellent photos from that article do appear in the book. This book serves as an excellent guide to one of the foremost hornists we have known. It is also well that it comes to us under Farkas's own direction, not common with many biographical sketches or tributes. I was amazed at the recent IHS workshop how many younger students did not recognize Mr. Farkas or Mason Jones! As you see, we already are in the midst of another generation of horn players whose lives have not been touched by key figures of the horn world. I hope that this volume will be on every horn teacher's shelf.

A fitting remark in the book comes from Gayle Chesebro: "As a teacher he has always been supportive, wanting students to play their very best for him. The encouragement and positive attitude is there, even in the midst of disappointment." This book provides its own encouragement and support for hornists by a look through the life of a dedicated musician and hornist.

It is available from The Instrumentalist Publishing Company, 200 Northfield Road, Northfield, IL 60093.

Murray State University
Murray, KY 42071

Recordings Section

by *Julian Christopher Leuba*
Contributing Editor

My thanks to Curtiss Blake, Anchorage, AK, for his assistance in the preparation of material for this issue.

•••••

As Hornists become more interested in "authentic performance practice," the use of Natural Horns, and other aspects of this movement, I suggest reading Charles Rosen's comprehensive consideration of the issues at hand, in his article, *The Shock of the Old*, which appeared in the June 19, 1990 issue of *The New York Review of Books*. Rosen's piece is a review of *Authenticity and Early Music: A Symposium*, edited by Nicholas Kenyou (Oxford University Press).

What caught my interest in particular was the idea that the early performance practice movement owes its life almost entirely to the recording medium. The idealized performance to be heard on record is not likely to be heard, *in situ*, at the live performance.

A "must read" for scholars of early performance practice.

*****

It is not often that I anticipate listening to a new recording with any bias. In this instance, I anticipated pleasure, and was not disappointed! **Barry Tuckwell**, who has not been heard on a new recording for a year or two, is on a new CD, *Barry Tuckwell plays Koechlin*, ACADEMY SOUND AND VISION CD DCA 716, a British import available through Harmonia Mundi.

The French composer, Charles Koechlin (1867-1950), explored independently the compositional techniques used by Schoenberg and Stravinsky, such as polytonality and atonality, incorporating these into a recognizably French idiom.

As a teacher of composition, Koechlin always kept within his horizon the music of J.S. Bach, and as the album notes suggest, may be regarded as a "revolutionary classicist."

Only the Sonata has been previously recorded (**Georges Barboteau** with Genevieve Joy, on ARION 30 A 111). Tuckwell was heard on National Public Radio, in 1980, performing the *Sonata* with Richard Rodney Bennett; Philip Farkas tried to interest me in the *Sonata*, when I studied with him in 1950; I regret that I lacked the imagination to follow up on his suggestion: Tuckwell makes a superb case for the *Sonata*, as well as the other compositions, the *15 Pieces*, opus 180, and the many other miscellaneous works, all new to record. Several of the *Sonneries*, for Natural Horn, are overdubbed. Tuckwell plays splendidly. Spectacular!

The microphone placement seems close, but the sound is always pleasing, resonant and realistic; digital technology provides a deceptively wide dynamic range.

Surely, a candidate for the 1990 Prix du Cor!

*****

For those who enjoy the music of opera, but have a distaste for the damage often inflicted on the phrase by singers, this recording may be of interest: *Aria for Winds*, by The Borealis Wind Quintet (**Richard Price**, Horn), a compact disc, MUSICAL HERITAGE MHS 512526Z.

Only one aria features the Horn, the *Largo al Factotum* from Rossini's *The Barber of Seville*, played with virtuosity and humour by Hornist **Richard Price**, who is also responsible for most of the transcriptions.

The Flute is microphoned so closely that one hears the breath across the head joint whenever the Flutist pushes the sound, somewhat tedious in the long run; otherwise, performances are lusty and enjoyable, recording spacious and realistic. Album notes include librettos for the arias chosen.

*****

Another composition of the Schubert *Octet*/Beethoven *Septet* genre is played by the Villa Musica, of Mainz, West Germany (**Marie-Louise Neunecker**, Horn): this is the *Septet* by Franz Lachner, completed by Franz Beyer, heard on MARCO POLO 8.223282, a compact disc.

This light-hearted Schubertian work is given an attractive performance by the cohesive ensemble. I wish there were slightly more presence for the Horn: it is clearly audible, but seems significantly more distant than the other instruments.

Neither the album notes nor the CD itself provide timings. The Lachner is about 30 minutes in duration.

*****

The Estonian State Wind Quintet (**Uve Uustalu**, Horn) is heard on MELODIYA C30 05067-8, a stereo LP from the Soviet Union, in a program of Estonian composers.

The *Quintet* by M. Kuulberg integrates the feeling and sonic textures of Samuel Barber, with, to my ears, some of the energies of Villa Lobos. An interesting compositional voice.

Several hearings did not help me to understand the structural base of the *Sextet for Winds and Piano* by J. Rääts, a quixotic work somewhat in a prevailing French tradition.

The *Quintet* by K. Sink is somewhat pointilistic, brittle backgrounds behind arching legato phrases, with virtuoso explosions from individual instruments.

Finally, the *Quintet* by H. Osta combines textures of Ibert with Barber, for a light sounding work which audiences would enjoy.

The Estonian State Wind Quintet plays with collective virtuosity and easy ensemble; Uustalu is always in appropriate balance with his colleagues, forceful when required but never overbearing. Recording is clear and sonically pleasing.

*****

The Chestnut Brass Company (**Marian Hesse**, Horn) is a brass quintet based in Philadelphia, which includes in their repertoire a large number of compositions from "Early Americana," exploiting their significant collection of historic brass instruments, original and reproductions. The present compact disc, MUSICMASTERS MMD6 0236F, *The Music of Francis Johnson and His Contemporaries: Early 19th Century Black Composers*, explores the career and musical legacy of one of the United States' first full-time professional musicians, the Afro-American Francis Johnson (1792-1844).

Here, we have a delightful sonic window into our past. The players of the Quintet and their many guests have mastered their ophecleides, cornopeans, hand horns, keyed bugles and such to a degree that one feels at ease in listening to these Polkas, Quadrilles, Marches, Quicksteps, Waltzes and a Dirge by Francis Johnson, for wind groups large and small.

The arrangements and transcripsions by Jay Krush, who plays ophecleide on this recording, are imaginative and appropriate. Album notes are comprehensive and the recorded sound is excellent.

This recording should be made a part of any significant collection of American ethnologic interest.

*****

Those who enjoyed the previous release by Les Miserables Brass Band (**W. Marshall Sealy**, Horn) on GLOBAL VILLAGE cassette C 403, reviewed in this column, April, 1988, will enjoy the present compact disc POPULAR

ARTS NR 5004-CD, presenting an all-new program of Klesmer-meets-World-Music. For what it is, this is very well done, both playing and recording: the more volume your equipment, and neighbours, can absorb, the better.

In their album notes, the group describe themselves as "manic." My favorites in the present collection are *Three Bolivian Marches, Harlem Nocturne*, and a tongue-in-mouthpiece display of avant garde Tuba effects by Marcus Rojas in Jimi Hendrix's *Manic Depression.*

I loved it!

*****

For those who are "into" Klesmer and its contemporary derivations, there is a San Francisco based group, "The Clubfoot Orchestra" (unfortunately, no Horn in this group) which provides sound back-up for screenings of the silent film classics, *Nosferatu* and *The Cabinet of Doctor Caligiri.* Their "soundtracks" are available on cassette, and the films with their back-up are on video VHS format, but the total experience, in a crowded cinema is recommended. They were sold out in Seattle.

*****

I was asked to comment on a cassette of a live performance by **Eugene Coghill** of his *Concerto for Horn,* premiered with the Orquesta Filarmonica de Jalisco (Mexico), of which he is Principal Hornist.

If and when the *Concerto* is recorded commercially, it will be worth the listeners' attention: the rave reviews it received in the Mexican press are justified.

I can't say, however, that I hear an "original" compositional voice: the style is unabashedly Romantic, but to my ears, a derivative amalgam of Howard Hanson and Alan Hovhaness. There is one episode which struck me as "Symphonic Variations on *Nature Boy*" (a 1950's hit by Nat King Cole), and three extensive cadenza sections....it all adds up to a composition which will be immediately attractive to audiences.

Coghill's playing is excellent in all regards; if his *Concerto* is eventually recorded commercially, much more subtlety of violin textures will be needed than is presently provided by the Guadalajara orchestra.

*F/3 reviewed, *Fanfare,* March/April 1990

ACADEMY SOUND AND VISION CD DCA 716
Barry Tuckwell, Horn and Natural Horn
Daniel Blumenthal, piano

"Barry Tuckwell plays Koechlin"
Charles Koechlin:
Sonata for Horn, opus 70
Morceau de Lecture pour Cor
Fifteen pieces, opus 180
Sonneries (various opus numbers)

ACCENT ACC 8860 (CD:DDD) *F/3
players? natural horns
Octophorus

Rosetti, *Parthia in F*
Spohr, *Notturno in C,* opus 34
Beethoven, *Wellington's Victory*

ARS VIVIENDI MRC 037 (CD:DDD)
Peter Damm

Jean Francaix, *Divertimento*
Saint-Saëns, *Romance* opus 67
Romance opus 36
Henri Busser, *Le Chasse de Saint Hubert*
Charles Gounod, from *Six Melodies pour Cor á Pistons:*
No. 5; No. 3
Paul Dukas, *Sur les Cimes*
Jean Michel Damase, *Pavane Varieé*
Marcel Poot, *Legende*
G. Rossini, *Prélude, Theme and Variations*

CBC (Canadian Broadcasting Corp.) 2-5084 (CD:DDD) *F/3
Ottawa Winds/Michel Goodwin

R. Strauss, *Suite in B♭ for Thirteen Winds,* opus 4
Serenade in E♭, opus 7
Gounod, *Petite Sinfonie in B♭ for Winds*
Chan, *Four Seasons Suite*

DELOS CD 3024 (CD:DDD) *F/3
Robin Graham
w/Carol Rosenberger, et al.

Beethoven, *Quintet for Piano and Winds*, opus 16
W.A. Mozart, *Quintet for Piano and Winds,* K.452

DELOS DE 3084 (CD:DDD) *F/3
Robert Bonnevie
David Knapp
Scott Wilson
Mark Robbins
Seattle Symphony

Robert Schumann, *Konzertstück*

EMI ANGEL CDC 7 49810 2 (CD:DDD) *F/3
players?
Academy of St. Martins/Marriner

G.F. Händel, *Water Music*

EMI PATHE MARCONI CZS 7 62736 (CD:ADD) *F/3
Michel Borges[a]
Alan Civil [b]

Francis Poulenc:
Sextet for Piano and Winds[a]
Elégie for Horn and Piano[b]
Sonata for Horn, Trumpet and Trombone[b]

EMI 137 290 994-3 (8 LP set)
Wandel/Buman ????

includes:
W.A. Mozart, *Waldhornduette,* K. 487

HUNT 524 (three CDs) *F/3
Dennis Brain (?)
Philharmonia/Toscanini

Johannes Brahms, four Symphonies

KONTRAPUNKTE CD 33032 (CD:DDD)
Selandia Ensemble

C. Debussy, *Petite Suite for Wind Quintet*
G. Pierne, *Pastorale for Wind Quintet*
K. Riisager, *Divertimento* (Fl., Ob., Hn., Bsn.)
and smaller works by Bozza, J. Bentzon, Debussy, Høffding and Francaix

Berkshire Records (catalogue 40)
Route 102
Pleasant Street, RR 1
Lee, MA 01238-9804

MARCO POLO 8.223282 (CD:DDD)
Marie-Luise Neunecker
Villa Musica, Mainz (W. Germany)

Franz Lachner (completed by Franz Beyer), *Septet in E flat Major* for Violin, Viola, Cello, Bass, Flute, Clarinet and Horn

also includes:
Robert Fuchs, *Quintet in E♭*, Opus 102 for Clarinet and Strings

MELODIYA (USSR) C30 05067-8 (stereo LP)
Uve Uustalu
Estonian State Wind Quintet

M. Kuulberg, *Wind Quintet* (1972)
J. Rääts, *Sextet for Piano and Winds*, opus 46 (1972)
K. Sink, *Wind Quintet* (1972)
H. Osta, *Wind Quintet* (1970)

MUSICAL HERITAGE SOCIETY MHS 512526 Z (CD:DDD)
Richard Price
The Borealis Wind Quintet

"Arias for Winds," including:
Gioacchino Rossini, *Largo al Factotum* (from *The Barber of Seville*)
and arias by Rossini, Verdi, Massenet, Bizet, Donizetti, Puccini, Offenbach and Gershwin
(played by the woodwinds of the Quintet)

MUSICMASTERS 0236F (CD:DDD)
Marian Hesse & Douglas Lundeen
with The Chestnut Brass Company and Friends

The Music of Francis Johnson & His Contemporaries: Early 19th-Century Black Composers, for small and large bands, reconstructed arrangements by Jay Krush.
Includes 32 compositions by
Francis Johnson
A.J.R. Conner
Isaac Hazzard
James Hemmenway
Edward Roland

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Music Reviews

by Willian Scharnberg

In prefatory response to Professor Faust's editorial, "When Thieves Have No Honor, Who Will Protect the Thieves?" (*The Horn Call*, Spring 1990), we should keep in mind that although certain aspects of musical "quality" can be quantified and verbalized, it is ultimately how aesthetically "satisfying" a work is to the performer and/or listener that determines the composition's long-term marketability. Certainly there is a surge to publish dusty manuscripts, out-of-print works from the nineteenth and early twentieth centuries, and transcriptions, some of which require a "leap of faith" to perform. If we all buy music with a certain amount of skepticism and refuse to perform solo and chamber ensemble compositions that we do not enjoy, the publishers will eventually get our message, and a certain portion of our current publications will achieve their deserved demise.

With Horn in Hand (A Guide to Mastering the Horn)
Malinda Finch Kleucker
Musica Chromatica, Box 36387, Charlotte, NC 28236 (1988)

In positive, rather "bubbly" prose, the author covers a wide range of topics for the studying hornist. Mrs. Kleucker begins with chapters on the importance of setting goals and "basics" of motivation and equipment. She then discusses "seven elements of horn playing:" breathing, embouchure, stamina, technique, musicality, tone, and mental attitude. A chapter on how to practice is followed by a final section on auditioning. Although much of the material is discussed in other sources, and, in fact, the author incorporates (unfootnoted) quotes from a variety of sources, the chapter on auditioning is unique for a volume such as this. The guide contains some interesting "warm-up" exercises, but there may be too much emphasis on alternate fingerings in the chapter on "Technique." The book is recommended to reinforce a wide variety of basic horn-playing concepts.

Concerto in D Major by Graun
Concerto in E Flat Major by Quantz
Concerto in E Flat Major by Rollig
Concerto in E Flat Major by (Nikolaus Schneyder)
Birdalone Music (508 N. College Ave., Suite 333, Bloomington, IN 47404-3831)

These four concerti are published as a result of the efforts of Viola Roth, perhaps known best to hornists as the wife of Richard Seraphinoff. The first three concerti listed above are from the important collection at the University of Lund, Sweden. All three works are quite demanding with regard to technique and high range, with many trills and florid passages; all are written in the "through-composed" style of the late baroque, but with the relatively "square" phrase-lengths of the newer classical style. The Graun concerto has the lowest tessitura (written g'-c''' for D horn); the Quantz concerto has a tessitura of c'-c''' (for E^b horn); the Rollig concerto has a generally higher tessitura and a written range of c''-e''' (E^b horn). The Schneyder concerto is unique in that it was composed in 1988 by a someone who prefers to remain anonymous. There are some irregularities, particularly more hand-altered pitches, that set this concerto stylistically apart from the other three concerti.

These compositions are probably more important for historical reasons than for their musical merit. The editions are printed in a very clean manuscript, with score and parts; no keyboard reduction is included. Birdalone Music seems to represent the finest level of musicological care and relative accuracy in publication.

Konzert D-Dur, KV 412/514 (3866)
W.A. Mozart/Süssmayer (edited by Peter Damm)
Edition Breitkopf (1988) (DM 14)

This is a new edition of Mozart's *D Major Concerto*, formerly "No. 1" and now considered "No. 4," written for the aging Leutgeb. The edition is published with two *Rondo* movements, the Mozart/Süssmayer *Rondo* that has been previously published by many companies, and a verson from Mozart's sketches, which seems to be both harmonically and melodically superior to the older version. Peter Damm has clearly marked all editorial additions to the manuscript, there is appropriately only a horn part in D included, and the piano reductions to both movements are improved from earlier editions by Manfred Knoller.

Konzert Es-Dur, KV 447
W. A. Mozart (edited by Peter Damm, piano reduction by Rainer Weber)
Edition Breitkopf (1988) (DM 17)

Peter Damm has again clearly marked his editorial additions to Mozart's manuscript and a fine piano reduction is provided. Included on a separate page is an extensive cadenza to the first movement. The cadenza is less idiomatic when its range is compared to the concerto, but there is a great deal of interesting material that might be adopted by the performer.

Opus 239 für Horn und Orgel (1988)
Ernst Krenek
Universal Edition ($8.95)

The preface to this work states that it was written for Jeffrey von der Schmidt and Martin Haselböck, who premiered the composition in Lübeck in June 1989, during a Krenek Symposium. The editor has deliberately avoided adding registration suggestions to the organ part and suggests that the passages which extend beyond the range of European organs may be played *8va basso.*

This is an atonal work, employing wide-interval leaps, particularly that of the seventh. The horn part incorporates a wide range (d-b^b'''), strong dynamic range, glissandi, flutter-tongue, and stopped horn. The relatively brief and dramatic nature of the work might offer strong contrast in the midst of a horn and organ recital.

Crown Him with Many Crowns (Horn and Piano) ($3)
Praise Ye The Lord, The Almighty (Horn and Piano) ($3.50)
Revival, Adoration, and Worship (Two Horns) ($5)
arranged by Thomas H. Brown, Jr.
David Smith Publications, Deckerville, MI 48427 (1988)

These three arrangements are very solid and highly recommended for liturgical situations. "Crown Him" has a horn range of d'-f'' (grade 4 level) and offers three verses of the hymn, each slightly ornamented. "Praise Ye" has a range of b^b-b^b'' (grade 5) and presents the hymn plus three variations. The duet includes a setting of three hymns: *Revive Us Again, Joyful We Adore Thee (Ode to Joy),* and *O Worship The King.* The parts are written alternating rest and high range to minimize endurance problems, the range is g-b^b'', and there is no bass clef notation.

Polonaise Brillante, Op. 3
F. Chopin (transcribed and edited by Kazimierz Machala)
International Music Co., (1989) ($7.50)

Originally for piano and 'cello, the piano part is virtuosic and the horn transcription is only moderately difficult (range d-b"). Interestingly, the horn part, with the exception of two low-register passages, could be performed on hand horn, alla Gallay. Little of the composer's intentions seem to be harmed by this transcription, thus making the edition worthy of our attention.

Idyll for Solo Alphorn (cowbell - ad. lib.)
Douglas Hill
McCoy's Horn Library, 3204 West 44th St., Minneapolis, MN 55410 (1988)

If you need a more contemporary composition for your alphorn library, this is a strong addition to the literature. The harmonic language is relatively conservative; the only "contemporary" technique employed is multiphonics, and these chords are quite traditional. Is the quote from the movie, *Close Encounters of the Third Kind*, intentional or subliminal?

Rocky Road Rag for Five Horns (1989)
Lewis Songer
McCoy's Horn Library

You may have heard this performed or sight-read at a recent Horn Workshop. It is a traditional "rag" and only moderately difficult (grade 5). The light nature of the work makes it suitable for many types of public performances and one of the few pieces in this vein for five horns.

Rondo for Woodwind Quintet
Ignaz Pleyel (edited by Marvin McCoy)
McCoy's Horn Library (1989)

Marvin McCoy reissued this brief (ca. 2-minute) woodwind quintet movement due to its effervescent character and suitability to a wide range of performers. Most early-teenaged woodwind quintets could perform the work well, yet it would also make a fine encore piece for an advanced ensemble.

Three Trios for Piano, Horn, and Bassoon/Oboe/Clarinet
H. Molbe
Wind Music Inc., 153 Highland Parkway, Rochester, NY 14620 ($10)

H. Molbe was not a major composer and the style of these three works may be described as "victorian." The predictable nineteenth-century nature of each would simply add to a plethora of pieces in this character if it were not for the lack of literature for horn with these instruments. The first trio, *Fête des Dryades,* Op. 68 is written for the rarest combination, horn and bassoon, and is the most extensive of the three; the bassoon writing requires a higher level of skill than the horn part, but neither part is virtuosic. The *Air Arabe,* Op. 77 for oboe and horn (*Andantino pensieroso*) is never marked above the level of *piano* throughout. The final, *Ronde de Printemps,* Op. 78, for clarinet and horn is undemanding yet charming in its lilting character. One could envision various occasions when each or all works could be used effectively.

O Rest in the Lord (from *Elijah*)
Felix Mendelssohn
(arranged for eight horns by Lowell E. Shaw)
The Hornists' Nest, Box 253, Buffalo, NY 14226-0253 (1988) ($5)

Five dollars could hardly be better spent on such a fine transcription for eight horns. It is both excellent music and a wonderful opportunity to work on intonation, blend, and balance with a group of hornists. The range is not demanding (G-a" written) and only the fourth and sixth parts include passages in bass clef. Highly recommended!

Fripperies — Volume 8, Nos. 29-32
Lowell E. Shaw
The Hornists' Nest (1989) ($5)

What can we say? Be still my heart! Expect to hear these nightly at your annual International and Regional Workshops.

The following horn ensemble music has been arranged/transcribed by Leigh Martinet who has an excellent ear for works that sound well when transcribed for horns. Each of the pieces has been carefully road-tested by the Baltimore Horn Club, who guarantee them against all defects in workmanship. Here is a listing of the recent Baltimore Horn Club Publications, 7 Chapel Court, Baltimore, MD 21093:

Horn Duet
Joplin/Cobb: *Ragged Duo — The Entertainer & Russian Rag* ($2.50)

Horn Quartet
Bach: *Air — Suite No. 3* ($4)
Cobb: *Russian Rag* ($5)
Joplin: *The Entertainer & Ragtime Dance* ($5)
Lehar: *Merry Widow Waltzes* ($6)
Mozart: *Divertimento No. 14,* K. 270 ($8)
Sousa: *Black Horse Troop March* ($4)
Sousa: *Liberty Bell March* ($4)

Six Horns
Rossini: *Stabat Mater — Pro peccatis* ($4.50)
Sousa: *El Capitan March* ($4.50)
Sousa: *The Invincible Eagle* ($4.50)

Eight Horns
Alford: *On the Quarterdeck* ($3.50 parts)
Alford: *The Vanished Army* ($3.50 parts)
Bach: *Jesu, Joy of Man's Desiring* ($5)
Duble: *Bravura March* ($3.50)
Faure: *Requiem — Libera me* ($5)
Gounod: *Faust — Soldier's Chorus* ($9)

Hans Pizka is constantly expanding his catalog from various sources. The newly-published compositions listed below may be purchased from Hans Pizka Edition, D-8011 Kirchheim, Postfach 1136, West Germany. This is only a partial listing of new works and they are grouped according to general categories:

Photocopy reprints of out-of-print publications:
Adagio, Op. 1; Lied ohne Worte, Op. 2; Ländler, Op. 5 für Horn & Klavier (DM 20). Oscar Franz. All three demand great stamina but are recommended.
Sonate, Op. 90 für Horn in F und Pianoforte (DM 20) Max Zenger. Demanding great stamina but not extraordinarily inventive.
Trio pour le Piano-Forte avec Accompanement d' un Cor ou Violon et d' un Violoncello, Op. 18 (DM 20) Ph. J.

Pfeffinger. Technically difficult for piano; artistically not a first-class work.

Hand-written manuscripts of chamber music with horn:

Variationen in Es-Dur über das Thema "Brüder, reicht die Hand zum Bunde" nach W.A. Mozart (1971) (DM 20) Boris Mersson. For Violin (Flute), Horn (Clarinet, Violoncello, Viola) & Klavier; this is a very conservative set of four variations with a duration of approximately five minutes.

Trios von Max Bruch für Violine, Horn & Klavier, Op. 83, No. 1-4 and Op. 83, No. 5-8 transcribed by Carlo Gianneschi and Caterina DiFidio. Published in two sets, each trio (DM 18) is relatively brief; one assumes that the originals were for violin, 'cello and piano. Unfortunately, the manuscript is somewhat difficult to read for the pianist, whose score must have been reduced when photocopied.

Computer-printed editions:

Concerto per il Corno Primo, Toni D by Franz Xaver Pokorny (1729-1794) (DM 30)

Concerto da Camera a 6 Strumenti, Toni E^{b} by F. X. Pokorny (DM 40).

Both works have been edited by Andrew Kearns from manuscripts in the Thurn and Taxis library, Regensburg, and are very clearly printed and edited. The *Concerto da Camera* is for two horns and strings, with a very "gymnastic" low horn part.

Miscellaneous hand-copied manuscripts from the eighteenth century:

Trios concertans pour 2 Cors et Fagotto by Wenceslaus Kohl (b. 1753) (DM 15). Several obvious errors were made in the copying process.

Trio per Clarinet, Cornu de Schass et Basso by M. Kölbel (Wien 18th c.) (DM 12). Alternate Basso parts are provided for the C major and D major versions. Again, many obvious errors were made in copying (measures and lines are missing in the parts).

Anonymous (Karlsruhe No. 1057) *Concerto a Cornu prinzipale* (DM 12). Two movements with a curiously inactive solo horn part.

Anonymous (Karlsruhe No. 1058/1056?) *Concerto a Cornu* (DM 12). Another two-movement work with a very florid and high (g'-g''' for horn in E^{b}) horn part. Since both movements are marked *Allegro moderato*, it would seem logical that one of the movements may be the missing first movement to Karlsruhe No. 1057 above?

Cassatio in D — Hob. 11:D by Joseph Haydn (2 Horns, Violin, Viola, Basso) (DM 30). A four-movement divertimento with pleasant horn parts by a worthy composer.

Hand-copied manuscripts edited/arranged by Edmond Leloir:

Although the music is often quite good, the manner in which the editor freely edits or arranges the original manuscript with little regard, at times, for the composer's intentions, seems rather barbaric in the 1990s. Coupled with hand-copied manuscript that is sometimes difficult to read and sometimes contains errors, these editions should be purchased with caution!

Konzert in Es-Dur für Horn & Orchestra by Josef Fiala. (DM 15). Extremely demanding in high range (often written c''' for E^{b} horn), difficult to read.

Concerto in Es für Horn by Peter Johann Fick (DM 15). Recorded by Peter Damm, this is a very beautiful work, but also very demanding on high range and stamina.

Konzert in E-Dur by Peter Fuchs (1753-1831) (DM 20). Also extremely high and taxing.

Concerto ex D and Concerto ex Dis by Johann Georg Knechtel (DM 2 each). Very high concerti published separately and sold previously in partiture; now available with piano reductions by E. Leloir.

Concerto in Re maggiore per Corno Primo Toni D by F. X. Pokorny (DM 15). This is the same work as listed above in score form and edited by A. Kearns. The piano reduction here is by E. Leloir and comparison of the horn parts demonstrates the free editing of the horn part by Leloir.

Sonata en La-majeur by Michel Corrette le jeune (1709-1795) (DM 10). This is a reconstruction, revision and arrangement for valved-horn and guitar of a work whose original version is not documented. The piece seems pleasant, but there are inherent balance problems between the two instruments that make the work difficult to bring off.

Deutsche Messe (arranged for four horns)
Franz Schubert
Verlag WWV Wien, Nr. 29 ($12)

Available from the Wiener Waldhorn Verein, this is a very rewarding arrangement for horn quartet of Schubert's *German Mass.* The music is excellent and the opportunities to study the original version and copy the vocal style are invaluable. Suitability for a sacred ceremony is obvious.

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On the Design of the Horn

by Richard Merewether

Richard Merewether designed horns for Paxman for over three decades. I hoped to fulfill a long-standing desire to record his views on horn design by having [horn maker] Steve Lewis stop by with a tape recorder and a list of questions in August 1985. Alas, a scheduling conflict prevented them from meeting, but Lewis sent the questions to Merewether, who then took it upon himself to write his replies in the form of an article, which he sent to me that September. In December, 1985, Richard Merewether passed away in a tragic accident in London at the age of 59, a great loss to brass players everywhere. This article was originally intended for publication in the Brass Bulletin; *after several lengthy delays for various reasons, I asked to bring the article to the* Horn Call *without further delay. So here at last is Richard Merewether's last article: his thoughts on horn design. We mourn his passing, but his genius will live on through his instruments. — Jeffrey Agrell*

Part I

Acoustical Theory and Horn Design

I had been from adolescence interested in horn design, having found that books on musical acoustics (though of course entirely correct for taut strings and Helmholtz's work on cylindrical pipes), were entirely and demonstrably wrong for tubes blown with the lips pursed against one end. This led to my developing (from the indisputable premises of Helmholtz) a completely logical and consistent hypothesis for endblown bugle-type instruments, which accounted for every observable feature in the performance of these; the horn is a particularly revealing example for verification of such a theory, as its notes can be pursued up to the "harmonic" of the F horn with a carefully placed hand in the bell, and its "handstopped" technique has for more than two centuries been vital for such correct playing (and still should be).

R. Merewether, aged 18 (Sydney Symphony Orchestra, 1944, with Schmidt Double Horn)

During these seasons as third horn with the City of Birmingham Symphony (1952-1954), I developed a scheme for a double descant horn, which Philipp Alexander had made for me in Mainz, to be followed by another version in 1958. In that same year I approached Paxman in London with a superior design (demanding "in-house" valve manufacture, of which they alone were capable), and their first double descant horn with this "dual-bore" principle appeared in the ensuing months. These were all made in what is now termed our "large" (L) bore, but subsequently "medium" (M) sizes were developed with great success. The same principle lent itself to triple horns (about which more below) and to the substitution of B♭ soprano in the place of F-alto, which is easily accommodated. These successes led to a general survey of existing regular double horns, and (later) of the older, valveless "natural horns," and the theory has been applied in all the above to notable advantage in Paxman's production.

The Creation of Double and Triple Horns

Since the very early years of the present century, some players (e. g. Karl Stiegler in Vienna, and the late Romeo Caletti of Milan, then New York and Sydney) had been making use of small single F-alto descant horns, but these were of little help for the majority of players. By 1939 there had been one endeavour known to me to combine this in a double horn with B♭, and I used it in Australia where it had been imported from Germany to special order for an older colleague; it was far from successful — but one could learn a great deal from it. The B♭ horn was extremely poor (an affliction with most attempts at such a model), and since this is the "side" of the double instrument which is vital for most of the playing, most people saw little point in troubling with such an instrument. It became clear to me however that acoustically ideal horns in F and B♭ (either separately or together in a double system) could be allied with an independent F-alto, so as to involve no undesirable and unneccessary "compromise" in any of them — and this proved to be so. Of course, there are preferences with different performers as between horns of wider or narrower taper, but the design of these layouts permits any such variation; it is a pity that so many players are unbelievably heedless of types and sizes in instruments, and are apt to try one quite inappropriate for them, dislike it instantly — and disparage the entire output of an excellent maker for decades afterwards to colleagues and pupils! The essential fact is that, no matter what tube length is employed for a horn, the range of notes to be obtained from it is constant and lies within 4½ octaves; the wavelengths of these notes are determinable and the instruments must be designed to generate these as easily and with the most agreeable sound as may be.

Principles of Acoustics for Brass Instruments

The above principle (whether arrived at fortuitously or by intention) is the strength of the double horn in F/B♭ as pioneered by Kruspe in 1899, and followed soon afterwards (and ever since) by different makers, some of them with individual changes of "wrap," and, of course, with different profiles of leader and bell taper. The prime virtue (and this was probably by empirical accident or mere expediency) is that both B♭ and F horns share leader and bell expansions not occupying too great a length — an inspired abandonment of the notion prevailing even now that as much as possible should be tapered. To state it briefly: acousticians accept that a "tapered" tube, when blown from its small end by the pursed lips, will yield the "complete" harmonic series of an open cylindrical pipe of similar length — which indeed it apparently does, but they make no investigation why it does so, merely quoting the phenomenon as some unwritten law with not even a question as to who did not write it...The truth is (as determined by Helmholtz) that the air in a cylindrical tube corked at one end can sound only the ODD-numbered members of a complete harmonic series, but it starts from a fundamental note *one octave below* that of the tube in its open state, and (as I myself soon found) the same tube closed by the lips will yield *the same series as the corked tube* — but much more easily demonstrated. The frequencies for both resonating systems' available notes follow the relationship 1:3:5:7:9:11...etc. and are of little

acoustical use, as harmonious sonority subsists in many more terms being simple multiples (e.g., the double) of earlier ones (as is to be found in 1:2:3:4:5:6...etc., or, say, 2:4:6:8:10:12...etc.). This last example is in fact the series which the odd numbered one can be engineered to approximate (for a horn in F), by flaring out into a bell the final 135 to 140 cm. of a 370 cm. cylindrical pipe, and blowing it from the smaller end. The purpose of the bell-taper is to sharpen the lowest notes dramatically, but with lessening effect in ascending the series until by the 17th note or thereabouts the change is negligible. The apparent result is that the resonator performs (theoretically) as would a 370 cm. (approximately) holeless flute — could one somehow obtain so many of its harmonics. A further refinement for horn-like instruments is obtained by gradually drawing down the blown end into a not-too-long leader-taper, which can enhance high, middle or low notes according to the taper-profile used. And that, believe it or not, is all there is to the theory of every brass instrument — for the present purpose in broad and greatly simplified outline.

Verification by Physicists

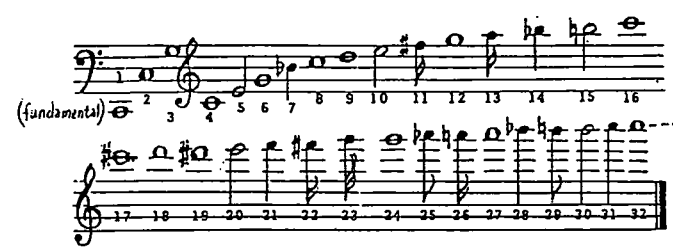
Having found that it all held up in every practical application we could find for it, I was intrigued to find it foreshadowed in a dusty volume from earlier in the century, the collected works of the French physicist Bouasse, whose reputation took a severe blow after his differing (I think over Special Relativity) with Albert Einstein. My own work, so much at variance with accepted (although to me unacceptable) notions, soon attracted the interest of keenly horn-oriented physicists in Massachusetts with a grasp of wave mechanics beyond the general mathematics of acousticians; they recognized in it the application of A.C. Webster's theories of a couple of generations ago (then unheard of by me), and were able to furnish incontrovertible proof (for those interested in it) that here at last was the reasonable explanation of why brass instruments work. It is crucial to view the mouthpiece throat (if present — otherwise, in cruder experiments, the lips) as the point of origin for all activity in the tubing, for here compression and rarefaction of air succeed each other at each half cycle (in time) of the note played. To conceive a fixed "antinode" (ever present for all notes) at or near the plane of the bell-rim is a disastrous hypothesis leading to untenable postulations for zones earlier in the instrument's course — and it is distressing to read a German treatise for instrument makers, published as recently as 1983, claiming that to be true. In fact, there is a reflection point occuring always at the ¾ stage of a wavelength for an even-numbered and at the ¼ stage for an odd-numbered "harmonic" (measured out from the mouthpiece-throat), lying far back in the instrument from the bell-mouth for a low note, and progressing ever outward for shorter wavelengths (higher notes). That process is imposed by the bell-taper, and represents the mechanics of transforming the musically barren series 1:3:5:7:9:11...etc. into the kinder 2:4:6:8:10:12...etc. — this latter the equivalent mathematically of the 1:2:3:4:5:6...etc. series and thus with reciprocals (as wavelengths) lying in true "harmonic" progression.

To transform relative frequencies of 1:3:5 to the ratio of 2:4:6, it may be seen by inspection that the first (fundamental) note would have to rise by an octave, the second by the interval of a fourth, and the third note by a minor third. (The interval continues to diminish accordingly; the 9th note needs only to rise by a ½ tone, and from the 17th onward the discrepancy is negligible.) In actual practice the designer is wise to ignore the lowest two or three notes anyway, for a most helpful phenomenon of numbers supervenes and relieves him of that responsibility; indeed, should one determine upon a flaring-out of the tube to accommodate the lowest notes, the higher ones will not speak well. Careful attention paid to a goodly succession of accurate notes from, say, the fourth upwards will establish strong "endowed resonances" (my own term) exactly at pitches required for the lowest three; these are engendered cumulatively from the arithmetical differences existing among properly related higher notes in sufficient number.

The Harmonic Series

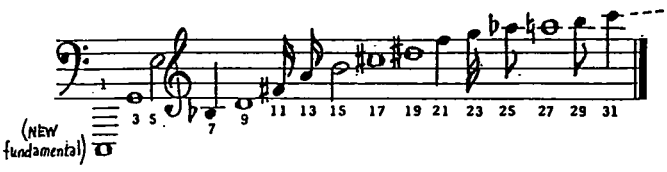
Any musical note is expressible as having "wavelength" (represented as y) and "frequency" (f); wavelengths decrease as pitch ascends whereas frequencies increase, for the two are in inverse proportion — a phenomenon familiar also of course in electro-magnetic waves (radio, heat, light etc.). Any given wavelength y is liable to "breed" an accompanying family y/2, y/3, y/4, y/5, y/6 etc. above it, also to be denoted (following the primary frequency f) as 2f, 3f, 4f, 5f, 6f...the original term is called the "fundamental," and the subsequent ones its "harmonics," due to the mathematical form of their wavelengths constituting a "harmonic series."

Not all the "harmonics" of a note fit exactly with the musical scale to which we are widely accustomed; books on acoustics often give a very crude approximation of the first dozen or sixteen, but these are quite inadequate to reveal what we need to know if we are to divine what really goes on in musical instruments. To this end I have devised a form of musical notation to define all quite accurately up to the thirty-second note; here, conventional note-values are written in descending order of length to represent increasing flatness in pitch, relative to the "equal temperament" nowadays universal, *faute de mieux*, for tuning keyboard and other instruments. Notes written 𝅝 are acceptably in tune with each other within one hundredth of a tone; those shown as 𝅗𝅥 are slightly (in some contexts agreeably) lower; ♩ is noticeably flat, with 𝅘𝅥𝅯 , 𝅘𝅥𝅰 etc. becoming ever more acutely so. Here is the "harmonic series" inherent in a completely open ended, cylindrical pipe, also existing for a taut string:



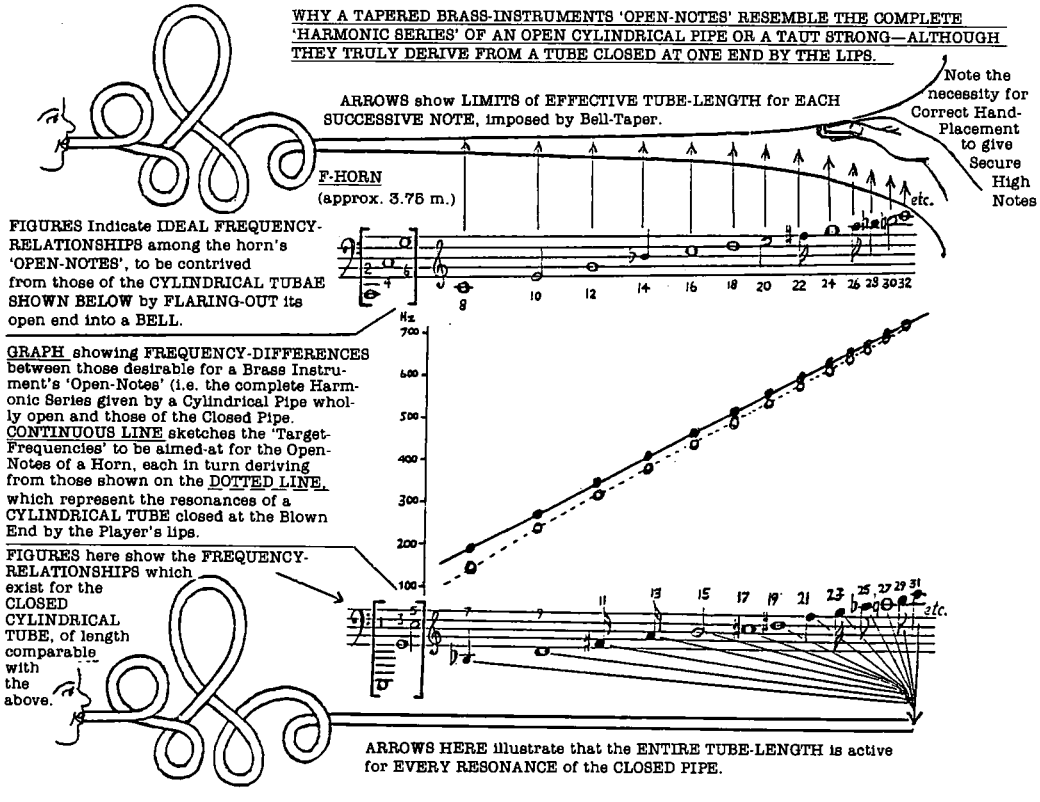
(The accompanying numbers denote both the position of each term in the line *and* its multiple of the fundamental frequency — hence also its relationship with all other members.)

When one end of the cylindrical tube is blocked-up by any means — including placing it against the pursed lips — two changes occur in this behaviour. Firstly, the "fundamental" tone drops by one octave, and then *above this new fundamental only the odd-numbered members* of the expected harmonics come into being. Here is the "family" germane to the tube now in its end-stopped state; the new fundamental is so low that with long tubes it may be beyond the ability of human lips to sound it — but the others are usually obtainable quite easily:



The above series, musically graceless in both appearance and sound, is nevertheless the source of the most concordant tones to be obtained (one hopes) as the notes of every brass instrument — and the nearer they may be engineered to lie in true harmonic relation to each other (or at any rate, a sufficient number of them consecutively), the better and more sensitive in blowing-response the resulting instrument will be. For the "harmonic series" of cylindrical organ-pipe and fiddle-string does *not* as by natural law subsist in bugle, trumpet, trombone, horn — in any such instrument, in fact; it has to be cunningly implanted there through adaptation from the above series, by creating a taper outward to a bell at the further end.

A diagrammatic illustration of the above process follows.



This is, I promise, the extent of "matters mathematical" to intrude here — a subject often irksome to players; but it really is necessary to back up a contentious claim with some indication that one knows what one is talking about. In any case, the "physics" of the above are not beyond the grade of a 14-year-old capable of reasoning (who then went on to take German instead) — for that is what it all is, allied with some capacity for intuitive hypothesis, prediction from it, and the will continually to verify from findings. These are but habits of mind (worth any book...even mine) and useful in everything we do, but I constantly wish that more of my colleagues among players, teachers and musical administrators would apply them to their — my — *our* — subject: the instruments which bring our living.

Part II: Questions and Answers

Secrets of Horn Design?

"Is there anything about a horn's design that can really be secret?" Reason tells me that there could not be, but having seen two large and separate firms copy a model of mine to small avail, and a third try to imitate a valve we use, I am relieved to say that they cannot have really been trying...Certainly, it is fruitless to spend too much effort in investigating metal content. Makers buy what they can easily obtain, and there are no mysteries as in the buying and selling of wool, or in the niceties of wine purchase. Copper and zinc (also nickel) are all that are involved, and nobody cooks these up into an alloy of his own secret recipe.

It is unwise to have less copper content than 70% for yellow brass (the rest of course being zinc); gold brass might vary between 85% and 90% copper among different suppliers, and the difference is observable in the hue. Of very great influence is the thickness at which components may finally arrive after various modes of forming them, and the hardness of softness of different parts due to annealing during work processes. It is very difficult for me to outline "what pitfalls a designer must avoid." I recognize these very clearly for myself and avoid them as far as possible. I sigh with genuine anguish to see others' brand new models resurrecting and perpetuating indiscretions of a century ago, but something (could it be modesty?) bids me hold my tongue...

Natural Horns

"Are hand horns making a comeback?" Are they, indeed! The sudden and recent enthusiasm for performing late 18th and 19th century music with the instruments intended has found a generation of young horn players almost instantly able to cope with it admirably, not least because they are now internationally reviving the art (all but lost to many schools of playing for a couple of generations) of traditional right hand technique. The benefit is this is clearly noticeable in their playing over a wide range with the "natural" horn for which it was developed more than two centuries ago. Indeed, this is also the only possible way of acceptably using the modern descant horn. I cannot stress too much that a well-designed bell flare (for a horn) is, as it were, built around the presence within it of a very slightly cupped hand, held flat with fingers and thumb together in one plane without gaps, with the nails against the *farther* wall of the bell. No part of the base of the thumb or heel of the hand touches the near side except in stopping or partially stopping, achieved by "closing the gate" on it. With no hand at all (or any imprecise position) the horn will play no clearly-defined notes from an octave or so above sounding middle C. This phenomenon is dependent on note wavelengths, and is hence unaffected by the player's choice

of instrument length. The addition of valves to the horn made it "just another band instrument," and the hand became merely a means of supporting it, so two or three generations of players lost command of nearly an octave of upper range at which their forefathers had become adept. Today's brilliant young are commonly heard to master 4½ octaves of unbroken range without necessarily resorting to descant horns, and those are the ones who already have as their everyday technique the ideal method for hand horn, and can move to it instantly without having to adapt to anything that feels strange.

The Triple Horn

I am asked, "How is a triple horn possible (i.e. dealing with the added weight, compromises, etc.)?" Goodness me — please don't "lead the witness!" Weight is admittedly a problem, and that is why we [Paxman] alone continue to make hollow valve rotors, and have been at pains to perfect as well the compensating system. But it is *not* necessary to burden any horn, double or triple, with acoustic "compromises," other than the perennial one for all brass instruments of valve combinations (1&2, 2&3, the avoidable 1&3 and the detestable 1,2&3) growing progressively sharper as the additions increase. I am aware (and constantly observe) that other makers impose severe anomalies of taper in the longer instruments comprised in double and triple descant horns (to their great detriment in my view), but that is demonstrably avoidable, and the precise taper proportions desirable for longer single horns are easily reproduced in multiple instruments if you know what you are doing.

Richard Merewether, London, 1976, with Paxman B♭(A)/b♭-soprano

Likes and Dislikes

"Are there particular features of other makes of horns that you admire?" To be sure there are — distinctly: I like bell tails that remain not too thin up to (say) the bell stay, but then for the outward flare, diminish in gauge toward the rim. This feature was inherent in the old East German mode of manufacture, but (for my whim) must be carefully and consciously simulated in the course of more recently developed processes for bell making. There are many small cosmetic variations to be seen in the traditional curves of valve bends and U bows, and we unashamedly emulate (to our mind) the more graceful ones.

The very earliest two or three patterns of German double horn were quite remarkable, and came very close to excellence, nearer than many subsequent imitators. Yet all have one or more features that greatly lessen their performance. I regret being unable to applaud wholeheartedly the acoustic achievement of others in every respect: consider the widely prevalent trouble at or near the top (written) B♭, and the 'kick' so often experienced in moving to the 3rd space C♯. Neither need be difficult, and I suspect the lack of positive design rather than any particular mistaken aim. In short, I tend to admire others' work in skills quite beyond me, such as tube bending, brazing joints, assembly...

Development of New Designs

To the question "Where do you get all those ideas about design and different types of horns, etc.?" I can only answer, "From my own needs as they occurred and from the requests of others." Development of a descant (F-alto) horn to be combined with a *good* B♭ horn has been discussed earlier, and the triple followed to assist those not conversant with the latter unless allied to the long F horn (as with their regular instrument). This presented no difficulty whatever, both in the full and the compensating versions.

The B♭ soprano was for me a compulsive exercise. Having to perform twice already Bach's *Cantata No. 143* with an F-alto (broadcast live), I was then confronted with a third "one shot" occasion, to be conducted by Benjamin Britten in 1968. I used the system of our 1959 B♭ (A)/F-alto double descant horn, with the F-alto curtailed to B♭, and commissioned the instrument as a "blind date" for that engagement, to be built by Robert Paxman. It was the finest horn I had ever owned. It was of medium bore, made of yellow brass, and from the morning of its completion it became my regular instrument (with an extension for pedal notes when necessary).

It was immediately followed by another (still in use by a leading player in Munich), after which we amended the soprano change valve somewhat, to the enhancement of the many succeeding examples now in use. This system also soon lent itself most effectively for triple horns.

Richard Merewether, London, 1977, with Paxman F/B♭ Compensating Double Wagnertuba (Photo by Mark Gerson)

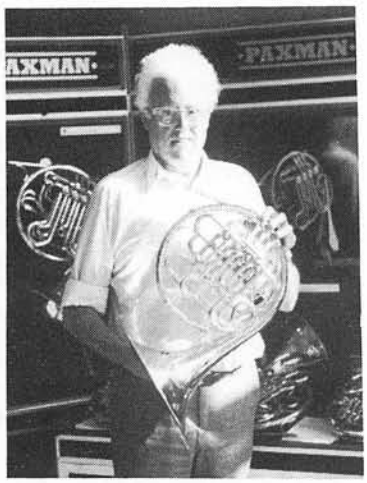
I decided to start again from the beginning with experience gained in the meantime. All of these turned out successfully. It became clear from the outset that a little firm simply cannot lay out time, production capacity or money on experimental models which might not work and subsequently would not sell. I have had to show courage in my convictions, and have these ideas built straight into novel instruments for my own purchase at first, and later (with gathering confidence) for colleagues.

Quite soon it became clear that the French, with their tradition of the whole tone ascending 3rd valve, were needing almost every innovation of ours to be available also in that system, and in fact it also attracted at least four of the leading London players of the time besides others since. There are still two such horns in the Royal Opera, Covent Garden, and the models are popular in Israel, too. Meanwhile, French players took to playing normal "descending" horns from various countries, including very many of ours. However, the undoubted attractions of their *old system* lingered, and I devised some models each with two 3rd valve cylinders, worked by a divided key to give ascending whole tone or descending 1½ tones at will. It is such instruments as those, with the multiple "compensating" descant horns and such developments peculiar to our own firm for which I feel

what must be almost parental affection. Besides, I really do know what will work and what will not, and refuse to undertake the latter for anybody, recommending clients to save their money, or offering to think up something else for them.

Learning Instrument Design

I have never heard of [learning instrument design] anywhere other than where instruments are being made or played. Certainly I could not suggest attending any classes, since one cannot imagine who would be teaching the subject. (Bernard Shaw once wrote, "He who can, does; he who cannot, teaches...;" and that cruelty has been exacerbated by the subsequent riders: "Who cannot teach, teaches teaching; and who cannot teach teaching becomes Director of Education.")



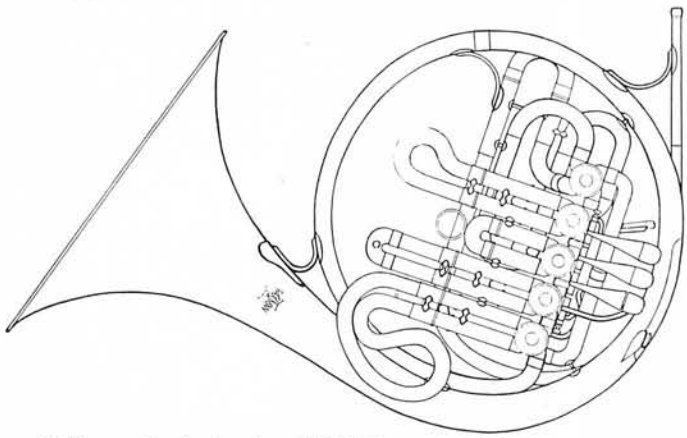
Richard Merewether, Sweden, 1985, with Paxman F/B♭ Compensating Double
(Photo by Dan Rauch)

I am sure there are great tomes on the working of brass, forming tubes, and brazing and that somewhere on a high shelf (under inches of dust) in our workshops there is something of the sort. I am equally sure that no one in the place now ever opens it or suspects its presence, since everyone here has learned his skills by direct, practical teaching and example from his immediate elders and ultimately from Robert Paxman. We like to take on youngsters who have attended a course in instrument repair at a South London Technical College, because they are interested, and they come to us knowing how to hold a file... The making skills here all stem from Robert Paxman (and his team), and it was not so long ago that he made and finished every single piece of the horn...polished and set up the complete instrument, an achievement much rarer than most imagine, and probably unknown elsewhere for generations.

To return to the question of design: I find myself in a disturbing ambivalence of mind. Liking scholarly things, disposed to admire academics and what they do in disciplines of which I know very little, I must reiterate that hardly anything I've read or heard in my own subject strikes me as having any depth or percipience, with the obvious exception of the growing number of us in different countries who now seek each other out at the international seminars. These people are of course engaged in some instrumental teaching and scientific lecturing, but need courage to contradict much which appears in the textbooks.

The Future of Design

"Where is design headed? What will people be playing in 20 or 50 years? How will technology and new materials affect design?" In recent decades players seem to have increased their technical attainment beyond any dreams of my own youth (though this is not necessarily accompanied by an advance in sensibility as to what to do with it), and it is my privilege and pleasure to supply so many in the generation below me (and their juniors) with instruments which I am certain are superior to anything we ourselves had. It is my fervent hope that these trends will continue — my own work is not nearly done. New technology must always be with us, but should only be pursued and kept if it represents improvement. Our own workshops never cease in the search for better ways to shape tubing quickly and easily (and hence without distortion), and to achieve airtight, easily-moving and light valve mechanisms. No innovation is of any use at all if it cannot be put into ready production, as numbers of well-intentioned investors have found to their cost. As to new materials, alloys, etc., the space program has brought into being many substances, and prior to that we had various aluminum products, which however do not take kindly to our animal nature, corroding and pitting rather badly on such contact and hence requiring well-lubricated isolation from our sweat, saliva, breath and even its condensation. With our seafaring heritage, we should never cease to regard the utter excellence of cuprous metals for everything maritime, and the fact that we ourselves once clambered out of the sea, and derive our bodies and lifeblood from it...



R. Merewether's drawing of F/B♭ Compensating Horn (Paxman) with split 3rd-valve spatula giving ascending and *descending facility at will. (1979)*

In Memoriam

Henry Sigismonti Remembered

by Norman Schweikert

Friends and colleagues were shocked and saddened to learn of the death of Enrico (Henry) Sigismonti, Jr., who passed away on March 31, 1989, at the young age of 54, while lying on a couch watching television in his home in La Cañada, California, the victim of an apparent heart attack. Those of us who knew him mourn the loss of this fine hornist, remembering his cheerful disposition, great sense of humor and love of life.

Henry and I both grew up in Los Angeles, where he was born on November 4, 1934. We went through the public school system and attended Dorsey High School, although he preceded me there by three years. We met through our association with the Junior California Symphony Orchestra, a fine training orchestra founded in 1936 by Peter Meremblum, a Russian violinist and pupil of Leopold Auer. I had started with its younger organization, the "Pioneer Orchestra" (conducted by Joseph Oroop), in 1947 as a violinist, but by July of 1950 had graduated to the more advanced orchestra which Peter Meremblum directed. Henry had begun with the advanced group the previous June and although we may have been aware of each other's presence, we did not formally meet until I had decided that I no longer wanted to play the violin but, rather, the horn.

The area of Los Angeles in which we both lived was served by the same neighborhood newspaper. It was at the time of my momentous decision that my mother read in this paper that Henry had won a music scholarship of $100.00, awarded by the Los Angeles Tenth District, California Congress of Parents and Teachers, to be used for private lessons with a member of the Los Angeles Philharmonic Orchestra. Mother obtained the telephone number of the Sigismonti residence and spoke with Henry's mother, asking with whom her son studied. She was told that Odolindo Perissi, the fourth hornist of the Philharmonic, was Henry's teacher. After a telephone call to Mr. Perissi we were given an appointment to meet with him at his home. When we arrived at the big house at 411 South Hoover, one afternoon in September, 1950, Henry was just finishing his lesson. Introductions were made by Mr. Perissi who then gave Henry a horn to examine. This was to be my first instrument, a double F/B$^{\flat}$ Schmidt model. Henry blew a few passages on it and declared that it would be a fine instrument on which to get started. Our friendship therefore began with my first lesson.

I continued to play the violin in the Meremblum orchestra while studying the horn but eventually dropped out of the string section to join the brass. Henry was very kind, helping me cope with transpositions and other difficulties, and once defended me when one of the older members of the horn section tried to take away some of the parts I had been playing. I was about 14 years old at this time while Henry was 17, going on 25, and already quite an accomplished player. It was only natural that I looked up to him with a fair amount of hero-worship since he represented a sort of "big brother" to me in the Meremblum orchestra.

These were the days of our hopes and dreams, wanting more than anything to be good enough to play in a professional symphony orchestra. Henry brought his dream to reality in 1952 by winning the fourth horn position with the New Orleans Philharmonic which had just been taken over by conductor/violinist Alexander Hilsberg. Henry soon left for New Orleans without bothering to graduate from high school! We, at Meremblum's, were so proud of him, and his success gave the rest of us hope that we, too, might win an orchestra job.

Returning to the Meremblum orchestra in the spring, following the short season in New Orleans, Henry entertained us with stories of his first season, the excitements of that fascinating city, and tales of the horn section, headed by that marvelous new talent, Myron Bloom, who had followed Louis Stout as principal in 1949. His other colleagues were Louis Piton (assistant), Vincent Orso (2nd), and Richard Berg (3rd). Having Meremblum's in which to keep in shape between seasons was marvelous for Henry and of course we all learned more by having him continue with us. At about this time, Peter Meremblum started a series of "Young Symphonists Recitals," held on the last Wednesday evening of each month at Fiesta Hall in Plummer Park, off Santa Monica Boulevard in Hollywood, where the orchestra both rehearsed and performed. Henry appeared once as soloist in Mozart's *Concerto No. 3* (K.447) with piano accompaniment, and on another occasion, in July of 1953, he led our horn section in some Wagner excerpts.

For the 1953-54 season in New Orleans, Henry was promoted to second horn, Orso having moved to fourth. Bloom continued as principal, his last season before joining the Cleveland Orchestra, and Thomas Kenny came in on third. This season Henry had as his roommate, Roy D'Antonio, a favorite Meremblum colleague, who had been hired as second clarinet. The two of them had a hilarious time together

and they brought back yet more tales of orchestra life. One story I recall involved Henry running a bit late for a concert and having trouble getting across the street to the hall because of a Mardi Gras parade. He finally managed it, with tails flying and horn case in hand, arriving backstage to confront Maestro Hilsberg, who was pacing back and forth — the orchestra was already on stage, waiting. Hilsberg made Henry warm up for a few minutes before sending him out, much to the delight of his colleagues.

Between seasons Henry always returned to his family's home on South Bronson Avenue in the Leimert Park district of Los Angeles. He entertained there on occasion and I was thrilled to be included in a couple of his parties, being one of his youngest friends. Once he invited Howard Waxer, a fellow hornist from Meremblum's as well as recent graduate of Dorsey High, and me to the house for a barbecue. We began by listening to several Toscanini/NBC Symphony recordings, critically discussing the playing of the famous Berv brothers, and then went into the back yard where Henry prepared ribs on a grill. During our feast I enjoyed the many humorous stories narrated by Henry and Howard. The latter recalled that Henry had driven his mid-30's Chevrolet down one of the hallways of Dorsey while he had been on campus rehearsing in the evening with the school orchestra. The next morning the school authorities were quite surprised to see tire tracks on the polished floor! To top off our evening together, we went to see newly released "From Here to Eternity" at a nearby movie theater. Happy memories of our teenage years!

Before going back to New Orleans for his third season, Henry served as best man at Roy D'Antonio's wedding. Roy did not return to New Orleans and I imagine Henry missed having his company after all the good times they shared the previous year. The horn section was now led by Richard Mackey with Paul Torvik as the new third horn. Mackey remembers that season very well:

> Henry and I were very close friends in my one year (20 weeks) in New Orleans. He was the most cheerful, enthusiastic, ebullient, optimistic fellow I had ever met. He showed me about oysters (my first experience with them) and they were great there — a half-dozen for $1.25 with a 15-cent beer. He also introduced me to *spaghetti aglio e olio*, another life-long love. He had an Oldsmobile 88 which he drove like a madman, telling me it was the way they did it in California.
>
> Henry was a very bright, quick, and witty guy who, although he never finished high school, seemed a man of the world and someone who knew where he was going. His horn playing was very lyrical, full, and perfectly produced, influenced by his cousin [Vincent De Rosa] to whom we would listen, over and over again, playing on some old Sinatra record on a juke box in the French Quarter. He also loved the old Philadelphia Orchestra recording of the Rachmaninoff 2nd Symphony and would almost weep in the slow movement. He couldn't play comfortably above the staff then and it terrified him when his part demanded it. Henry is a fine example of patience in developing a high register — he didn't force it. I think his cousin told him to take it easy and his word and example was Henry's inspiration. When I heard him again ten years later, his high register was great. I think the last thing I played with him was the Mahler 6th Symphony under Zubin Mehta. Henry was then first horn of the Los Angeles Philharmonic and I was an extra on 8th. His playing was sure, lyrical, and very beautiful. He was a great singer on the horn, as only a few are, and certainly was one of the great horn players of our era (his recordings are a fine indication) as well as being a wonderfully vital and entertaining man.

Coming home to Los Angeles for the summer of 1955, Henry continued to join us at Meremblum's and was also associated with Robert LaMarchina and the Debut Orchestra. In the fall, he and I both auditioned for Erich Leinsdorf in the conductor's hotel room for the fourth horn position with the Rochester Philharmonic Orchestra which had just become available. (Leinsdorf was in Los Angeles conducting performances with the San Francisco Opera before returning to his orchestra in Rochester). Although we were both apparently acceptable, Henry, a veteran of three seasons in New Orleans, wanted more money than Rochester management was willing to pay. I, therefore, was offered the position and left within a few days to start my first orchestra job. Henry did not return to New Orleans but remained in Los Angeles to pursue other interests and began working in the studios. His embouchure and high register problems continued to plague him but reading the new book by Philip Farkas gave him a ray of hope. He decided to visit Phil, studying with him while staying with a family friend in Evanston, not far from the Farkas home. Phil was able to give him the help he needed and with this improvement Henry won the second horn position with the St. Louis Symphony Orchestra for the 1956-57 season, joining principal hornist Edward Murphy and his colleagues Thomas Newell (3rd), Robert Gustat (4th), and James Walck (assistant).

In 1957 Henry was called into military service and spent two years with the Seventh Army Symphony, based in Stuttgart, West Germany. Alan Goldman, principal horn of the symphony at that time, recalled that they had a lively time together in Germany, sharing many hilarious exploits. Alan also remembered with gratitude that Henry had suggested a change in Alan's embouchure which turned out to benefit him greatly. Following service obligations, Henry returned to the St. Louis Symphony as assistant principal, 1959-63, playing a fair amount of principal horn since the holder of that position, Ed Murphy, had become assistant conductor during that period. Many in the orchestra felt that Henry, when leading the section, was the superior player. His other colleagues throughout those four years were Albert Schmitter (2nd), Kenneth Schultz (3rd), and Robert Gustat (4th).

Next came a year in the Pittsburgh Symphony Orchestra as third horn, 1963-64, in a section with Gale Robinson (principal), Patricia Standley (2nd), Christian Woehr (4th), and Peter Altobelli (assistant). Gale Robinson comments upon this year and others:

> Henry was acknowledged the best third horn the orchestra ever had (this was told to me many times) and our conductor, William Steinberg, thought a great deal of him. Later, when he was solo horn with the Los Angeles Philharmonic, touring Europe, colleagues stated many times that he was the best symphonic horn player they had ever heard. His family was extremely proud of him and he was always kind, generous, and sympathetic to one in need.

In 1964 Henry returned to Los Angeles to stay, having been hired as assistant principal of the Los Angeles Philharmonic Orchestra, joining Sinclair Lott and Wayne Barrington (alternating principals), Ralph Pyle (2nd), George Price (3rd), and Hyman Markowitz (4th). After two seasons, Barrington left and Henry was elevated to associate principal, 1966-71, and finally to co-principal, 1971-77. In the meantime, Robert Watt had joined the section as assistant in 1970, and when Lott retired in 1973, William Lane became Henry's co-principal.

Sinclair Lott remembered that he had met Henry when Henry was about 17, attending the music school at Lake Arrowhead where Lott was teaching that summer: "He was talented even then and years later, when we were searching for a talented assistant horn who could blossom into an alternate first, we chose Henry. He had the beautiful sound that he seemed to inherit from his uncle, Vincent de Rubertis, and his cousin, Vincent De Rosa. By nature he was full of humor and the strict rules of a major symphony orchestra sometimes inhibited him. He eventually became an alternate principal with the orchestra — a move which I had encouraged. His easy, flexible nature prevented us from having arguments over playing time. This light-hearted attitude was easy for me to accept because I loved to perform and did not mind subbing on short notice. We had many more arguments with the autocratic conductor than with each other."

William Lane recalled that it was while he was playing in the Springfield (Illinois) Symphony in the early 1960's that he first met Henry. Harry Farbman, conductor of the Springfield orchestra, was also concertmaster and assistant conductor of the St. Louis Symphny, and he would bring a few of the St. Louis musicians to Springfield to strengthen his orchestra for concerts. Henry and Albert Schmitter were frequently brought in to bolster the horn section. Lane remembers with gratitude that Henry was very encouraging and that it was quite coincidental that he eventually became co-principal with *both* Schmitter (Buffalo Philharmonic) and Sigismonti. Henry's personal warmth, sense of humor, and fine musicianship impressed Bill and he acknowledged that Henry gave him his start in the Hollywood studios.

Henry's section mate, second hornist Ralph Pyle, had these recollections:

> Henry was a spectacular performer. I had never seen him flustered or "out of sync" with his music. He was one of the most mature players I had ever worked with. He possessed a very comprehensive understanding of the music and his personal philosophy ran much deeper than many people knew, being quite interested in many writings concerning the creative energy behind music.

Ralph went on to relate an incident during the recording of Schoenberg's *Chamber Symphony*: "Zubin thought it would be fun to see how fast he could push the last section. We managed to stay just a little ahead of the beat. Henry said to Mehta, 'My fingers can move faster than your stick,' and everything went back to a realistic approach. Quite simply, Henry was a rock."

During his years with the Philharmonic, Henry appeared only once as soloist — in the *Concerto No. 3* (K.477) of Mozart with guest conductor Daniel Barenboim, January 23, 1972 — but was often praised by the press for his orchestral solo work. He also made a number of fine recordings with the Philharmonic as principal horn (all with Zubin Mehta and London/Decca) including Bruckner's *Symphony No. 4* (#6695) and *No. 8* (2-#2237), *The Planets* of Holst (#6734), *Symphony No. 4* of Nielsen (#6848), Rimsky-Korsakoff's *Scheherazade* (#6950), Schoenberg's *Chamber Symphony, Op. 9* (#6612), the *Eight Instrumental Miniatures* of Stravinsky (#6664), *Eine Alpensinfonie* of Strauss (#6981), Tchaikovsky's *Symphony No. 4* (#6553), and *Arcana* by Varese (#6752).

Since returning to Los Angeles, Henry was, in addition to his symphony work, one of the busy Hollywood studio players and he often worked with his cousin, Vincent De Rosa, with whom he had also studied:

> Henry was my first cousin and I am proud to say that he was a very fine horn player and I enjoyed working with him for many years.
>
> Henry was a gourmet cook and a collector of fine wines. He had a wonderful sense of humor and he was fun to be around. He was very well liked in the profession and his passing has left a void in the lives of many of his friends.

Being a favorite of conductor Zubin Mehta, Henry was allowed a good deal of freedom to pursue his outside interests. When Mehta left Los Angeles for New York, Henry felt his association with the new musical director, Carlo Maria Giulini, might not allow him the same freedom. Therefore, he resigned from the Philharmonic to become a full-time free-lance musician. With his many connections in the studios and elsewhere, Henry was kept quite busy. Over the years he worked for most of the major studios and his horn playing was recorded on the sound tracks of literally hundreds of films, including *Agony and the Ecstasy, Airport, Animal House, Back to the Future, Camelot, Close Encounters of the Third Kind, Doctor Zhivago, E.T., Ghostbusters, Grease, Hello Dolly, Hotel, Indiana Jones and the Temple of Doom, Jaws II, Out of Africa, Patton, Pee-Wee's Big Adventure, Poseidon Adventure, Star Trek (I-IV), Staying Alive, Stripes, The Color Purple, Trading Places, Who Framed Roger Rabbit?,* and *The Witches of Eastwick.*

He was also associated with the Los Angeles Neophonic Orchestra, the Academy Awards Orchestra, and many touring companies such as the American Ballet Theater. During the last few years of his life he also taught part time at the University of Southern California.

Funeral services were held at the Church of the Recessional, Forest Lawn Memorial-Park, Glendale, with interment following. As part of the service, the final eleven minutes of Henry's recording of *Eine Alpensinfonie* were played, followed by Schubert's *Die Nacht* and Mozart's *Ave Verum Corpus* performed by a triple horn quartet. George Hyde's *Ode* and *Siegfried's Funeral Music* by Wagner, both performed by horn octet plus tuba, completed the musical portion of the service. Hornists Ronald Applegate, James Atkinson, James Decker, Steven Durnin, William Hinshaw, Ronn Kaufmann, Susan Kincaide, John Mason, Richard Perissi, Gale Robinson, Edward Treuenfels, and Jeff von der Schmidt participated as well as Norman Pearson, tuba, and George Hyde, conductor.

Henry's long-time friend, Roy D'Antonio, wrote the following touching eulogy which appeared in the Los Angeles musician's union periodical, *Overture*, May, 1989:

> Henry was a very special person who came from a very special family. From the moment you stepped up to Mr. and Mrs. Sigismonti Sr.'s front door, his parents offered their warmth, welcome and hospitality. The family parties overflowed with friendship and generosity and when it was time for music "Junior" always stole the show with his beautiful tone and espressivo.
>
> From the beginning of his studies Henry was a natural talent for both the instrument and music. The phrase came to him without effort and his innate aptitude for the French horn was exceptional. Henry loved music, loved the French horn, loved the orchestra and he loved life. The good times, the fun times and the hilarious times we shared are a part of my life that could never diminish. Whenever we reminisced over our zany past, especially living together in the French Quarter of New Orleans, it always ended with side-splitting laughter. This is the Henry Sigismonti I knew and the person I will always remember.

Survivors include Mary, his wife; Pamela and Steve, children from a previous marriage; Amelia Sigismonti, his mother; Richard and Olga, his brother and sister; and many

aunts, uncles, and cousins, including the families of De Rosa, Di Tullio and Salvino. To all of these as well as other family members and his many friends we send our sincere condolences.

After this article had been prepared, I received the following tribute from Carl Schiebler, personnel manager of the New York Philharmonic and former hornist of the St. Louis Symphony Orchestra:

I first met Henry in 1958 when we were stationed in Stuttgart, West Germany, with the Seventh Army Symphony. We became friends because of the common bond between us — the horn — and would meet for hours each day, playing duets, excerpts, or any kind of music we could adapt to the horn. Rest periods were spent talking about horn playing. From that beginning a friendship evolved that lasted until his death. When Vincent De Rosa called me that terrible day in April last year to tell me about Henry it was as though I had lost my brother. The pain is still there.

Henry was one of those rare horn players who had the innate ability to command the instrument and he combined his technical expertise with a rare sense of musicianship. His constant searching for new ways to interpret something was interesting and inspiring to watch because he had developed his command of the horn to the point that when he had an idea or concept about how he wanted to play something, he could do it with ease.

Growing up in Los Angeles, he was exposed to a great tradition of horn playing. Vincent De Rosa, his cousin, was a role model and to this day stands as one of the giants in the world as horn players. Henry's late uncle, Vincent de Rubertis [1896-1962], had been a member of the Los Angeles Philharmonic horn section with Alfred Brain and had been one of the core of Hollywood studio musicians when sound films came into being. He can be heard in the many lyrical horn parts of the original Hopalong Cassidy films.

Henry auditioned for the New Orleans Philharmonic as a young man of 17 and began his symphonic career in the horn section with Myron Bloom as principal. Performing with Bloom, he naturally acquired a Conn 8-D horn to better match his section leader and found that it suited him well, affording him the freedom to blossom on the instrument. Playing the Conn in Los Angeles and Hollywood during the summers, he contributed to making it a popular instrument in the film and commercial industry. His career continued with several seasons in the St. Louis Symphony Orchestra, two years with the Seventh Army Symphony, and a season in the Pittsburgh Symphony Orchestra before he returned home to join the Los Angeles Philharmonic. In 1977 he left this orchestra to concentrate full time on a career as a studio hornist. He remained in that capacity until his untimely death.

Henry was a person who loved life and loved living it. He was a character with a great sense of humor and some of his backstage antics are, to this day, legendary. In St. Louis they still laugh about a performance of *La Mer* from which Henry was excused. In those days before Powell Hall, the orchestra performed in the Kiel Opera House where the old stage floor was not very tight. Henry went to the basement, got under the stage, and while the woodwinds were playing their most sensitive and difficult passages, Henry passed through the cracks in the stage floor, jokes and "instructions" to each of the principals, which he had printed on long pieces of paper. Many of the woodwind solos that night were tenuous at best and everyone had a good laugh afterward.

He loved to cook and was quite a gourmet Italian chef. He also loved a party and usually spent most of the time in the kitchen, "creating." The parties he held helped those who attended forget the state of the orchestra then, when the seasons were short and the conditions very oppressive. We often talked about the good times with Henry and that helped us stay positive.

I will remember him as a "giver." He gave to all of us who knew him and to me he gave so much that, looking back, I do not know if I would have continued with the horn if it were not for Henry opening his house to me each summer in the early days of my career. I would go to Pittsburgh, then Los Angeles, after the season was finished, and we would spend weeks, sometimes months, playing, practicing, and living the world of the horn. I would go back to work fresh and with a positive attitude that helped carry me through the next season.

We love you, Henry, and you will always be with us. You left enough for all of us to have something. Thank you.

Carl Schiebler, July, 1990, New York City

My thanks go to the following who aided in the preparation of this remembrance: Mary Sigismonti, Jeannette Bovard (Associate Director of Publications and Archives, Los Angeles Philharmonic Association), Roy D'Antonio, Vincent De Rosa, Philip Farkas, Alan Goldman, William Lane, Sinclair Lott, Richard Mackey, Ralph Pyle, Gale Robinson, Leo Sacchi, Carl Schiebler, and Howard Waxer.

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Mr. Schweikert is a frequent contributor to ***The Horn Call*** *as an avid historian and was instrumental in the founding of the International Horn Society. He is second hornist in the Chicago Symphony Orchestra.*

Remembering Antonio Iervolino

by Gordon Campbell

In 1987 horn players from all over Latin America met and formed the Association of Trompas (horns) of Latin America (A.T.L.A.) in San Carlos Bariloche, Argentina, mainly through the efforts of one man, Antonio Iervolino. His influence in the development of a world class horn tradition in Latin America is without equal. Since his passing from this world on May 3, 1990, I have thought many times, "Dear friend and teacher, I hope we can live up to the legacy that you have left us."

I first heard his students in Buenos Aires while on vacation as a Peace Corps volunteer in 1970. These totally unknowns were playing the spots off Mahler's *5th Symphony.* The star was Guelfo Nalli, but the others (all his students) were equally as good. I couldn't believe my ears!! This section easily compared to anything I had ever heard.

When I met this master teacher for the first time at the first Bloomington, Indiana ('72) workshop, the words of Guelfo Nalli, spoken two years earlier, were ringing in my ears, "Everything that I am as a horn player, I owe to my teacher, Antonio Iervolino." I thought at that time, "Wow! This fellow is fabulous, and all he can talk about is his teacher. How come no one has ever heard of these guys?"

During the next few days in Bloomington, I spent time speaking Spanish with him; and usually English to his charming wife, Thea. Thea was Czechoslovakian by birth, uprooted as a child in Berlin with the onset of World War II. Eventually she and her family found their way to New York City. As he spun his tale, I could only shake my head and marvel that he was still holding a 1st Horn position in San Juan, Puerto Rico, despite a serious mouth injury and a dizzying number of career ups and downs.

He started playing professionally at age 15 in the movie theaters, zarzuelas, and operas in his native Buenos Aires. At age 19 he became 1st horn in Montevideo, Uruguay, and at age 24 returned to Buenos Aires to the *Orquesta Estable* of the *Teatro Colon.* During his 17-year tenure, he was never 1st horn, but managed to find his way to the 1st chair many times; and always for Erich Kleiber, after playing *Siegfried's Long Call* during a Wagner Ring cycle.

In 1951, after a dispute with management, he resigned his lifetime position. Iervolino then taught and free-lanced in Buenos Aires until returning to Montevideo, Uruguay in 1958. He played 1st horn there, and four years later departed with his wife for Italy. She pursued an opera career while he became 1st horn in the *Pomergi Musicali* Chamber Orchestra in Milan, and later 1st in the Italian Radio and T.V. Chamber Orchestra in Naples. He held this position until a tragic auto accident took his wife's life instantly. The gear shift lever went through his mouth, and, in the opinion of Italy's best doctors, made future playing an impossibility.

During a convalescence period in 1966, he decided to attend the Avery Fisher Hall debut of Guelfo Nalli, and at the dress rehearsal met his future wife who was taking photos of the event. Almost immediately she encouraged him to try to play the horn again. As he retaught himself to play on scarred tissue and permanent bridgework, he secured the 2nd horn position with the American Ballet Theater touring company. Subsequently, Iervolino was invited to San Juan, Puerto Rico, to play 1st horn in the orchestra and teach at the conservatory where Pablo Casals was the general director.

The amazing thing was, and is, that at age 38 with little or no prior teaching experience, and very little background or formal instruction, from 1949 to 1957 he produced five virtuoso horn players before he left for Montevideo and then Italy. Granted, he had played for some of the world's great conductors: Toscanini, Furtwangler, Kleiber, Von Karajan, etc.; but there was no tradition of world class horn playing in Buenos Aires at that time, and by his own admission, he had not developed a virtuoso technique himself. As I listened to this story of courage, I thought, "What an extraordinary person and career. I definitely want to study with him and stay in touch."

In 1973, he left Puerto Rico and became one of the horn instructors at Mannes School of Music in New York City. At that time I invited him to give a series of master classes at Youngstown State University in Ohio. It was then that I realized how thorough his teaching method was, with his unique step by step approach that totally took the mystery out of how to play the horn.

Anyone who ever visited Antonio Iervolino's studio on East 68th knew that here was a man who loved the horn. The legion of Latin American horn players who stayed in that little studio apartment were inspired by the pictures, records, and tapes that they saw and heard, and the no-nonsense lessons they received. As far as I know, he never charged anyone who spoke Spanish, and if you were invited to stay at the studio, it was always as his guest. Iervolino demanded a solid technique, but I always found the emphasis to be on the style of each composer and the musical ideas involved. The intensity and clarity with which he expressed his ideas left no doubt that the lesson would not end until he felt that you had assimilated the points he wanted you to understand. A three-hour lesson was not uncommon. Then, it was out to dinner as his guest and stories about Hindemith, Respighi, Stravinsky, and others with whom he had played. Some students stayed in that studio for a few days a a time; others were there for a year.

By the time my own career had taken me to Mexico, Iervolino's workshops and teaching in the United States, Italy, Central and South America had turned into a three-volume method book, dedicated to his father and the students of Latin America. I hope one day soon it will be available in English.

When the idea for an association was born and the meeting in Argentina was planned, there was a general acceptance of both throughout Latin America because of his teaching and the solo performances of Guelfo Nalli. It was just luck that the *Teatro Colon* Foundation in conjunction with private funds of Antonio Iervolino came together just before the massive financial crisis in Argentina. The distances from Mexico, Central America, or Brazil to Argentina are so staggering that the fact people found their way to Bariloche was a miracle; some players were on the bus for a week. There were lectures, concerts, and recitals at one of the most beautiful natural settings on this planet. Everyone there realized that something very special was happening. There was a formal declaration initiating A.T.L.A. and the presentation to each person in attendance of Iervolino's three-volume method book *The Horn, Its Theory and Basic Technique*. The reason that all the pieces fell in place was the vision that this man had of what had to happen and his willingness to finance whatever was necessary to make it happen.

His wishes were to form a foundation to promote and educate horn players through compositions, competitions, masterclasses, newsletters, translations of books and articles into Spanish, and to foster a sense that someone cared for all those forgotten players in Latin America. Since he came from such humble origins, he was convinced that these horn players didn't have much money (mostly true) and

someone would have to shoulder the initial cost. Small wonder that, given these convictions, he left a substantial portion of his personal estate to further these goals. I believe this is the first gift of this kind in the history of brass playing.

At the I.H.S. conference in Charleston, Illinois, June, 1990, John Wates, in a touching and eloquent way, announced "Antonio Iervolino" as a posthumous honorary member of the I.H.S. No one in Latin America has ever been more deserving of such an honor.

As he moved from place to place I observed that he generated a high degree of love and respect for himself and for his art. In the words of his wife, Thea, "He was a man in the old style." I only hope that the rest of us can convert his hopes and dreams into the same kind of reality that I.H.S. has become since its inception in 1968. I'm sure that this would be the best and most lasting tribute to Antonio Iervolino; outstanding player, teacher and friend.

Apology: The June 1990 Newsletter incorrectly reported the date of April 28, 1990 for Sr. Iervolino's death. The correct date appears in the Memoriam above. Editor.

Antonio Iervolino
(May 30, 1912 to May 3, 1990)

Antonio Iervolino with student Craig Burrell, age 11 years, in his studio. (1975) (Photo by Thea P. Iervolino)

Memoriam: Uve Uustalu (1933-1990)

by Paul Mansur

*Professor Uve Uustalu, distinguished hornist from Tallinn, Estonia, USSR. (*Horn Call *photo)*

I was greatly saddened to learn from Meir Rimon that Uve Uustalu died suddenly last spring from a heart attack. I met Mr. Uustalu twice; first during the International Horn Symposium-Wien in 1983 and again in Munich during the 21st International Horn Symposium in 1989. We had, however, corresponded irregularly for more than ten years and he had contributed an article to *The Horn Call* (Volume 15, No. 1, p. 82, October 1984, "Recalling Prof. Jaan Taam") concerning this early teacher at the Tallinn Conservatory.

Uve was a tall, elegant-looking gentleman (in the true sense of that word) with an acute mind, intense loyalty and gratitude to his teachers, and a quiet, sincere devotion to the Horn. He studied first with his father at the Tallinn Conservatory, and later with Michail Bujanovski in Leningrad. He was solo hornist with the Estonia Opera and Ballet theaters from 1958 to 1969 and solo horn with the Radio Orchestra from 1969 to 1987. From 1972 until his death he was Professor of Horn at the Tallinn State Conservatory.

It is certainly a frustration to me to prepare this brief Memoriam with such a paucity of specific information. In many ways I am certain that I was not an intimate friend and know virtually nothing more about Uustalu than has already been stated above. Yet, I know that my feelings of anger over his early death are shared by many, including those close to him in the Baltic and Soviet nations as well as some who, as I, barely knew him. Perhaps what I perceive is the loss of a real person that I know; one that is a brother in the world fraternity of hornists. Simply put, Uve was a hornist as am I; *ergo:* I know that we shared much more than ordinary casual acquaintances ever could. There is an instant sort of bonding between us; yes, between and among **all of us as hornists** simply because we are hornists!

As hornists we already share many of the same experiences. We have already been confronted by the same challenges, the same difficulties, and the same rewards and peaks of achievement. We have all heard the same musical messages from the composers whose music we play. As someone once said, "A stranger is a friend you've not met." I think we can conclude that a horn-playing stranger is a ***close*** friend not met! That is why Uve Uustalu, a man met briefly only twice, is missed as a close friend. I'll treasure the memory of his proper demeanor that was always softened by a constant half-smile and a perpetual twinkle in his eyes. And I shall prize the recording he gave me of the wind quintet with which he played.

To me, Uve Uustalu exemplified this nearly indefinable quality of brotherhood that pervades our Society. A very dear friend, whom I met only two years ago at the Workshop in Potsdam, expressed it aptly when she said to me: "We have just met; yet I feel that I've known you for years!" I'm sure that's it. We already share so much that we experience an immediate bonding and an instant sort of trust. It only seems, based on trivial facts, that we knew Uustalu casually. He was most certainly a dear friend to all of us. "Farewell, Sir. We miss you."

Faculty (back row): Kathy Chastain, flute (far left); George Sakakeeny, bassoon and Institute Director (second from left; Alex Klein, oboe (8th from left); Lawrence McDonald, clarinet (7th from right); Robert Fries, horn (far right).

Afterbeats

MEDDLES

Hollywood Bowl Award	Tom Bacon for the superb presentation of his Recital.
Route 66 Award	Eastern Illinois University Kitchen for the "Road Kill Special" on the menu
New England Clam Chowder	Yet again no award in this category
White House Award	Phil Farkas for a Super Presidential presence.
New York Cab Drivers Award	for best humourous asides Phil Myers
Statue of Liberty Award	Roland Horvath for his steadfast presentation
West Point Reveille Award	To the Tuesday morning 6:30 am soloist
Williamsburg Authentic Performance Award	Kristin Thelander and Carol Lei Post for the horn and fortepiano recital
Wrigley Park Award for the best change-up pitch	Michael Seraphinoff, for moving A = 440 for each authentic piece.
Niagara Falls Award for "The bride we'd least like suite"	Bill Ver Meulen for his rendition of *Bride of the Waves*
Old Faithful Award	Emerson Haraden
Bird man of Alcatraz Award	Richard Watkins for his performance of *Sea Eagle.*
Cape Canaveral Award	Richard also for his stratospheric performance.
Basin Street Award for swinging piano:	Gayle Cheseboro
The Yellow Brick Road Award	to the O-Z choir for an over the rainbow performance
Las Vegas Award for most entertaining performance	Streator High School Cheer Leaders for livening up the Thursday evening Banquet.
Le Croix du Bel Cor for most interesting new Horn	The Pax people for their equi-resistable model.
Order of the Purple Chop for those wounded in the line of duty	Randy Faust who dropped recordings donated for fund raising on the fingers of his *left* hand. Honourable mention to Meir Rimon who played a very fine Brahms *Trio* while still recovering from surgery and treatments.
Rookie of the Year Medal	Ab Koster, Sören Hermanson and Richard Watkins, who all gave splendid performances and interesting talks.
Most Number of Notes Scored in a Playoff Week	Bill Ver Meulen — *Bride of the Waves* and who also played the Weber *Concertino.*
Alan Civil Award for best young Comedian	Tom Bacon — master of sound, light and audience participation
Encore Award for longevity	Phil Farkas — *WOW!*
Steinbald Tin-Ear Medal	The EIU Music Department for the worst pianos with the poorest tuning of any we've seen!
"Greasy Road-Kill" Medallion	Lawson Dormitory Dietician — Home of the left over left over.
Doing It The Hard Way Citation	All those hand horn folks who actually did that in public!

Tone Poem for Horn in F

O! Hoary horn,
you old Godzilla,
Dragoon of discouragement,
Byzantine,
Coiled labyrinth
of serpentine,
Gurgled groans through
percolate bacilli,
Moans baleen and
cackles caliche!
Though I poise my lips
for tone levitation
For your noble calling —
annunciation,
Your sound looms dark as
deathrictus of Nietzsche,
Mimic of banshee,
caterwaul of swine,
Disquieting canyons of
trapped canine.

Small wonder when eyeball
to eyeball with Bach,
My best is a whimper of
pale Prufrock.

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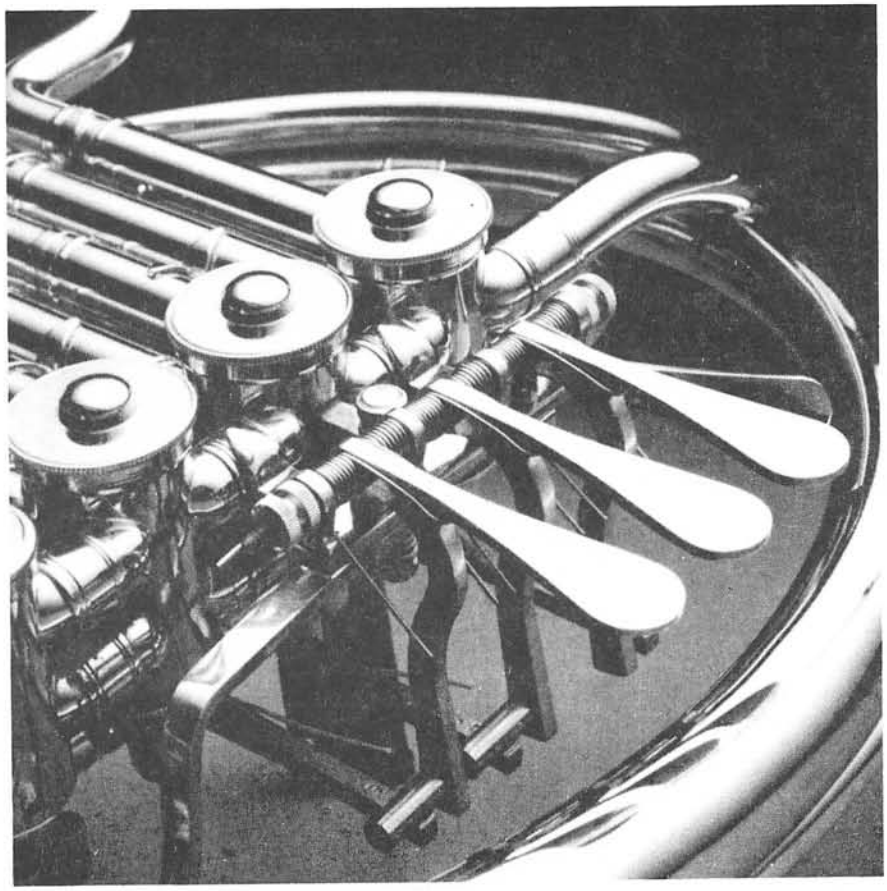

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Fritz Huth, West Germany
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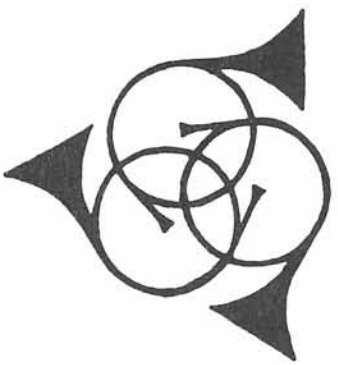

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