

The Horn Call



journal of the

International Horn Society

Internationale Horngesellschaft

La Société Internationale des Cornistes

Sociedad Internacional de Trompas

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The Horn Call

April, 1991

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

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Letters to the Editor

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

All letters should include the full name and address of the writer. Photographs of appropriate subjects are also of interest. Credit will be given to the photographer and the photograph returned to the sender, if requested.

ANMERKKUNG DES HERAUSGEBERS

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

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

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

CARTAS AL EDITOR

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

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

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

LETTRES AU REDACTEUR

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

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

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

LETTERE AL REDATTORE

Osservazione dal redattore: Il comitato editore della Società desidera incoraggiare i suoi membri a voler esprimere i loro pareri con rispetto a qualsiasi soggetto interessante circa la detta colonna "Lettere al Redattore."

E a suggerire che le lettere scritte non siano di una lunghezza di più di 300 parole e necessariamente vogliamo riservare i diritti di redattore a tutte le lettere.

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

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

Keep up the great work! I have been enjoying *The Horn Call* since the first issue, over twenty years ago. I have been a regular subscriber since the time I was a high school student. Your publication has helped us all realize what a small world we live in, and has done great work in bringing the

community of hornists closer together.

D. Bruce Heim
1103 E. 37th St.
Tulsa, OK 74105

Member of Tulsa Philharmonic Orch. [Editor]

BRAVO, PAUL! *[a postcard received]*

Harry Hoffman
570 NE 143rd St.
Miami, FL 33161

I thought that *Horn Call* readers might be interested in the following news item. I recently (Jan. 20, 1991) premiered the new Verne Reynolds *Trio for Horn, Oboe, and Piano* in Rochester, NY. This work received support in part via the IHS Commissioning Assistance Project, for which I am most grateful. Other performers and listeners alike will also be grateful as the Trio is a challenging, gratifying, and effective work.

On Jan. 23, 1991, I premiered the restored version of the Mozart *Concert Rondo*, K.371, with the Gibbs Chamber Orchestra at the Eastman School of Music. This restored version includes 60 additional measures recently discovered by Dr. Marie Rolf, Associate Professor of Theory at the Eastman School. The additional measures render the piece more structurally symmetrical and melodically interesting, and also seemed like a good way to kick off the Mozart Bicentennial in Rochester.

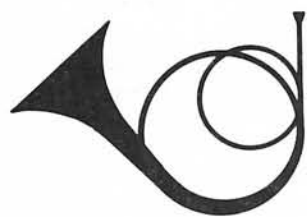
With all best wishes, Cordially,
W. Peter Kurau
Rochester Philharmonic Orchestra
108 East Avenue
Rochester, NY 14604

I enjoyed the article in last April's issue of *The Horn Call* by Ed Deskur called "A Composer's Guide to the Low Horn," and I hope you will publish more articles on the subject of low horn playing. I particularly like the low registers of the horn and like playing the low horn parts. Not everyone can play low horn well, partly because not many persons are interested in making the effort. Low horn playing does not yet get the respect it deserves. Positive efforts in *The Horn Call* could help improve its image. Please continue with more articles along these lines.

Marilyn Bone Kloss
1-8 Concord Greene
Concord, MA 01742

Another short article on Low Horn by Ed Deskur is included in this issue. Editor.

In the Fall of 1989, the communist regime in the DDR was resolved by a friendly, bloodless revolution. Effective 1 July of 1990, unification with West Germany came to pass and



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Daniel Rauch, Horn Maker

we now receive our wages and salaries in a stable currency, the West German Mark. Perhaps less than half of our colleagues enjoy the fortunate circumstances of this West European situation. Even so, we are concerned about our existence as we suspect that several orchestras will cease to exist; perhaps Radio Symphonie Berlin and Leipzig, for example.

Now we are able to pay our membership dues to IHS ourselves. The West/East project may now be nearing its end and be dissolved. I want to take this opportunity to thank every one with all my heart for the many donations to the W/E Project that gave us the opportunity to be members of the International Horn Society.

With best wishes and greetings,

Im Herbst '89 wurde in der DDR durch eine friedliche, unblutige Revolution das kommunistische Regime beseitigt; jetzt, am 1. Juli wurde die Währungsunion mit der Bundesrepublik Deutschland vollzogen und wir erhalten unsere Gagen und Gehälter in stabiler Westmark !

Zwar ist es noch nicht die Hälfte des Gagenniveaus von Westeuropa und wir sind noch voller Existenzsorgen, da der Verdacht besteht, daß einige Orchester aufgelöst werden sollen (z.B. Radio Sinfonieorchester Berlin + Leipzig), doch sind wir alle froher Hoffnung, daß es sich in absehbarer Zeit zum Besseren entwickeln wird !

Wir können unseren Mitgliedsbeitrag zur IHS selbst bezahlen. Das West - Ost - Projekt ist etwas entschärft und wird bald ganz verschwunden sein.

Es drängt mich, all denen, die in den letzten Jahren durch freiwillige Spenden uns die Mitgliedschaft ermöglicht haben, auf diesem Wege meinen herzlichsten Dank zu sagen !!!

Mit besten Grüßen aus Leipzig,

Günther Opitz
Liviastr. 7
7010-Leipzig
Germany (formerly East Germany)



*It is the fervent wish of us all that **Radio Leipzig Symphonie** continues to function and the marvelous **Leipzig Hornquartet** will remain together and continue to perform and record. Herr Opitz and his horn section colleagues are living proof of the worth of the W/E Project and that our international collegiality knows no artificial boundaries based upon race, creed, color, or nation of origin. I add my gratitude to that expressed by Herr Opitz to all who have contributed to the W/E Project. Your generosity has made it possible to extend the environs of our horn fraternity. Editor.*

While looking over the October, 1990 *Horn Call* (the best yet, by the way) I happened to reread the letter from Anthony Tremblay and I feel that a response is needed.

First of all, the problems Mr. Tremblay experienced sound to me as if they could be cured by minor adjustment and for the maker of the instrument to fluff him off is unconscionable. As an instrument dealer I feel I must point out that if he had bought the horn from an agent in this country he would have a closer and probably more responsive person to help him with his problems.

The problems with the mechanical linkage can probably be solved simply by adjustment and proper lubrication.

Here's the procedure: First, remove the PTFE tape and clean out any residue with a Q-tip. Next, replace the screws and tighten them up until they cause the linkage to bind. Then carefully back off the screws bit by bit until the linkage just moves freely. The linkage should then be lubricated with a heavy grade of oil. Bach, Yamaha, and Paxman all make a suitable oil or one can buy a lifetime supply of SAE-90 in any auto parts store.

The rotors themselves are a more complex problem. Most of the clicking noises one hears in rotary valves are caused by end play, that is: the ability of the valve to move up and down in its casing. When the valve is rotated to the end of its stroke it tends to keep moving. If it has room it moves up and smacks the top thrust bearing. The result is a click.

A small amount of end play is necessary and is built into the valve by the manufacturer. The intention here is that the space be filled by the oil. If the valve is oiled regularly with a suitable oil (trumpet valve oil on the rotor face and a heavier oil such as Paxman or Yamaha spindle bearing oil on top and bottom bearings) they will be quiet.

If more end play is present than can be compensated for by proper oiling the problem is more complex. Excessive end play is caused by improper assembly, sloppy or incorrect tolerances, or wear. (Since Mr. Tremblay's horn presumably is new, wear can be excluded from this discussion.)

The first step in correcting end play is to properly seat the bearing plate. This is done simply by tapping it down onto the top of the casing using a rawhide mallet and a drift. If the valve was assembled by someone who did not seat the bearing plate this will correct the problem. In some cases seating the bearing will cause the valve to bind. This indicates the manufacturer did not build enough end play into the valve and, rather than adjusting it, just backed off the plate. The problem with this approach is it requires sensitive adjustment on an ongoing basis simply to work, let alone work well. The proper procedure would be to machine the bearing plate to achieve the required clearance.

If end play is still present after the bearing plate has been seated, it can be removed by machining the bearing plate. I think it necessary to point out that rotary valve adjustments of this kind should only be done by skilled craftsmen. The problem with Mr. Tremblay's solution: wrapping the rotor shafts with Teflon plumber's tape, is that doing so forces the valve up in its casing. This increases the clearance between rotor and casing, causing leakage of air. It also defeats the function of the tapered bottom bearing, which is to center the valve in its casing and prevent premature wear. He may have stopped the noise in his valves but he also has decreased the playability and shortened the service life of his instrument.

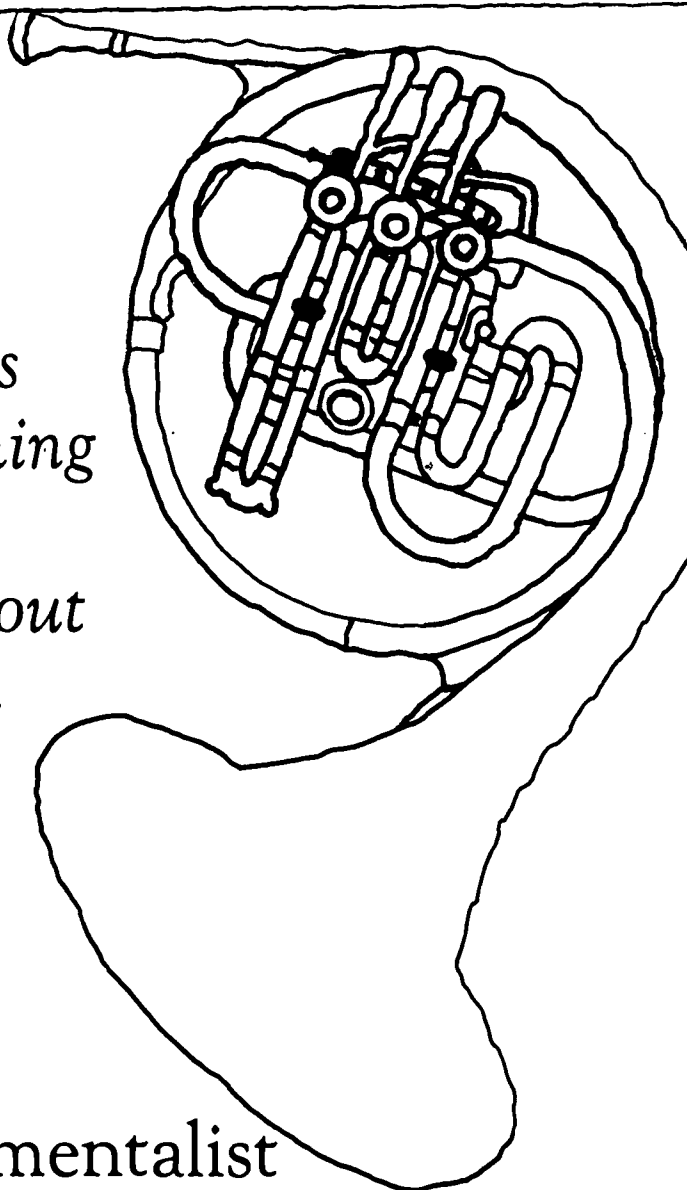
One more source of noise in valves is loose parts. One should be sure all screws are tight. Occasionally the pentagonal end of the rotor shaft is too long. This prevents the stop arm retaining screw from holding the stop arm tightly. This situation can be corrected simply by shortening the end of the pentagonal shaft slightly.

I hope the foregoing has shed some light on Mr. Tremblay's valve situation and that he will be able to have his valves properly adjusted before permanent damage is done.

Sincerely,
Bob Osmun
438 Common St.
Belmont, MA 02178

Although Mr. Osmun's letter exceeds the normal length

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limit for a "Letter to the Editor," the subject aligns nicely with Mr. Kratz's article in this issue of *Horn Call* with important horn maintenance information. It has, therefore, not been cut to the requisite 300 word limit. Editor.

I recently received my copy of the 1990 *Horn Call Annual* and was very happy to see the paper concerning Horn Study Materials by Johnny L. Pherigo. As a (primarily) self-taught hornist, I do not have the background in pedagogical method nor the exposure to the available literature that my formally educated colleagues have. The survey provided by Mr. Pherigo has provided me with valuable reference material that I hope to be able to use to the ultimate benefit of my students.

I would further find it worthwhile to see a recommended course of study based upon the works described in Mr. Pherigo's paper as well as those surveyed by the Marvin Howe study in 1966. For my uses, it would be ideal if one (or more) of the professional horn educators within the IHS would describe her or his recommended course of study from the beginner to advanced level.

CORdially Yours,
Sean R. Kirkpatrick
2720 West Hill St.
Oxnard, CA 93035
(805) 985-5700

Here is a suggestion that seems quite valid. Could this lead to one or more helpful Master's Theses or Doctoral Dissertations? Or a thorough article for the Annual? Editor.

Many thanks to Bill Scharnberg for reviewing this new interactive video project we've begun at USC. In his review in last month's *Horn Call* on the project, mention was made that the Los Angeles Philharmonic was used in the recordings of the video tapes.

A panel of members of the Philharmonic was video-taped in an Audition Seminar, a half hour video-taped discussion of audition suggestions, edited from a two and one-half hour evening of prepared statements, questions and answers. Most of the recordings are from the East Europe countries. Included in this tape is a demonstration of this new Interactive process by four hornists from USC doing a section of *Don Juan*. This library of tapes now consists of forty-five works, chosen because they are currently being used in the audition process.

It was learned a few years ago at USC that the most urgent need for all the musicians seeking employment in orchestras is the knowledge of the entire composition, not just the excerpts. This taped process will give each musician the opportunity to study and perform the complete work before he/she takes an audition.

Currently, these tapes are being used at USC, Cal State Long Beach, and in the Repertoire class at the University of Wisconsin at Madison. Information can be secured by writing to:

IVASI
International Video Audition Service Inc.
University of Southern California
School of Music
University Park
Los Angeles, CA 90089-0851.

James Decker
Adj. Prof. of Horn
USC

I would like to apologize to Mr. Pizka, the editor of the German *Horn Call*, *Der Hornruf*, for my zip-code mistake, which caused the translation I had promised him of my article "Low Horn: A Guide for Composers" not to reach him by his deadline. Without checking back with me, he went ahead and translated it into German himself. Since his translation varies from my original ideas on several occasions and a number of important measures are missing on some of the musical examples, I asked Mr. Pizka to reprint my translation. If this were not possible I asked him to then print my letter to the editor, in which I offered a copy of my version to anyone who was interested. Since Mr. Pizka did not act on either of my suggestions, I would like to take this opportunity to offer to send a copy of my translation/adaptation free of charge to anyone who is interested. A postcard or a phone call will do.

Ich möchte mich beim Herrn Pizka, dem Herausgeber der Zeitschrift *Der Hornruf* dafür entschuldigen, dass, in folge meines Postleitzahlfehlers, die ihm versprochene Deutsche Übersetzung meines Artikels "Das tiefe Horn: Eine Führung für Komponisten," ihn vor dem Drucktermin nicht mehr erreicht hat. Ohne Rückfrage, hat er ihn selbst ins Deutsche übertragen. Da seine Übersetzung an mehreren Stellen von meinen ursprünglichen Ideen wesentlich abweicht und bei einigen Musikbeispielen wichtige Takte fehlen, habe ich ihn darum gebeten, meine Übersetzung nachzudrucken. Falls dies nicht möglich sein sollte, bat ich ihn meinen Brief an den Herausgeber zu drucken, in dem ich allen Interessierten meine Fassung anbot. Da keiner meiner beiden Vorschläge beim Herrn Pizka Berücksichtigung fanden, möchte ich an dieser Stelle allen Interessierten die kostenlose Zusendung meiner Übersetzung/Ergänzung bieten. Postkarte oder Anruf genügt.

Edward Deskur
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CH-8006 Zürich
Switzerland
tel. 1/362 80 82

I was interested in the reprint contained in the November, 1990, *Horn Call* of the article by Harold Meek entitled "The Horn." This first appeared in the May 1971, *Horn Call* and replies from Barry Tuckwell and Reginald Morley-Pegge were printed in the November, 1971, issue.

My own reaction is — "So what!!" — a rose by any other name would smell as sweet after all. But more seriously, the term French Horn clearly identifies our instrument as a different entity from any other instrument that may be called a horn. To a jazz musician this may be more or less any wind instrument. Barry Tuckwell says that in his experience the term "French Horn" is more widely used in the U.S.A. than in the U.K. This is no doubt true, but in the North of England what many people call the horn is the E^b Tenor Saxhorn. This is used in the standard British Brass Band combination and any band that turned up to one of the many contests using the "French Horn" in its place (or, indeed, trumpets instead of cornets) would be instantly disqualified. The E^b horn is to be found in most British state schools where instrumental teaching is provided; whereas this is not the

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case with, dare I say it, the French Horn. This is partly due to the fact that many of the excellent 'peripatetic' brass teachers employed by education authorities come from a brass band background and have less interest in orchestras.

In his letter published in the 1971 *Horn Call*, Barry Tuckwell points out that the old narrow bore piston horn went out of use in England more than the twenty or so years ago mentioned by Mr. Meek (i.e., about 1950). Farquharson Cousins (*Horn Call*, April 1986) states that the section he led in the Yorkshire Symphony Orchestra, Leeds in 1948/49, was almost certainly the last complete professional section to use these instruments. Mr. Cousins was replaced in 1950 by the late Guy Gibbs and it seems that, for a time, the F horns were retained. By the time the late Edwin Lorentsen took over in 1952, the section had changed to Alexander doubles.

When I first started playing in 1963, the first horn of the B.B.C. Northern Ireland Orchestra, (Denis Stevens) was still playing a single 'F.' My colleague David Wise, who took lessons from Stevens, said that he possessed a double horn but preferred the sound of the "pea shooter." The use of such an instrument by this time was a real anachronism. My first teacher told me that the firm of Boosey & Hawkes stockpiled the last batch they made and then sold them in the early '60s at a knockdown price for use by beginners. They certainly are wonderful instruments to start off on and convert easily into hand horns. Played by someone who can handle it well, the "pea-shooter" certainly cannot be surpassed for clarity and purity of sound. At the British Horn Society Northern Seminar in Leeds in July, 1981, our section (from Opera North) played the horn quartet from the Wolf's Glen scene of Weber's *Der Freischütz* on four of them, which we own among us. Played loudly, the sound is penetrating and very suitable for such music. But people who can play them accurately are few. It used to be said in Britain that if you could get the thing out of the case you had a job; play a scale of C without splitting a note and you were a virtuoso! Come to think of it, sometimes I go home from work thinking nothing has changed much — but that is another story!!!

Paul A. Kampen
74, Springfield Road
Baildon, Shipley.
West Yorkshire
England BD17 5LX

The horn section of the Suburban Symphony Orchestra, a talented amateur orchestra in Beachwood, Ohio, has had a busy summer. The "Horns of Plenty" participated in the city's 75th anniversary parade riding on a 20 foot flatbed playing marches, college fight songs and fripperies. Miraculously, no one lost any teeth although the bouncy ride left our lips on the puffy side.

During all this, the horn section has been rehearsing for our December 9 performance with the SSO of Schumann's *Konzertstück*. The section, intact for three years, tested the waters two years ago playing the Hubler *Concerto for Four Horns*. Flushed with success, the section committed to playing the Schumann piece, a favorite of the orchestra's conductor (I always said he had good taste). Prior to the performance, we plan to have a CLAM BAKE to get rid of all the "nasties."

Susan Allen, the section's principal horn for many years, will play the demanding first horn part on her trustworthy CONN 8D, although she does admit to using a "pea shooter" mouthpiece. When Susan is not practicing her

horn, she is taking care of her family, although she does freelance a bit with professional orchestras, putting her Cleveland Institute of Music training to good use. Connie West, second horn, is an elementary school music teacher by day, a single swinger by night. Enough said about that but I will tell you she is still available. Third horn of this group is yours truly, Richard Polster...family man, entrepreneur in the advertising specialties business, and an eighteen year veteran with the orchestra. Last but not least is Harlan Meinwald, a self-taught hornist. A non-practicing attorney (he does donate his time to the Free Law Clinic of Cleveland), Harlan has followed his real love...food and cooking, as a food research expert with Stouffer Foods. Needless to say, our after-rehearsing snacks are first rate.

If we make it through this year, we'll keep you posted on our future endeavors.

Richard Polster
Hornist, Suburban Symphony Orchestra
Beachwood, Ohio



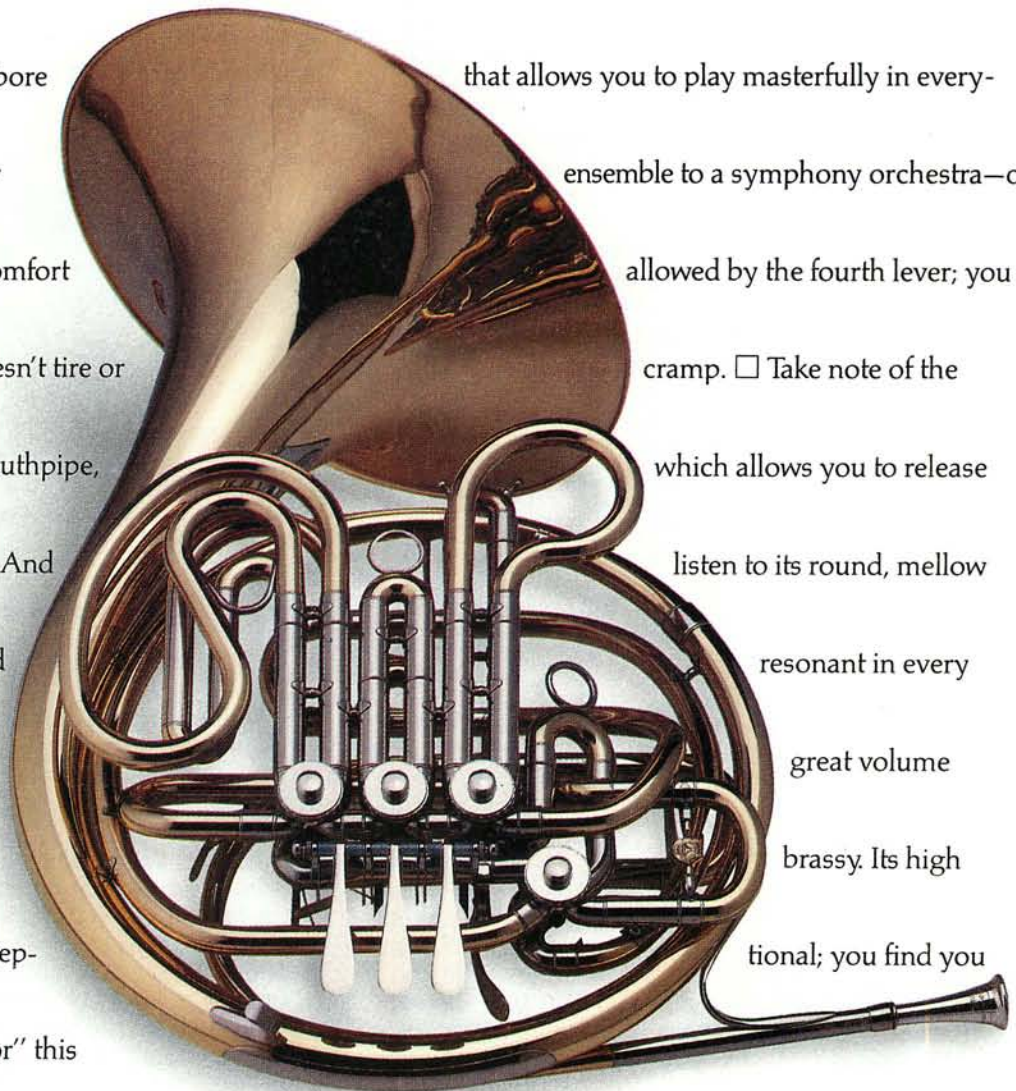
A TRIBUTE TO HENRY SIGISMONTI

It often happens that a relationship between a conductor and a musician takes on a dimension which transcends just the mere fact that one meets face-to-face for several hours a day to make music. I have been very fortunate all through my life of having many a contact with musicians whom I have not only admired as great instrumentalists, but also have valued as human beings and was proud to call them my friends. Such was my devotion and admiration for Henry Sigismonti, that for years we hardly had to exchange a word but communicated with one another immediately. I remember long conversations on orchestra tours, both backstage and at after-concert dinners, where I would value his opinions and would not feel shy as to suggesting to him some of my own thoughts regarding both his life and his instrument. As I write these words, I find it difficult to believe that he is no longer with us and that I will never again see that mischievous twinkle in his eye—and those who knew Henry know exactly what I mean, for they miss him as much or more than I do. He made my years with the Los Angeles Philharmonic that much more pleasurable, and for this I will always be grateful.

—Zubin Mehta

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Hornstories

Collected by Catherine Watson

During our careers as musicians and teachers, many strange, funny, or touching things happen to us. These are Hornstories. The following were collected at the IHS Workshop in Charleston.

An anonymous, well-known American teacher and player: I once played for a young Dutch conductor. We were doing a piece where the horn had to enter with no tongue whatsoever at a pianissimo, let it grow into a full sound, then taper off into nothing. We had this piece on a concert. Middle C, one horn—me—alone, then—boing! I let it fade, let it fade, and finally it just quit. I didn't change the expression on my face; I just kept pretending I was blowing. Finally I took my horn down—there was no cut-off, really. Later the conductor said, "I've never heard such a pianissimo in my life!" And I said, "I'm sure you haven't!"

Another time, with the same conductor, we were doing *Peter and the Wolf* and the tympanist got lost. 'B-r-r-r-r,' he was supposed to come in, but nothing happens—nothing! The conductor cues him, but he's staring at the floor! So I go, 'dee-dup-beep-bup,' and the fiddles go, 'dee-dup-beep-bup,' and everybody joins in, 'dee-dup-bup-bup-bup-beep....' Afterward the conductor says, "Oh, thank you.... What could I do? I point to him and he's not looking! Thank you so much!" I said, "I knew that somebody had to do something, otherwise you'd have had to start at the beginning!"

Joseph Hirshovitz, Principal Horn, Bordeaux Orchestra (France), Professor at the Bordeaux Conservatory: We were doing a concert of Wagner's works, and the second part was a very big extract of *Götterdämmerung*. I only had a small horn section at the time, so I played the first part of the program, then started the second half in the wings, where I played the short Siegfried call. I came onstage as discreetly as possible after the call. As it had gone off quite well, the conductor asked me to take a bow.

Well, next day I saw my landlady and she said, "What happened last night?" I said, "Nothing in particular." So she said, "Well, I was at the hairdresser's this morning, and one of the other ladies said, 'Funny thing happened at the concert last night,'" so my landlady pricked up her ears, "and she said, 'after the interval one of the musicians came in late, so at the end of the piece the conductor made him stand up to apologize!'"

Mike Yasenachak, Air Force Band of the West (United States): I had come back from Tel Aviv in 1981. In the summer of 1982 I got a call from Meir Rimon [Israel Philharmonic] who said that the IPO was coming to the States. I heard them in Chicago, and he said that they were playing Mahler 5 in New York. He said, "Why don't you come to Philadelphia (where they were playing at the Academy of Music)," and he says, "You can ride the IPO bus up to New York and then stay in the hotel with the orchestra," and they were playing Mahler the next night.

So I took a train to Philadelphia, took a cab over to the Academy of Music, and arrived at exactly intermission of the concert. So there I was. I had a beat-up suitcase, faded jeans

with a hole in the knee and a very battered jacket. I walked, carrying my suitcase, into the very elegantly-dressed crowd in the Academy of Music — a place I'd never been before. There was a huge lobby area, very opulent, with a very large chandelier. So I walked in and, knowing how to attract the attention I wanted, I shouldered my way through the crowd somewhat into roughly the middle. Then I started looking around, and looking up, and looking at all this splendor around me. I felt a tap on the shoulder; I turned around and saw that it was a security guard. He looked at me with one raised eyebrow and said, "May I help you?" At which I immediately launched into my Israelified, Lithuanianized English that I had learned from Meir in the year I had spent in Tel Aviv. I said, "Oh yes, thank you very much. I am Ezra Molcho, third horn player with the orchestra. I don't playing tonight; I'm staying with friends here in Philadelphia and wish only to find the performers' entrance so I may go with the orchestra to New York." And he said, "Oh, yes, sir. Right away. Please follow me." And he immediately started pushing through the crowd of all these well-dressed people. We're going back through the corridors, along the outside of the auditorium, and we're almost to the stage door when I feel a hand reach out and grab hold of my arm. I spin around and it's Meir. He says, "Mike!" At which I turned immediately to the security guard and I say, with the same accent, "Oh, I have found my chef now. Thank you. I will go with him; he will take me from here." He said, "Yes sir. You're quite welcome." I turned to Meir, who was looking at me archly, and he said, "So. You make sport with him, no?"

Len Fischer, Canberra School of Music (Australia): I was doing the first performance of a commissioned work for horn and piano. The work used every gimmick you've ever heard in horn playing and in piano playing. In the early part of the performance, the score called for the pianist to get inside the piano and strum on the keys. She had painstakingly placed markers inside the piano to show her the proper strings. The night of the performance she looked inside the piano and found that someone had gotten in there between the previous piece and ours and had removed all the markers. That was the first disaster of the performance. We survived, but the composer was in the audience, and he got really angry about this, as we found out afterwards.

Three-quarters of the way through the performance I had to go offstage and play in one of the rooms there, then I had to move around through a passageway to come down, actually playing as I came down the center aisle through the audience. The rehearsals had all gone fine — it was, by the way, at the opening of the Sydney Opera House and no one knew the building very well inside. That evening, in the process of going from where I was playing offstage to the front of the house to come in there, I found that all the doors were locked. The pianist continued playing onstage, so it was all covered up, but by the time I'd found my way around and back to the stage, all the applause was over and I got a sort of second round of applause as I came in. So the piece finally ended. The work, by the way, was called *Obstacles for Horn and Piano*.

Another time, I was playing a new work for tenor and small chamber ensemble which was conducted by the composer. This composer writes his music on large, poster size cards, and the tenor had about ten of these cards. During rehearsals the tenor was always the last to finish, but in the performance he had finished whilst the rest of us, including the conductor, still had a lot of notes left. The tenor finished so convincingly that the conductor had no option but to cut the ensemble and end the work as gracefully as possible.

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Whether the tenor, William Herbert, had sung quicker or had left some of his cards out in his car will never be known, but in the minds of the audience and the critic it was the conductor/composer who had got it all wrong.

Roland Horvath, Vienna Philharmonic: For me, the International Horn Society Workshop in Charleston started one day earlier, since we had an Advisory Council meeting on Saturday. So I came in on Friday night. By Sunday morning we had finished most of our work in the Advisory Council, so we had the day off. Since it was Sunday, I tried to find out if there was a Roman Catholic church service nearby, and I learned that there was a service at 10:00. So I decided to try to have a performance of the *German Mass* by Schubert at this service.

The idea was good; I got my friends from the Advisory Council: Bill Scharnberg and his wife Julie, Hans Pizka, Randy Faust, and me, to form a quartet, so there were five of us. That was the easy part. Of course I had the music with me. The problem was to get in touch with the priest, because I wanted to ask him whether it was possible or not. So I called the church and didn't get any answer. I tried in the evening and at night on Saturday. So, what to do? We met at 9:00 in the morning for rehearsal, and one of the staff [at Eastern Illinois University] came to tell me that there was a call for me. I took the call and learned that it might be difficult to bring something into this mass, since it was the first Holy Communion of one of the children of the parish. Besides that, the musical program is not decided by the priest, but by a special lady that I had to call.

I didn't do that. I decided at our own risk to go there, and maybe go back without playing. When we arrived there I started to talk with this lady and we very soon found out that there are enough possibilities in the Roman Catholic liturgy to bring in some parts of the *German Mass*.

They didn't know what we were doing when we started. I helped in the celebration of this mass, and what I couldn't

believe was that at the end, we got an excellent ovation in the church!

This was a very special thing — that I could convince my friends just to play this fine music without thinking of getting paid, just bringing fun to people. That's the important thing to me. There are so many possibilities where you can bring fun to people, and great joy — like a birthday party — as a surprise. There are so many possibilities — I don't know if there are hunting parties here, where you can play as it was originally done in Europe, but if you think about it, you can come up with so many ideas.

Later on, when I told people about this event during the Workshop, they all said, "If we had only known! It would have been so interesting to hear this piece, and to hear this group of players in the church!"

Aside from this, on the last day, Friday, Randy [Faust] asked me if I could organize a quartet because there was a group of people having a ceremony and raising a flag. [The group was Illinois Wing, Civil Air Patrol — the civilian auxiliary of the United States Air Force.] They asked us to play a march for this ceremony, and it was so much fun just to play more of our own music, and to give people a fine atmosphere for their activities.

I hope you've enjoyed this little collection. There are many, many interesting stories out there that we'd love to hear. Send me yours, along with a little bit about yourself, and there's a good chance it will appear in a future *Hornstories*. (Yes! This is your chance to appear in print!) You needn't be a professional player — we all have our disastrous days and special moments with our instrument. Please write!

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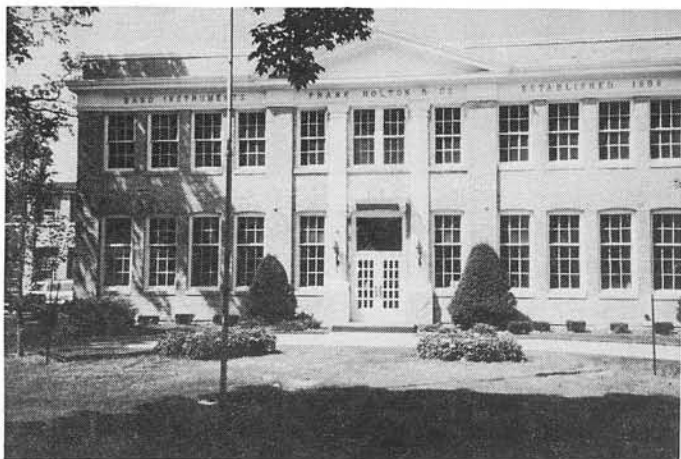
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A Tour of the Holton Horn Manufacturing Facility (...or, A Star Is Born)

by Gary L. Reeves

On a sunny Friday morning at a few minutes before nine o'clock, I drove into Elkhorn, Wisconsin, a small city in the southeastern portion of this midwestern state. Elkhorn is something of an instrument manufacturers' Mecca. Not only is Holton located in Elkhorn, but also Getzen, DEG Musical Products, Allied Music (a maker and supplier of tools and parts for instrument repair), and Badger Music, a company specializing in instrument repair and reconditioning. It would seem that nearly the entire community is devoted to some facet of the musical instrument business. Nevertheless, the home of Frank Holton and Company, a subsidiary firm of G. LeBlanc, Inc., was not difficult to find. The factory is a long, two-story brick structure that has existed since the early twentieth century, when the factory was relocated there from its original headquarters in Chicago. Today, there are several additions attached to the original structure, and a plethora of chimneys and vent pipes exit from the roof and walls, indicating the modernization that has taken place inside. Once inside the building, greetings were extended by Dave Surber, a LeBlanc representative who had made the fifty-minute drive from Kenosha, home of LeBlanc, to act as escort for the tour. In the factory, Larry Ramirez was introduced. Mr. Ramirez is an instrument designer, and he is the manager of the Holton factory.



A frontal view of the exterior of the Holton factory.

Ultimately, the tour was guided by Mr. Arnold "Gabby" Westphal, a Holton employee since 1936. Gabby joined Holton after graduating from high school. That first summer, he left temporarily to play baseball in the St. Louis Cardinals' organization with the idea of returning each off-season to work for Holton. Gabby's parents needed him to be close by, however, and after that first summer he never went back to professional baseball. The only other time he has been away from Holton was the period during which he attended the University of Wisconsin in Madison. As can well be imagined, after all that time, Gabby knows the manufacture of horns backwards and forwards, inside and out. He oversees

the horn manufacturing operation, is one of the horn testers for the company, and is a member of the International Horn Society.

Although the Holton factory manufactures certain parts for other brass instruments such as trumpets and tubas, the only instruments that are actually assembled in the Elkhorn facility are horns and those trombones that employ rotary valves, i.e., bass trombones and f-attachment tenor trombones. The air of speciality connected with this fact is very exciting for many of us, accustomed as we may be to less-than-special treatment.

Although most brass players know or can guess many things about horn manufacture, it nevertheless is little short of amazing to see the raw materials room and to realize fully that horns are constructed from flat sheets of dull brass and nickel silver alloys. Holton purchases most of its raw materials from two sources. Sheet brass comes from Olin Brass Works, in Peoria, Illinois. Other metals come from a factory in Torrington, Connecticut. Brass, remember, is an alloy comprised of copper and zinc. The higher the concentration of copper, the redder the color. Yellow brass, gold brass, rose brass, or red brass, then, simply contain slightly different amounts of these two metals. The difference between brass and nickel-silver alloy is that the latter metal adds about ten percent nickel to the formula. Note that the word silver refers only to the color of the alloy; there is no silver in nickel-silver. German silver is another term used to refer to basically the same alloy. Bronze, an alloy comprised of copper and tin, is also seeing increased usage in horns, such as in the Holton Tuckwell model. In regard to the cost of these materials, the nickel-silver alloy is nearly twice the cost of sheet brass. When purchasing a Farkas model horn, a higher price must be paid for the nickel-silver model. The price of a nickel-silver model, however, is certainly not double the price of a brass horn. The relatively small difference in the prices reflect the fact that much of the cost of a horn is for labor, not materials.

Holton builds its horns according to a production schedule determined in Kenosha. Not every model of horn is built every day. On the day of this visit to the factory, H179 models (a Farkas model horn in nickel-silver with the larger bell throat and branch), and Tuckwell models were in production. Holton reports nearly a two-year waiting list for the recently introduced Tuckwell model. They are trying to catch up with demand, and Larry Ramirez reported that he was contemplating adding a second shift of employees in the factory. Everyone emphasized, however, that Holton would not sacrifice quality to meet production quotas.

One of the first procedures in the manufacture of a horn is that of making the bell. First, the flat sheet of metal is folded into a cone and welded, not brazed, to form a butt joint. This process assures a joint of even thickness with the surrounding metal. By welding with a brass rod, the finished product is virtually seamless. Another benefit of this process is that by maintaining an even thickness of metal, even hardness of metal can be maintained. In a lapped joint, one in which the ends of the sheet brass are overlapped and then joined, the seam is rolled to reduce the thickness of the overlapped metal. At that point, the metal has a compacted grain and is harder, resulting in uneven vibration throughout the bell and generally poorer playing qualities.

Nonferrous alloys such as brass and nickel-silver have substantially different properties than iron or steel. For example, when brass is heated to a temperature in excess of 600 degrees Fahrenheit, the grain of the metal is enlarged, which has the net result of softening the metal. As the brass is worked, however, the grain is compacted and the metal is

hardened. Also, as the metal is worked, as tubes are bent, etc., stresses occur. In other words, after a tube is bent, if left alone, it will tend to change shape or "unbend" in an attempt to return to its original shape. The grain is compacted along the inside of each bend, and stretched along the outside of the bend. After each time it has been worked, therefore, the metal is again heated to approximately 400 degrees F. to relieve these stresses. This procedure is called "normalizing." In fact, the sheet brass is normalized before it is worked for the first time. By the way, not all of Holton's horns have the same temper in the metal. The H190 Geyer model and the Tuckwell horn have a different temper than the Farkas models.

After the bells have been welded, they then are shaped over forms to give them the proper flare. Next, a machine cuts the end of the bell to give an even edge and rolls that edge to produce the traditional bead. There may or may not be a hoop of wire rolled into the bead, depending on the specifications for a given model. Finally, the bell is spun on a lathe, and a skilled craftsman with a very sharp chisel shaves the bell to a perfectly even thickness. To watch this fellow work was a real pleasure. The era of true craftsmanship has not passed after all.

Another process observed was that of bending tubes for slides and various branches. The straight tubes are filled with melted asphalt pitch which is then allowed to cool. The pitch is solid yet flexible. When the tubes are bent, the pitch keeps the tubing round, i.e., it eliminates kinks. After the bend has been made, the tubes are then reheated to melt the pitch, and it is poured out. The only problem inherent in the procedure is the cost for the energy to heat and reheat the pitch. The material itself can be used over and over again. For some constant radius bends, a slightly different process is used. The tubes are filled with alcohol and then cooled to minus 120 degrees F. to freeze the alcohol. The tubes are then bent. The frozen alcohol serves the same essential function as the asphalt pitch. Once the bend has been made, the tubes simply are allowed to warm to room temperature and the alcohol quickly melts. Unfortunately, this process is not adaptable to all situations. Some of these processes, incidentally, are unique to the Holton factory. Although they are not "secret formulae" protected from visitors' sight, the Holton and LeBlanc management feel strongly enough about the procedures to politely decline requests to take photographs in the factory.

Rotors and rotor casings are machined from solid stock at the machining center in Kenosha. The materials from which these parts are made are very hard. Consequently, they are drilled with diamond-tipped drills. After drilling, the casings are sent to the Holton factory to have the tubes that will eventually connect the casings to each other and to the remainder of the horn soldered into them. After this step, the valve casing assemblies are heated for normalization purposes. Then, they are sent to the Kenosha factory once again so that the casings can be machined at the points where the tubes were added. All of this travel gave rise to a question concerning the cost efficiency of sending the parts back and forth several times. Among the reasons cited were: 1) it is the only way to keep the workers at the machining center busy all of the time; 2) the machining equipment is expensive, too expensive to duplicate in the several LeBlanc factories; and 3) there is a LeBlanc employee who lives in Elkhorn and is willing to drive a truck into Kenosha each morning and drive the truck back to Elkhorn each evening. He saves wear and tear on his own vehicle while LeBlanc has to pay relatively little extra to gain a truck driver.

Once the various small pieces are completed, they are

placed in large drums containing special finishing media and rotated for a period of one to two hours. Slide tubes, for example, are rotated in a medium of small plastic wedge-shaped pieces referred to as "bow ties." This process helps to make the tubes more nearly perfectly round and bur-nishes, or polishes the surfaces of the tubes. Other parts are rotated in ceramic or porcelain media, depending on the type of metal from which they are made and the type of finish desired.

The finished parts are sent to a central parts room and stored in bins until they are needed for assembly. When a horn is assembled, it is much like constructing a model car or airplane from a collection of parts. Imagine going down to the local hobby shop and buying a model horn kit! The horns are assembled using jigs to hold all of the parts in place to ensure proper alignment. It is interesting to note that assembly takes place in a different area of the factory from that in which the pieces are made. Different workers, of course, are used for this task. How often the parts makers see the assembled instruments, and how much pride the parts workers can have in the finished product is a subject of some conjecture.

After assembly, the instruments are sent to the buffing room to be polished. The employees in this facility wear filter masks to avoid inhaling any metal dust, buffing rouge, etc. Also, the air in the room is constantly filtered to remove such impurities. The final polishing step consists of placing the completely assembled horns in the same type of rotating drum as those in which the parts are polished. The polishing medium consists of crushed corn cobs. Remember, the Holton factory is located in the Midwest, where corn is king and researchers constantly seek new uses for corn and corn byproducts. The cobs are very inexpensive and very efficient for this particular task.



Some of the portraits in the museum gallery.

The polished instruments are immersed in a solvent to remove any grease or oil left from manufacture, any soldering flux, and any excess solder. They are suspended by attaching a hook to the mouthpipe brace and allowed to dry before entering the lacquer room. The air in the lacquer room is twice filtered to remove all dust and particulate matter as well as any toxic fumes. The horns are sprayed with clear acrylic lacquer, then dried in heat. They are inspected to detect any runs or other flaws. Horns that contain flaws are held back until the defect can be corrected. Farkas model horns that contain a flaw not easily repaired, such as a

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cosmetic blemish in the metal, become one of the 300 series horns. Although there are some other differences of a minor nature relative to the manufacture of the horn, such as no separate b-flat tuning slide, draw knobs instead of rings on second valve slides, and a less expensive case, still these instruments are basically Farkas model horns that are not subjected to the same rigors during inspection. Depending on exactly what the problem is, these horns may be excellent values. *Caveat emptor*, however; let the buyer beware.

Horns that do pass inspection are sent to the final assembly area where slides are greased and inserted and valves are lapped, assembled, and strung. All of Holton's valves are hand lapped. Each worker has a small crank that is placed on the end of the rotor shaft. The rotor is spun in its casing until it rotates smoothly. Extra consideration, of course, is given the Tuckwell model horns throughout the assembly process. Each instrument is inspected at least three times: once before it is lacquered, again after it is lacquered, and a third time after final assembly. Gabby inspects the horns, Larry Ramirez, factory manager inspects them, and it is reported that Vito Pascucci himself, the President of LeBlanc Corporation, has inspected some of the Tuckwell models. On the Tuckwell model, the ports of the rotors are gold-plated. Very little foreign matter adheres to gold, and this plating process helps to ensure that the ports will retain their original dimensions and not be diminished in size due to oxidation, corrosion, etc. This same idea lies behind the fact that even the upper surface of the top bearing plate is lacquered to reduce the possibility of corrosion. Tuckwell horns are all given their final assembly by one person and one person only, Ms. Sandy Stoflet. It should also be added that Sandy's only job is final assembly of Tuckwell horns. The Tuckwell model comes with two detachable leadpipes, one measuring .306 in. and one of .310 in. dimensions. The morning of this visit to the factory, Gabby rejected a shipment of more than 150 leadpipes because the dimension stamped into the metal was not correct. He explained that they make one long tapered pipe. Then, depending on exactly at what points each pipe is cut, the proper finished size is obtained. These pipes had been cut to be one size but stamped as the other size. Suffice it to report that Larry Ramirez was not amused.



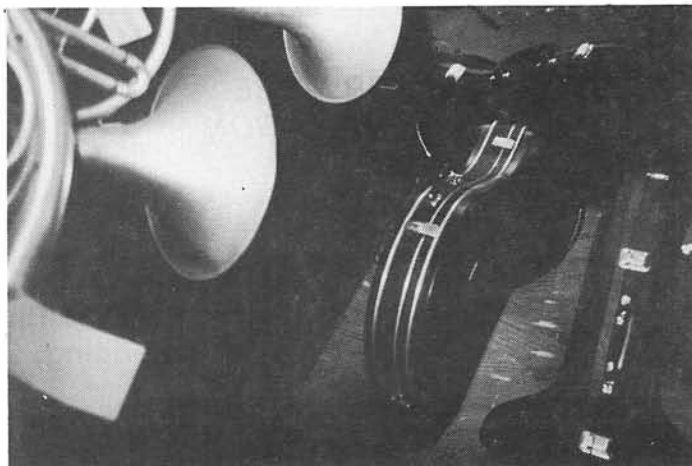
A wall of horns!

This particular visit to the factory was prompted by a special interest in the descant horn. On this day descants were not being built. There was a descant model on hand to examine, however, and the aforementioned gentlemen also provided some very interesting information. The descant horn is one of Holton's more recent designs. Collaborating in

the design process was Mr. Joe Gillespie of the Martin factory. One of the ideas employed on this model is the use of the nylon and steel ball-and-socket valve linkage that Holton uses on its trombones. This idea is not unique to Holton; Paxman uses a similar linkage for the thumb rotors. Other European instruments, such as the horns built in Germany by Helmut Finke, also use linkages of this type. Holton has discovered that a number of players, however, haven't been fond of this type of linkage, at least not initially, and consequently the company is contemplating a switch back to a standard string-type linkage on its next run of descant horns. The Holton people explained why they really are unsure of what course to follow. Almost without question, the newer type linkage should be continued for some applications; for example, the ball and socket arrangement reportedly works very well on the trombones. It must be remembered, however, that a trombonist uses the f-attachment in a very different way than a horn player uses the valves on the horn. The f-rotor on the tenor trombone, for example, tends to remain either "up" or "down" for several notes at a time. It is a relatively infrequent occurrence for the trombonist to change the valve on every note. The mechanical linkage is, therefore, not a sensitive issue.

Much of the descant horn discussion took place in the horn testing room. Holton employs a horn player (Steve) who test plays all of the horns. He checks them for leaks, for proper intonation using a Stoboconn tuner, and he determines that an instrument is not excessively stuffy or possessed of some other glaring shortcoming.

Working with all of these metals and solvents does create some waste products that must be properly handled. In addition to the filtering of air mentioned earlier, all water used in the manufacturing process is filtered to remove heavy metals before it exits the plant. Much of the waste from the manufacturing process is recycled. For example, the brass shavings from the spinning of the bells are collected. The lead forms used in shaping certain parts are deformed in the process. They are then remelted and the lead is molded into new forms to make more horn parts. As previously mentioned, such chemicals as alcohol and asphalt pitch are reused. The Holton management seemed quite proud of the efficiency of their operation as well as of the products they make. Based on the observations made this day, their pride seems well-justified.



Oops! How did this case get in here?

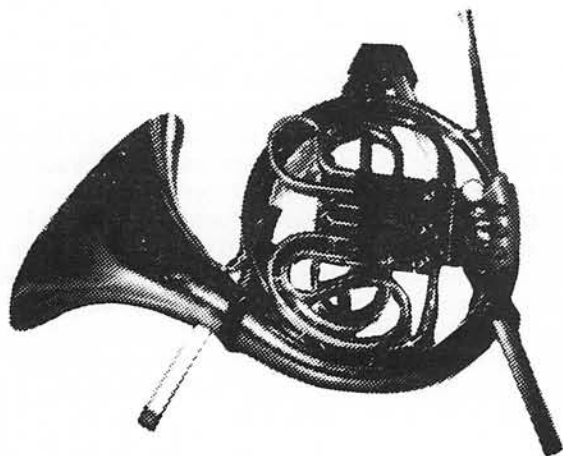


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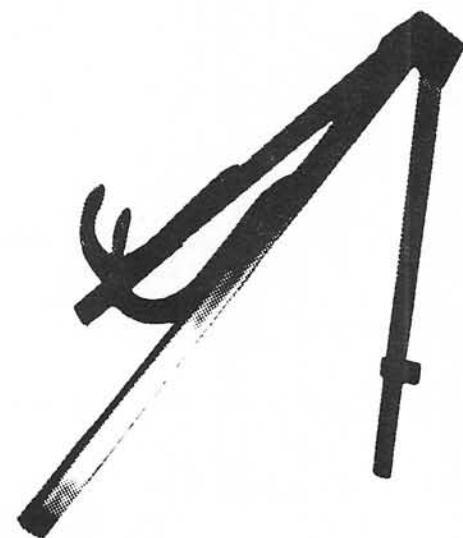
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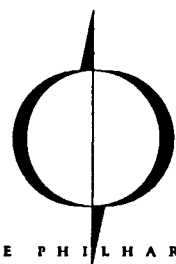
Mansur's Answers

Notes from the Editor's Desk

by Paul Mansur

The world of music was saddened by the recent deaths of Aaron Copland and Leonard Bernstein. Both could be counted as friends of horn players. I recall reading that Copland once said that one of his favorite musical sounds is of eight horns playing in unison at *fortissimo*. To be sure, that is a marvelous, hair-raising sonority.

In the Profile of Meir Rimon, in this issue of *The Horn Call*, can be found Meir's perception of Bernstein as the greatest of the conductors with which he has been permitted to perform. As the IHS launched this journal in 1970, Leonard Bernstein extended his congratulations and greetings to the Society. His original note as it appeared in *Horn Call*, I, No. 1, Fall, 1970, p.7, is reproduced below. "Lenny" Bernstein and Aaron Copland are mourned by multitudes of musicians the world over.



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Laureate Conductor

November 30, 1970

Congratulations to the International Horn Society on the publication of Volume I of its educational journal, The Horn Call. May there be many more.

Leonard Bernstein

A National Symposium on America's Culture at Risk is set for early March in Washington, D.C. Sponsored by the National Commission on Music Education, efforts are being joined by Educators, Music Manufacturers, Recording Artists, and the government. I must personally commend this effort as the emergence of recognition, at last, that the arts and culture do not exist in a vacuum or only in the insulated ivory towers of Academia. Culture and the arts are integral to all human existence and throughout all the relationships of mankind. The Fine Arts are not just an end within themselves, but also can be a means to tolerance, friendship, understanding, and mutual empathy.

A HORN SYMPOSIUM will be held again in 1991 at Zagreb, Yugoslavia, capital of the Republic of Croatia. The dates are 1-7 September 1991. The participation fee is 400 DM, rising to 450 DM after 15 June. Zagreb is a cultural city with two symphony orchestras, two chamber orchestras, and two opera houses, seven music schools, and the Music Academy. The Symposium is organized under the patronage of Mr. Zarko Domljan, President of the Croatian Parliament.

Some thirty artists and professors from many nations have already confirmed their intention to be present and participate. A planned highlight of the week is a bus excursion to Plitvice Lakes with a picnic and a concert of natural horns in this pure and natural setting. For more information and registration forms, write to: Music Academy / Horn Symposium / Gunduliceva 6 / 41000 Zagreb, Yugoslavia; or call 041-420-276 and ask for Prof. Prerad Deticek or Prof. Haris Nonweiler. [Information supplied by Prof. Haris Nonweiler.]

The featured brass ensemble at the Lieksa Brass Week this summer is the David Short Brass Ensemble from Italy. Although the featured instrument is the Tuba with master classes presented by Eugen Pokorny of the Chicago Symphony, other master classes will be offered by Timofei Dokshitser, USSR, Trumpet; Michel Becquet, France, Trombone; and by Wolfgang Gaag, Germany, and Vitali Bujanovski, USSR, Horns.

For further information write to: Lieksa Brass Week / Koski-Jaakonkatu 4 / SF-81700 LIEKSA, FINLAND / or Tel: +358-75-23133.

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An ambitious project undertaken by the Chestnut Brass Company of Philadelphia culminated in the release last year of a compact disc: "The Music of Francis Johnson and his Contemporaries: Early 19th Century Black Composers." The music is performed on original instruments by the Chestnut Brass Company with assistance from other musicians.

The career and musical legacy of Francis Johnson (1792-1844) represents a singular achievement in the history of American music. At a time when full-time musicians were a rarity, Johnson fashioned a career of extraordinary importance and variety. He was a renowned performer on the keyed-bugle and the violin and led one of the best bands of his time. His band performed throughout much of the United States and was the first American ensemble to tour Europe. Johnson was also a successful teacher and impresario and was the focal point of a school of black composers active in Philadelphia. It is remarkable that Johnson, an African-American, achieved his success against a background of racial strife which worsened even as his work progressed.

Marian Hesse is the regular hornist of the Chestnut Brass Company, founded in 1977 as a street band. Today, this busy brass quintet tours extensively, often performing on historic as well as modern instruments. They are committed to the preservation of early music and the encouragement of contemporary composers.

Information supplied by Chestnut Brass Company.



Francis Johnson (1792-1844)



The Chestnut Brass Company (Marian Hesse and Douglas Lundeen, Horns) and friends in recording session for this CD.

Another unusual and interesting brass ensemble on the rise is **Solid Brass** of Chatham, New Jersey. The ten members of this ensemble have pursued avenues somewhat differently from the usual brass quintet. My impression is that they seem to be molded somewhat in the image of the Philip Jones Brass Ensemble of Great Britain. **Solid Brass** (Liza DiSavino, Horn) can be heard on recent releases "Christmas with Solid Brass" [Dorian Records] and "Solid Brass at the Opera" [Musical Heritage Society].



SOLID BRASS

Honorary member Domenico Ceccarossi, upon the occasion of his 80th birthday, was honored by the Italian government. A special silver medallion and gala concert were presented by the ISTITUTO EUROPEO DI INTEGRAZIONE CULTURALE "ROBERT SCHUMAN" in his honor on the 18th of November, 1990. A reproduction of the program, the official letter of notification, and a photograph of Signor and Signora Ceccarossi with his 80th Birthday cake appear below. The International Horn Society also extend hearty congratulations to our distinguished honorary member. **BRAVO!**




*Il Ministro
 per il Turismo e lo Spettacolo*

Roma, 18 novembre 1990

Carissimo Maestro,

mi è davvero gradito salutarLa in questo giorno che Le viene dedicato da tanti amici ed estimatori nella Sua terra d'Abruzzo, nella splendida cornice di Atri, del centro storico e del teatro.

Quale Ministro del Turismo e dello Spettacolo, desidero esprimere l'ammirazione e la gratitudine del nostro Paese per l'opera d'artista, di musicista, di Maestro applaudito per lunghi anni in Italia e all'estero.

Leggendo la Sua biografia così ricca, desidero richiamare alla memoria il livello artistico che Lei ha saputo esprimere come Primo corno solista dell'orchestra di Santa Cecilia e della Rai di Roma.

Desidero ancora segnalare i riconoscimenti che Le sono stati tributati con pieno titolo tra i quali il disco d'oro del 1965 e il microfono d'argento, come divulgatore della letteratura concertistica di questo strumento per tanto tempo negletto.

Al Suo virtuosismo, alle Sue qualità di musicista fuori del comune, di artista di talento, il Governo Italiano rende omaggio insieme a quanti La stimano e manifestano, con l'affetto per Lei, il loro legame alla musica.

Cari auguri

Carlo Tognoli
Carlo Tognoli

 Preg.mo Maestro
 Domenico CECCAROSSÌ
 65013 CITTA' S. ANGELO (Pescara)

A brief Tribute to Henry Sigismonti from conductor Zubin Mehta appears elsewhere in this issue of *Horn Call*. It was supplied by Norman Schweikert who received Mehta's note too late to include in his Memoriam of the last issue, Vol. XXI No. 1, October 1990, page 83. Our thanks and appreciation to Maestro Mehta for this warm gesture of friendship.

As so often happens, one waits until near the last possible moment to begin a necessary task. In this case, it is my custom to write some personal reflections or experiences in this column. I have dealt with the trivial to the sublime and philosophical for many years. Today, those matters pertaining to the horn pale to insignificance in light of the just-concluded Persian Gulf conflict. We are all thankful that it now seems to have ended; yet we must all be appalled at the destruction, death, and loss of humane values that accompany armed conflict.

One ray of hope for mankind seems to me to be the brevity of the conflict and the fact that there seems to be little cultural hatred. The melding of many peoples through extended communication, widespread migration and travel, and the assimilation of other cultures and arts is beginning to break down many of the artificial barriers to human sen-

sitivity and appreciation.

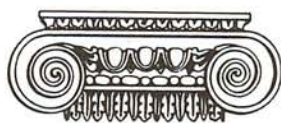
As a case in point, I shall refer to myself. My ancestry has been traced back through the American Colonial times to Elizabethan England. I am a polyglot of the ninth generation born in America and certainly include a bit of native American Indian blood. Yet, my name, "Mansur," is Arabian. I don't know whether the name came to Europe during the Crusades or in the Moorish invasion of Spain. It likely crossed the English channel during the Norman invasion. It is remotely possible that I am descended from *Al-Mansur*, (or *Al-Mansour*), the founder and first Caliph of Baghdad from 750 AD.

Now, what does that make me? Am I an Arab? an American? a Choctaw or Cherokee? a Norman or an Englishman? perhaps French, German, Spanish or Moorish? My answer is that I am all and none of these. I am one in the family of mankind. Ultimately, so are we all. Who each of us may truly be can not be defined only by the geographical circumstances of physical birth. Perhaps, just perhaps, we are closer to the day when we might all accept each other as fellows, as fellow-creatures made in the image of our Creator. *Selah! Amen!*

Daffynition: Deadbeat: a drummer who can't carry a tune.



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 - Marco NARDICCHIA
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 - Dino DI GREGORIO
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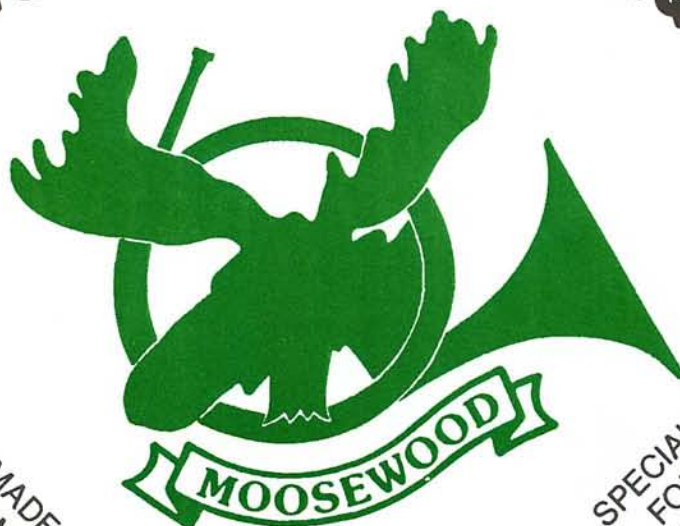
PROGRAMMA

- Renato Riccardo BONACCINI (Violino)
M. DE FALLA - Danza spagnola
P. DE SARASATE - Carmen - Fantasia
- Stefano APRILE (Corno)
N. ROTA - Castel del Monte
- Pier Narciso MASI (Piano)
L.V. BEETHOVEN - Sonata (op. 27 n. 2)
«Al chiaro di luna»
- Bruno PELAGATTI (Tenore)
- Kinjo KAZUE (Soprano)
G. MEYERBEER - «O paradiso»
dall'opera L'Africana
G. PUCCINI - «Un bel di vedremo»
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I often listen to a Dallas radio station while working around the house. Recently, while presenting an hourly traffic report, the announcer for KRLD recited the details of an auto accident that had taken place at the corner of Mason and Jones. There was no mention of injury to a Kruspe horn.

Eastern Illinois University, host school for the 1990 International Horn Symposium, has closed all its accounts relating to the Symposium. Orders for tapes of the Symposium may still be secured. (See the August 1990 Newsletter for a listing of events and prices.) Send orders directly to Burton Hardin with checks made out to him. Dr. Hardin will make copies and ship directly to you.

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A Stopped Horn Fingering Chart

by Francis Orval

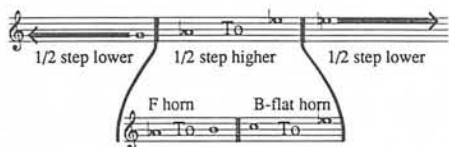
Not content with the almost in tune 'standard' stopped horn fingerings I finally sat down and figured out fingerings that are truly in tune. I spent time trying them out on different horns and they work on all horns to the best of my knowledge except compensating models.

The 'standard' 1/2 step lower on the F horn works best on G and below as shown on the chart for descending horns (the standard double horn played in the US) as well as on ascending horns. It also works well for notes above the upper E. In this register I find that the same system works also on the B^b side of the horn with the corresponding ease of response. The ticklish area is the fifth from A^b to E^b. I find that playing 1/2 step higher works well here. From A^b to B(C on ascending horns) I play the F Horn and from C (D on ascending horns) to E^b I use the B^b side. On the ascending horn chart I have indicated many more suggestions for stopped notes throughout the range using fingerings that would normally be considered 'alternate.' I found that these fingerings improved the intonation.

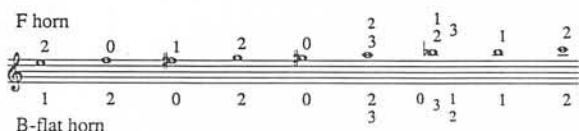
As has been pointed out in many articles in the *Horn Call*, stopped playing has many variables. The size of one's hand, the size of the instrument, and the position of the hand while playing affect stopped notes. I have found, though, that if the hand is truly stopping the instrument with no little leaks these suggested fingerings work very well. One must find just the spot where all is blocked off by some practice time devoted to this problem.

It is possible to play stopped horn passages with very good intonation and I hope these charts will help horn players achieve that goal. We horn players, especially students, must keep in mind that 'rules' about playing are really only guidelines and that nothing beats tackling a problem with time spent in a practice room systematically trying out possible solutions.

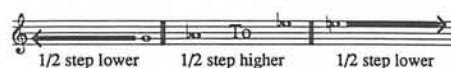
Stopped Fingering Chart
(for double descending horns)



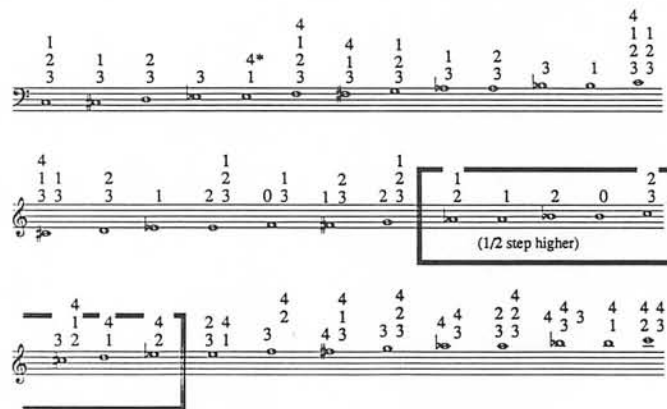
Suggested Stopped Fingerings by Francis Orval



Stopped Fingering Chart
(for double ascending horns)



Suggested Stopped Fingerings by Francis Orval



* 4 = B-flat horn

Edited by David W. Reif

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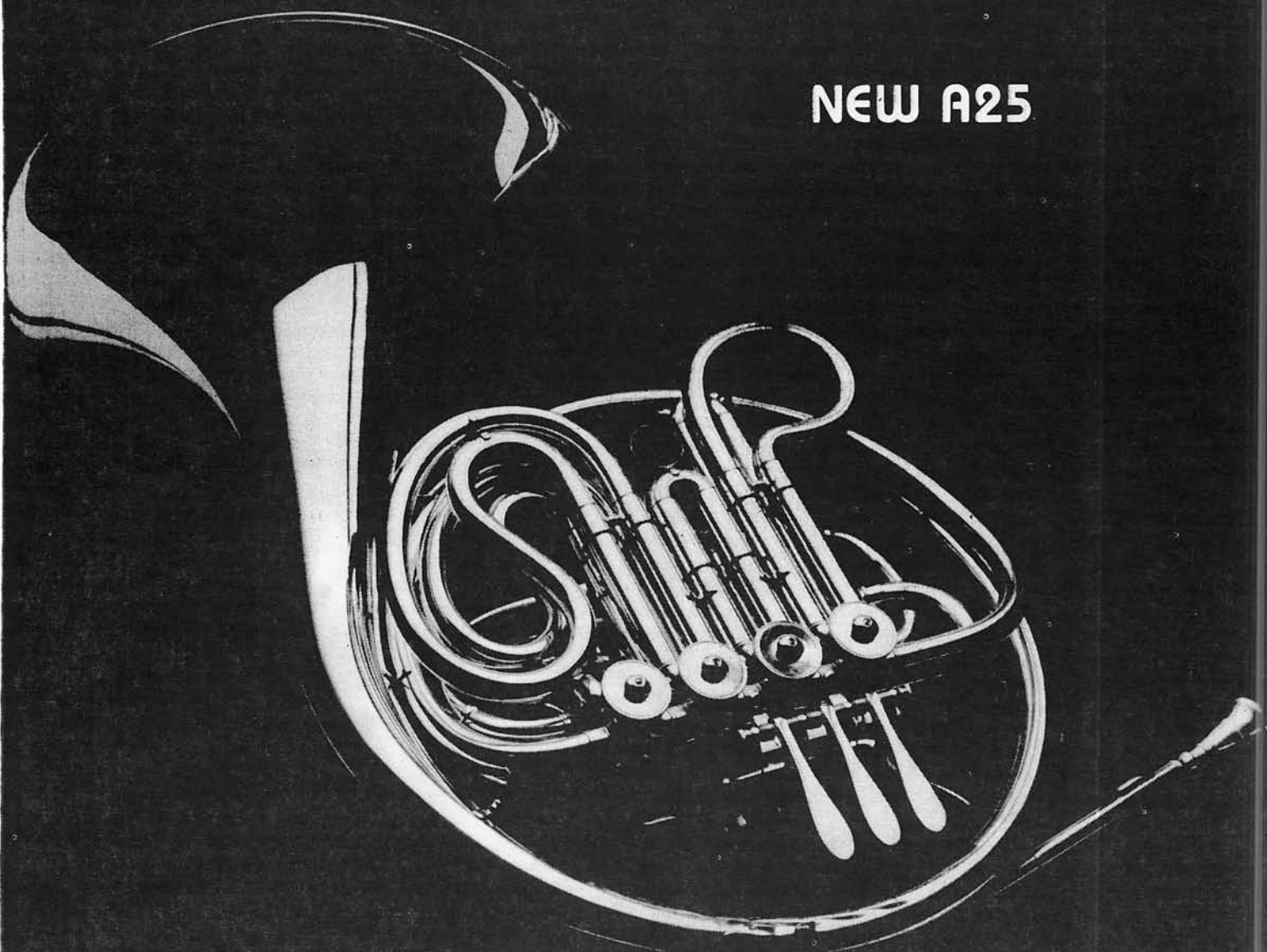
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Commencement Address at the Curtis Institute of Music

by George Rochberg

Presented at the Curtis Institute of Music, May 10, 1986.

Last year I was asked to be a Judge in a chamber ensemble competition in the Mid-West. I accepted because *I love chamber music!* Also, I wanted to satisfy my curiosity about how young musicians — the cut-off point in age was at 30 — approach performance today. That is, I wanted to find out what they brought to music beyond the mere exercise of a certain amount of *talent and training and experience.*

I've been thinking about what I heard ever since and wondering why I came away puzzled, dissatisfied, and even unhappy for music. Everything I heard was played at an incredibly high level of technical proficiency. Then, why was I puzzled and dissatisfied? What was wrong?

Because, virtually everything I expect from musical performance was missing. The only virtue of two days of performance by some twelve groups (they came from conservatories, colleges, and universities) — string quartets, piano trios, woodwind quintets, brass quintets and, yes, horn saxophone quartets — lay in their *super-high technical polish.*

From there on it was down hill all the way. They homogenized classical, romantic, and modern repertoire into *one* style of hard, brash, aggressive playing. They seemed totally unaware of or insensitive to the differences between different periods of music or the musical personalities of different composers. It all came out sounding the same, somehow. Why?

Because, they approached everything from the *outside, from the purely technical side.* They almost never got *inside* the music, which is to say that they *didn't* have the remotest idea how to *interpret* what they saw on the page. They played the notes letter perfect, but by-passed their heads, their hearts, and their souls.

Where there should have been passion and intensity, they simply played loud and hard. Where there should have been a searching kind of emotional tenderness, they played an indifferent kind of *piano* or *pianissimo* or meaningless *mezzoforte.* Where the tempo should have been characterized by an interpretive understanding of the relation between energy, vitality, and emotional life and shape of the music, they produced sterile, mechanical andantes and allegros. And, if the tempo was marked *allegro vivace* or *presto*, they just "let 'er rip!"

This brief, perhaps overly-dramatic description of what I heard at that competition is, unfortunately, equally true of performance today by a fairly large number of older and far more experienced musicians of acknowledged professional standing. How did this come about? Obviously, there is a problem, a very serious one which is apparently widespread. What's the nature of the problem? Lack of talent? Hardly. We're drowning in it. Lack of training? Hardly that either. Probably the best schools for training musicians that ever existed are right here in the United States. Lack of professional opportunities? Can't be. There are more orchestras, opera houses, string quartets, mixed chamber ensembles, than ever before in this country and abroad. There is more continuous performance of music than ever.

What's lacking then? I think it has come about because

we've lost the ability to interpret music primarily because we've lost the power to conceptualize, to think through the performance of a work, to lay it out in our minds as an expressive projection of qualities of energy and vitality, of feeling appropriate to the style of the music.

What this adds up to is having lost the capacity to *think* music and *feel* music at the same time — to get to the music behind the notes and to think the shape of phrases and how phrases interconnect and relate to the inflection of intensities — to be able to think and feel cadences and layer and layer sections until the whole structure of the work being played is clear in our heads and in our inner ears. It's in our heads that the music must come alive as a totality made up of inter-related and inter-connecting parts where every nuance and shade of expression and emotional character becomes *crucial* to realizing the whole.

Why is all of this so important?

Because it is impossible to think of music as merely an art in performance of cold, technical, virtuosic display or an art in competition of sterile intellectualization and construction. In either case, you might say music itself loses because the performer and the composer are unmoved by what he or she is doing, i.e., they literally don't *feel* it, and the inevitable result is that the listener remains unmoved because no musical experience has taken place. A performer, a composer has to have something to say. When they have something to say, we listen. When they don't we lose interest and turn away.

All this is important because music, as an art of expression which reveals the mind, heart, and soul, demands more of us than simply the exercise of the faculties of ordinary consciousness, that side of consciousness which concerns itself with the literal, with solving problems, with overcoming technical difficulties. Music demands that not only do we exercise these ordinary faculties as fully as possible, as much as talent and brains allow, but even more that they combine and integrate with the extraordinary faculties of imagination and vision — those faculties which are the true province of the musician. Where he lives at his fullest consciousness, where he or she can rise above the mundane, the literal, the mechanical, the technical.

Since musical talent is a gift — one of the highest given to man — it can only come to full fruition with tremendous energy and effort. First, to learn how to master an instrument or to master the craft of composition and, having accomplished that, to go on to develop those extraordinary faculties of consciousness which give us, if we succeed, the privilege and ability to say something in music which has real value and significance, perhaps even importance, in the life of our culture.

You're probably wondering: 'Was I taught these things?' The answer is painfully simple, they can't be taught. 'Alright, how do I learn it?' The answer to that is *not* so simple, because inherent in the answer, (if there is one), is the mystery of music itself and its relation to being human.

I don't think we learn these things in the ordinary way of learning by doing, by experience, although that's there to be sure. We come to the understanding of this side of consciousness, the extraordinary side of imagination and vision by, first of all, *knowing* it exists, it is there, and then by *wanting* it, wanting to exist in that kind of mental/emotional world more than anything else. It's the wanting which opens you up to things you never dreamed possible and it's feeding that wanting by concentrating all your energies, your whole person, on what you intuitively know is more important, greater than yourself. And, having discovered what that is, by devoting yourself to discovering and unlocking its deepest

secrets for the rest of your life.

And, what to a musician is more important, greater than self, higher than personal ego? *It is music, of course.*


George Rochberg is an eminent American composer of world fame. He attended the Mannes School and studied with Scalero and Menotti at the Curtis Institute. He later met Dallapiccola in Rome and was influenced by both Schoenberg and Webern. His works are of nearly all genres including five symphonies, a Violin Concerto, seven string quartets and other chamber and vocal music. He reported in a letter to former Editor Harold Meek that he is pleased for this address to receive wider distribution.



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Brahms *Trio*, Op. 40

by Asher E. Treat

The pounding hoofbeats that resound through the finale of the Horn Trio traditionally suggest the hunt. I wonder about this. Although not completed until much later, the Trio was originally conceived during a period when the young Brahms was deeply despondent over the death of his mother. While this feeling is clearly reflected in the threnodic *Adagio Mesto* with its mysterious foreshadowing of the theme of the finale, it seems in striking contrast with the apparent gaiety of that movement — at least in its opening measures. As the movement progresses, however, clouds repeatedly gather, disperse, and reappear. The hoofbeats sometimes become ominously insistent. The mood often darkens and at times, as in the last measures of the *ritardando*, it becomes strangely foreboding. In the final section the hoofbeats persist, and despite its triumphant ending the movement is by no means jocular throughout but seems to alternate between sun and shadow.

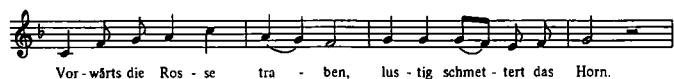
To Brahms's friend and biographer, Max Kalbeck, is attributed the suggestion that the principal theme of the finale was derived from the Chorale *Wer nur den lieben Gott Lässt walten*. To me the disparity seems so great as to make this idea most unlikely.

In 1968, forty years after my first experience with the Horn Trio, I was sitting at the fireside of a country house in Massachusetts when from the kitchen came the voice of the little Swiss *au pair* girl who was washing the supper dishes. Not in 6/8 time, to be sure, but nonetheless unmistakably, she was humming the theme of the *Allegro con brio*!

"Marlis," I asked. "What is that tune? Where did you learn it?"

"Oh," she answered. "It's just an old song my mother often sang. I've known it as long as I can remember."

A letter from her mother, Frau Tanner of Luzern, soon brought the text of the song, and through other friends I eventually obtained a printed version of the tune and text (in *Der Deutsche Liederschatz*, 3rd edition, Wilhelm Heyne Verlag, Munich, 1977) under the title *Hoch auf dem gelben Wagen*. The printed tune differs slightly and insignificantly from Marlis's version as given below.



2. Postillon in der Schenke
füttert die Rosse im Flug.
Schäumendes Gerstengetränke
reicht der Wirt mir im Krug.
Hinter den Fensterscheiben
lacht ein Gesicht so hold!
Ich möchte so gerne noch bleiben,
aber der Wagen, der rollt.
3. Flöten hör ich und Geigen
lustige Bassgebrumm.
Junges Volk im Reigen
tanzt um die Linde herum,
wirbelt wie Blätter im Winde,
jauchzt und lacht und tollt!
Ich bliebe so gern bei der Linde,
aber der Wagen, der rollt.
4. Sitzt einmal ein Gerippe
dort bei dem Schwager vorn,
schwingt statt der Peitsche die Hippe,
Stundenglas statt dem Horn,
sag ich: Ade nun, ihr Lieben,
dir ihr nicht mitfahren wollt!
Ich werde so gerne geblieben,
aber der Wagen, der rollt.

The song is generally entitled *Der Wagen rollt*. In the printed version it is described as "a folk-like melody by Heinz Höhne with text by Rudolph Baumbach, published by Richard Birnbach, 1000 Berlin 46." About the composer I know nothing. Baumbach was a minor but popular poet who lived from 1840 to 1905. The song is well known to older generations of Swiss and German people and has been sung even in recent times. The word *Schwager* is defined as horseman, rider, postillion, and brother-in-law; it is said to bear the colloquial connotation of Death. My crudely literal translation follows.

High on the Yellow Coach

1. High on the yellow coach
I sit in front with the postillion.
Forward trot the horses,
merrily blares the horn.
Fields, meadows and pastures,
gleaming golden grain!
I long so much to see them,
but still the coach rolls on.
2. The postillion in the tavern
feeds the horses on the way.
A foaming pot of ale
is passed me by the landlord.
Behind the windowpane
smiles such a charming face!
I want so much to stay here,
but still the coach rolls on.
3. I hear flutes and fiddles,
a jolly, rumbling bass.
Young folks dance in a circle
around the linden tree,
Whirl like leaves in the wind,
shout and laugh and frolic!
I long to stay near the linden
but still the coach rolls on.
4. Suddenly a skeleton is sitting
there in front with the postillion
Swinging the scythe in place of the whip,

the hourglass instead of the horn.
 I say, "Adieu, now, you dear ones
 who would not want to go with me!"
 I would so gladly stay behind,
 but still the coach rolls on.

Both tune and text evoke the image of the posthorn, long used in central Europe to announce the arrival or departure of the yellow coach bearing the mail. The text, exemplifying the frequent teutonic preoccupation with mortality and death, offers ground for speculation regarding a possible relation to the Horn Trio. Could Brahms and his mother have known the song, and could this have prompted the grieving composer to make use of a posthorn motif? If this were true the *Allegro con brio* might be taken not in the conventional sense of "hunting music," but perhaps as cryptically symbolizing the relentless journey of "The Yellow Coach" toward death. The sinister passages might thus suggest the grim metamorphosis depicted in the fourth verse of the song. Alternatively, of course, the song might have been inspired by the Trio, or perhaps both independently hark back to some familiar folk tune or posthorn call.

Such musings, obviously, may be quite mistaken. There can be no suspicion that Brahms was writing anything like "program music," yet I can never again be content to think of the finale in terms of the hunt.

Asher E. Treat
 Tyngham, Mass.
 16 January, 1991



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Low Horn — The Case for Specialization

by Edward Deskur

It is a lamentable loss to horn playing when a born low horn player misses his/her calling and struggles to become and remain a good high horn player (among many) while s/he has what it takes to be more productive, not to mention more successful and satisfied, as an even better low horn player (among few). In view of the lack of highly qualified low horn players (especially, but not only in Europe) it make sense for younger players, starting to prepare themselves for auditions, to ask themselves which type of horn position they are cut out for.

But I can play anything!

It is of course very commendable for a horn player to be ambitious enough to develop all aspects of horn playing to the best of his/her abilities. And it would be a wonderful world if we all had the natural gift to play everything just the way we wanted to. But even the quickest survey of the best orchestras will convince us that this is not the world we are living in. Everyone is blessed with differing talents in varying proportions and the orchestral horn section, being made up of two groups of mutually complementary horn duos of one high and one low horn player, is structured with this in mind. Rumor has it that some players were/are masters of the whole horn, being able to play high and low horn parts with equal magnificence. This may be true, and I hope it is, but whenever I hear about these legends I always ask myself with a smile, "when and for how long did they ever play 2nd or 4th horn?" It stands to reason that most horn players who are graced with such rare talent would naturally gravitate to solo horn. And where does that leave low horn playing? The answer would hopefully be that it is left to those who are specially gifted and trained to play it and play it well.

The waning and waxing of low horn playing

Since the zenith of low horn playing and composition during the 1800s, the idea of low horn as a specialty among horn players and having a unique task within the horn section has been progressively eclipsed (among horn players and composers alike) by the fallacy that horn playing is "solo horn playing." In stark contrast to the imaginatively written low horn parts of the most significant composers of the 19th and early 20th centuries the 2nd and 4th horn parts of the majority of contemporary compositions no longer make use of the special possibilities inherent to low horn and therefore can hardly be called "low horn parts." Precious few are the thundering bass clef figures, the wide leaps, the rapid arpeggios and the sumptuous bass lines to grand choral passages. Second horn parts today are more often than not the "second highest" horn part which is clearly the territory of the third horn. Fourth horn parts are frequently the least difficult and rarely need to be written in the bass clef. Related to this limited vision of low horn is the equally questionable notion that 2nd and 4th horn are, in effect, safe havens for shy players with difficulties in the high register or convenient pastures for aging high horn players. In some cases where non-musical considerations override, this approach might be understandable; it, in effect, neglects the distinct and difficult task of low horn. Putting an aging first horn player on

fourth horn is in most cases like putting an aging concertmaster on principal viola. Depending on the repertoire of the orchestra, they might get by without too many people noticing the difference; but it is a policy that only a provincial orchestra *might* get away with. The high register requirement of low horn is too great to entrust it to players with weak high registers. To play *well* in the low register takes special training as well as talent which can't always be expected of a high horn player who has spent the last 35 to 40 years grooming his embouchure to meet the challenge of 1st horn. In short, low horn is so demanding that entrusting it to a player who is not specially prepared to fulfill its task almost inevitably produces less than ideal results. *Though the make or break all of a horn section or an orchestra may not be the quality of its low horn playing, the latter is certainly one of those important elements that distinguishes the good horn sections and orchestras from the outstanding.* It is here that I see a reason to hope for a reemergence of low horn. As the competition between orchestras and between the applicants to these orchestras approaches Olympian proportions, one would assume that similarly, the necessity to specialize would occur to the young horn player who is starting to think seriously about auditioning. The winner of a low horn audition is more likely to be the player who displays excellence in that field than the player whose strong points lie elsewhere. I find further grounds for optimism regarding the comeback of low horn in the following consideration. As the compositional possibilities of the high register of the horn are now starting to become exhausted, composers will inevitably start prospecting in the lower registers. Whether their expeditions pay off or not depends largely on whether there are enough low horn players able and willing to play these works.

Who should specialize at low horn?

Let's start with who shouldn't. The Darwinian nature of the professional horn world makes it wiser for those with weak high registers and timid playing-characters to specialize in something else, leaving horn playing as a beloved hobby. As a rule of thumb, I would venture to say that anyone who can play a convincing Siegfried Long Call in E^b probably has what it takes to convincingly handle the high register requirement of low horn.

First year conservatory students are usually not developed enough to start specializing yet. It is important that young players spend a great deal of time working on their fundamental techniques before thinking about specializing. During the last year of formal conservatory training, when one starts getting serious about auditioning, seems the most appropriate time to consider whether low horn or high horn is the most appropriate path.

The low register is, of course, the special turf of the low horn player. It is not just a question of whether you can hit the low notes or note (everyone can), but more a question of whether you can make them "sound." A note only makes sense when it is played with a solid and healthy sounding core to it. A clean *pp* delivery, a thunderously driving *ff* attack and crisp tonguing in the lower registers are prerequisites to fine low horn playing.

Large register jumps are one of the special tasks of the low horn players and constitutes one of the principal differences distinguishing low horn from high horn playing. A flexible embouchure able to skip a few octaves in no time is the trademark of a first rate low horn player.

A good sense of humor can also be a handy asset to the low horn player. Not only can a well placed joke or comment lighten up the situation when things get tense, but occasionally the strange behavior of some colleagues can best

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be met with humor. Much to my amusement during a rehearsal of Mahler's 9th, I once found myself being conducted through the entire 2nd horn solo by both the conductor and the 1st horn player. The 3rd and 4th horn players giggled, the conductor winked, and 1st horn was too wrapped up in his conducting to catch on. Not wanting to ruin the comedy of the situation I didn't say anything to him. Then during the concert he ended up emptying his slides during the solo. Of course, this is not really acceptable behavior, but in its own way, even that is funny.

The Team Player

One aspect of low horn playing, which is often misunderstood and might explain some of the reluctance toward low horn by some players, is the fact that to be a good low horn player one must possess the ability to follow someone else's lead. This by no means constitutes total submission to every whim of the 1st horn player nor does it mean eagerly conforming to any and all capricious or spontaneous twists of his/her inspiration. Following the lead of a 1st horn player, when done properly, is a dignified art rather than an ignoble act of subservience. In this context the analogy with a dancing couple is very apt. The subtle nuances of movement between dancers can only come about if one partner follows the lead of the other. Though at first glance this may seem like an example of an unequalitarian master-servant relationship, the reality is quite different. Any other system would simply cause coordination conflicts that would bog down the flow of communication and of the dance itself. In order to achieve the best results both partners must be, if you will, servants of the higher goal of good dancing, or in our case, good music. An exchange of ideas is helpful and legitimate during rehearsals. Further, when actually playing, a conscientious section horn player will follow the lead of the 1st horn while the conscientious 1st horn will do his/her best to lead the section by being consistent in dynamics, phrasing and articulation and will set an example that will inspire the section to emulate him/her.

That "Something Special"

A glance through the thesaurus shows that the word "low" conjures up a number of undesirable images of baseness, triviality and inferiority; whereas the word "high" is associated with many flattering adjectives such as sublime, magnificent, soaring, etc. Let's face it; low horn is not a high profile, high prestige oriented activity and, as such, modesty serves the low horn player well. Not everyone has the ears to judge

how well the low horn players are playing. Nonetheless, just as, without knowing exactly why, most people will prefer wine aged in oak vats over wine aged in aluminum, so will listeners unknowingly appreciate quality low horn playing as that "special something" that makes a horn section sound full bodied, balanced and special.

The bonus to specialization

In addition to the natural satisfaction a low horn player gets from doing that which s/he is best suited for, horn sections with real, live, low horn players tend to enjoy a more harmonious working atmosphere. The ambitious high horn player currently playing 2nd horn only until s/he can get a solo job is often less flexible and might be perceived as a threat by the 1st. On the other hand, there is very little that can warm the cockles of the hearts of 1st horn players more than a good low horn player with whom they can work well. Thus, low and high horn players are ideally partners that complement each other as opposed to competing with each other. It is therefore a most welcomed gain to horn playing each time a born low horn player manages to develop his/her talent to a professional level and proudly takes his/her rightful place in the horn section.

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An Important Alternative in Horn Chamber Music: Heitor Villa-Lobos' *Choros No. 4*

by David Mathie

A problem that often occurs when selecting music for a recital is the scarcity of good twentieth-century chamber music for horn by major composers. An outstanding work that is often overlooked is the *Choros No. 4* of Heitor Villa-Lobos, composed in 1925 for three horns and one trombone. The 14 *Choros* are enormously varied in instrumentation, ranging from solo guitar in No. 1 to full orchestra with solo piano (lasting well over an hour) in No. 11. All reflect the jazz-like influence of the Brazilian street music Villa-Lobos heard in the 1920's. The *Choros No. 4* was composed during the years 1925-1926, but not performed until October 24, 1927 in Paris; its performance began a concert of Villa-Lobos' music that included the premiere of a new piano work performed by Arthur Rubinstein. In the fourth *Choros* all four parts are equally challenging and offer important passages for each player. Range requirements extend the first two horn parts up to a high B^b and the lower third part down to a C below middle C. The trombone part is somewhat low in places (it requires an F-attachment) but may be played comfortably by either a tenor or bass trombonist.

When rehearsing this *Choros* the players must come to terms with Villa-Lobos' characteristic rhythmic complexity, at times involving similar lines offset by the value of a 16th note. Unfortunately, this initial obstacle has resulted in many hornists and trombonists mistakenly rejecting the work as musically inferior: the lyric and folk-like aspects of this fine piece are not apparent until the rhythmic problems have been overcome. The players can make rehearsal life much simpler by writing a few cues from the score into the parts. More important, however, are the errors in the Eschig edition, which vary from somewhat annoying to critical. The following errata sheet will prove helpful.

Errata for:

Villa-Lobos *Choros No. 4*
(three horns and trombone)

Score

- 8 bars after Rehearsal 5:
Change last eighth note in 2nd horn to G[#].
- 4 bars after Rehearsal 7:
Change first eighth note in 3rd horn to F[#].

Horn 1

- 4 bars after Rehearsal 6:
Add a slur from the second note into the next bar.
- Rehearsal 7:
Slur the triplets.
- 3 bars after Rehearsal 14:
Add *mf* crescendo (not diminuendo).
- 3 bars after Rehearsal 16:
Slur the eighth note and triplets together.
- Rehearsal 17:
Add *sfp* to the 16th note tied to the quarter notes.

Horn 2

- 1 bar after Rehearsal 1:
Tie the last two F's together.
- 3 bars after Rehearsal 4:
Add *p* diminuendo.
- 5 bars after Rehearsal 9:
Remove the tie from the dotted quarter note into the eighth rest.
- 3 bars after Rehearsal 11:
Add a staccato mark to the last A^b and G 16th notes.
- 9 bars after Rehearsal 13:
Begin the rallentando on beat 2, not beat 1.
- 4 bars after Rehearsal 16:
Add tenuto marks under the first 3 eighth notes.
- 5 bars after Rehearsal 20:
Add *ff* under the fermata.

Horn 3

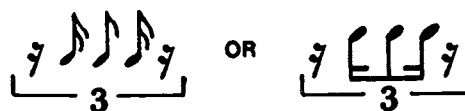
- 3 bars after Rehearsal 11:
Tie the quarter note to the 32nd note.
- 3 bars after Rehearsal 11:
Add staccato marks to the last D[#] and E 16th notes.
- 9 bars after Rehearsal 16:
Omit the tie.
- Rehearsal 19:
Add *sfp* to the second note.
- 6 bars after Rehearsal 20:
Add an accent to the quarter note on beat 3.
- 7 bars after Rehearsal 20:
Add *fff* under the fermata.

Trombone

- 3 bars after Rehearsal 11:
Tie the last quarter note into the eighth note in the next bar.
- 2 bars after Rehearsal 12:
Add a staccato mark to the last note.

Score, Horn 2, Trombone

Rehearsal 5, 2 bars and 4 bars after 5:
Rhythm is better notated as:



David Mathie is an Assistant Professor of Music at Southwestern College in Winfield, Kansas. A trombonist, he holds degrees from Ithaca College, the Juilliard School of Music, and is a doctoral candidate at the University of Georgia. He has performed with the Juilliard Symphony, the Metropolitan Opera Orchestra, the Stamford Symphony, the Connecticut Symphony, and the Hartford Symphony on both trombone and euphonium. From 1978 to 1985 he was on the trombone faculty at the National Music Camp in Interlochen, Michigan. Articles by Mr. Mathie have appeared in the *Instrumentalist* and the *International Trombone Association Journal*.



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A Report On the Second Austrian Horn Day

by Prof. Dr. Siegfried Schwarzl
translation by: Lois Kerimis, Claremont

From September 1st to 8th, 1990, the **Oesterreichische Interpreten-Gesellschaft** sponsored a music symposium in the idyllic setting of the recently renovated **Schlosshof**, one of Prince Eugene's palaces in Lower Austria on the very border of Czechoslovakia.

The Wiener Waldhornverein, as special advocate of the Vienna Horn, opened the conference with the "Second Austrian Horn Day." A stimulating and thought-provoking daylong program of lectures and discussions was presented, culminating with an evening concert.

This special day began with horn fanfares; it included one dedicated to **Schlosshof**. The initial speaker, Dr. Siegfried Schwarzl, then introduced the topic of the Alphorn as forerunner of the Horn in F. He traced the development from the primitive natural cow horn to the wooden horn as a signal horn and, assisted by two of his grandsons, illustrated the tone range of the long Alphorn used as a musical instrument.

Professor Hansjörg Angerer followed up, stressing the importance of using the natural (Inventions) horn in teaching students controlled articulation and the concept of sound. The learner, he believes, should be confronted with the comparison of the natural horn to better understand the timbre of the Vienna Horn in F.

Professors Gabler and Huber expressed their concerns about problems confronting the rising generation of Austrian horn players. According to Gabler, music has increasingly become a passive experience in the city. Household music-making is dying out; music instruction has been curtailed in schools of higher learning so that serious horn study sometimes begins five years later than previously. Professional positions are rarer, partly because foreign musicians seem to have priority, and supplementary jobs limit time for necessary practice. In reviewing reports from music schools in the Federal Districts of Austria, Huber ascertained that the study of the horn is taken up less frequently than that of other instruments. Furthermore, district teachers in general are not prepared to teach one instrument exclusively. Needless to say, these points stimulated lively discussion concerning the future of horn instruction in Austria.

Highlighted throughout the Second Austrian Horn Day was the preserving and promoting of the unique "Vienna Horn Tone." Gregor Widholm dwelt on the acoustic singularities as well as on the difficulties in playing the Vienna Horn as compared to the double and triple horn. He also discussed the interaction between player and instrument. Indeed, it has been the long-standing effort of Erhard Seyfried in cooperation with the Engel Company to develop a valve horn which will reproduce perfectly the Vienna Tone. Seyfried pinpointed manufacturing difficulties involved and the need for experimentation. A resulting specially constructed horn used in his ORF (Austrian Radio) orchestra has to a great extent fulfilled his demands, wishes, and expectations.

Finally, to round out the day, Magister Roland Horvath turned to the present. He elaborated on and magnificently performed recent compositions for the Vienna Horn.

The Second Austrian Horn Day ended with an evening con-

cert in the Gala Hall of the palace. The program included: the *Trio for Piano, Violin, and Natural Horn*, Op. 40 by Johannes Brahms; an arrangement by Roland Horvath for violin, piano and horn of excerpts from Verdi's *La Traviata*; Ludwig Rajter's *Marchegger Jagdserenade* and Seyfried's *Der Alte Peter* played by the Wiener Waldhornverein under the direction of Erhard Seyfried.

On Sunday morning, September 2nd, music for the outdoor religious service was provided by the Wiener Waldhornverein playing the horn arrangement by Rudolf Huber of Franz Schubert's *Deutsche Messe*.

A final discussion and exchange of ideas on the need to improve "Sound Culture" in orchestras abroad as well as in Austria, led to the suggestion that the Third Austrian Horn Day be held in western Austria in 1992.



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A Comprehensive Chart of Fingerings for the F-B^b Double Horn

by Virginia Thompson

This is in response to the editorials by Meek and Mansur regarding the cognizance of the harmonic series for each valve, and the article, "Alternate Fingerings on the Double Horn," which all appeared in *The Horn Call*, April 1989.

This comprehensive chart of the harmonic series for each valve of the double horn was designed as a pedagogical tool for practical reference as well as for a visual starting point for more theoretical lectures and discussions. The main features of the chart are its illustrations of 1) the logical sequence of valve combinations (descending half-steps for each side of the standard double horn), 2) the narrowing distances between the partials in the ascending harmonic series, 3) the contrast between the F and B^b respective series, and 4) every possible fingering for each note. Besides listing possible alternate fingerings, this chart illustrates the reasoning behind why some fingerings might be preferable to others: general intonational tendencies, and the possibilities for crossing respective series in valve patterns (e.g., adding valves in an ascending pitch line), or avoiding the crossing of series (e.g., adding valves in a descending pitch line). This is not to suggest that one would want to

devise a set of rules (i.e., "to cross" or "not to cross"), but that one might want to consider this factor in analyzing the actual problem in a particular awkward pattern, and in studying all of its possible solutions.

As a complete and practical reference source for all of the possible fingerings on the double horn, this chart can help the performer to select the most ideal fingerings for lip trills, tremolos, and glissandi, and to examine possible alternate fingerings, which can provide solutions to many different types of problems.

Some of the most significant of such problems are the idiosyncrasies of tone-quality or intonation of a given instrument or player. Of course, that is not to say that alternate fingerings are the solution to all or even many of those problems: those who work with developing horn players (such as advanced high school students or students beyond high school) will want to caution against the substitution of alternate fingerings for sufficient embouchure and air-use development.¹

Situational intonation problems, including stopped pitches, can also sometimes be solved by alternate fingerings.² A

NUMBERS 1-16 INDICATE THE PARTIALS

FINGERINGS	F* G G* A A* B Gb Ab Bb	C C* D D* E F Db Eb	F* G G* A A* B Gb Ab Bb	c c* d d* e f f* g g* a db eb gb ab
(T13) F0		1		2 3
(T123) F2		1	2	3
F1	1		2	3
F3 F12	1		2	3 4
F23	1		2	3 4
F13	1		2	3 4
F123	1		2	3 4
T0		1		2
T2		1		2
T1		1		2
T3 T12	1		2	3
T23	1		2	3
(F0) T13	1		2	3
(F2) T123	1		2	3
* *	1 1 1 2 1 2	2 1 2 1 1 1 1 1 2 1 2	2 2 3 2 3 2 3 3 2 4	

...total number of possible fingerings

11: PARTIAL SHARP TO JUST INTONATION

7 13 14: PARTIALS FLAT TO JUST INTONATION

3 6 12: PARTIALS SHARP TO EQUAL TEMPERAMENT (5THS)

9: PARTIAL SHARP TO EQUAL TEMPERAMENT

5 10: PARTIALS FLAT TO EQUAL TEMPERAMENT (3RDS)

15: PARTIAL FLAT TO EQUAL TEMPERAMENT

version of the chart written out for a descant double (B^b-High F) with a stopping valve can be particularly invaluable for solving the typical intonation problems in the lower register.

The problems most commonly solved with alternate fingerings are those of technical difficulty for either the fingers or embouchure, or the coordination of both. Again, younger players must be cautioned against using alternate fingerings to conceal an underdeveloped sensitivity and flexibility of the embouchure or facility of the fingers.

In more theoretical lectures and discussions, this type of chart, including simplifications and fragments, can be used to teach the logic of the valve system on any level, starting with an elementary level. Young beginners and college students in teacher's training can be shown that fingerings are in logical patterns of descending half steps with valves whose slides are of obvious proportions. Any beginner needs to quickly learn which pitches are possible (part of the harmonic series) in a limited range for at least a few fingerings (open, first valve, second valve), and a student who is trying

to remember the fingering for *d* (the octave below the treble staff) should be taught how to figure it out.

This chart also provides a vivid illustration of the design and advantage of the double horn over the single F horn and, because of the indications of the intonational characteristics of the partials, it is a reference for discussions on the technique of tuning the double horn.

The design of this chart seems to be a particularly practical arrangement of the information that it contains, and I believe that it directly addresses the concerns expressed by Meek and Mansur regarding the comprehension of the harmonic series for each valve of the double horn.

END NOTES

¹One must call to mind James Chambers' adamant feelings on the use of the double horn, as so aptly described by Dan Meier in "James Chambers Remembered" (*The Horn Call*, April 1989).

²Of course, in an orchestral section, one must always be mindful of the implications of adjustments for the section and, therefore, be prudent or somehow predictable in the use of alternate fingerings.

OF THE HARMONIC SERIES

a# b bb	c' c# d d# e f f# g g# a a# b db eb gb ab bb	c'' c# d d# e f f# g g# a a# b db eb gb ab bb	c''' c# d d# e f db eb
	4 5 6 7	8 9 10 11 12 13 14 15	16
4	5 6 7 8	9 10 11 12 13 14 15 16	
4	5 6 7 8	9 10 11 12 13 14 15 16	
////	5 6 7 8 9	10 11 12 13 14 15 16	
	5 6 7 8 9	10 11 12 13 14 15 16	
5	6 7 8 9 10	11 12 13 14 15 16	
5	6 7 8 9 10 11	12 13 14 15 16	
	3 4 5	6 7 8 9 10 11	12 13 14 15 16
3	4 5 6	7 8 9 10 11 12	13 14 15 16
3	4 5 6	7 8 9 10 11 12	13 14 15 16
////	4 5 6	7 8 9 10 11 12 13	14 15 16
	4 5 6 7	8 9 10 11 12 13 14	15 16
	4 5 6 7	8 9 10 11 12 13 14 15	16
4	5 6 7 8	9 10 11 12 13 14 15 16	
3 4	4 4 4 4 6 4 6 6 5 8 6 8	8 8 9 8 11 9 11 12 11 14 13 14	15 15 16 16 16 16

//////// This series has two fingerings

////
 ////////// Narrowing half steps above the 16th partial are possible
 //////////



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Rotor Valve Maintenance

by David A. Kratz

This guide is designed to assist you in the general maintenance and repair of rotor valves. It is not designed to be a complete manual for the repair of such systems, but the implementation of these guidelines will no doubt substantially reduce the likelihood of a visit to your local repairman. It is a difficult task to assemble a short manual that covers every condition that may occur in the course of repair and maintenance of rotor valve systems. Based on the questions that are most frequently asked in my shop and with my experience as a performer, it is my opinion that a reasonable and practical overview of the subject has been attained. If you have any questions I would be happy to answer them to the best of my ability.

No. 1 Lubrication

As with any factory-machined tolerance, the principal enemy of the rotor valve is wear and deterioration. The wearing-down of bearings and related surfaces inside the rotor valve can be retarded to a great extent with a simple routine of lubrication and inspection. This routine should include the linkage mechanism and hinge-pin system (where the springs are mounted). Damage here can give a false impression to the player that the valves are operating poorly when the problem is actually an external one!

The principal area in a rotor valve where tolerance deterioration becomes most apparent is in the bottom bearing. A bearing seat will generally consist of a tapered collar and rotor shaft with a matching taper. Some manufacturers use cylindrical rotor shafts, but the vast majority are of the tapered type. The typical metals which turn against each other here are brass and nickel-silver. Both of these alloys are relatively soft metals and, combined with bad maintenance, they will wear elliptically in a remarkably short period of time. Obviously, a sturdy oil with the ability to clean out debris is needed. Heavy oils (even to the scale of five weight), are not effective as dust will cling to them and create an abrasive and/or sluggish action, which of course, is less than preferable. Key oil (commonly used on woodwind instruments), is ideal for the upper and lower bearings as well as the linkage mechanisms. If the lower bearing (which takes approximately 85% of the stress) is not lubricated, the wear will begin to affect the seal of airtightness in the rotor wall starting at the base of the rotor, gradually moving up to the top of the valve. The easiest method to oil the lower bearing is with a needle-tipped applicator so as to aim the oil directly at the point where the sleeve of the bearing meets the rotor shaft and is visible from an external view. Be sure to lay the horn with the rotor shafts facing up. After a small amount of key oil is applied, activate the rotors vigorously so that the key oil can slip down into the bearing sleeve. Some rotors are equipped with an access to the rotor sleeve through the stop-arm retaining screw. This method of oiling is a waste of time and will eventually wear out the threads of the retaining screw as well as the rotor shaft. Lubricate the hinge-pin system by placing the oil at the end of the springs where they touch the dividing posts. Lubricate the instrument every time you remove it from the case and for every hour of playing time. *There are no exceptions to this rule.*

When inspecting rotor shaft side play and vertical lift, it is important to remove any tension load off of the stop-arm hub from the linkage system. Depress the valve halfway,

thus reducing any spring load to a minimum. With your free hand, grip the stop-arm hub firmly and move it side to side and vertically. The amount of play which you are trying to detect may seem minute; however, after one or two tries at this, one quickly becomes proficient. Look for movement and listen for any metallic sounds from the inner cap.

The internal surfaces of the rotor should be maintained with valve oil unless the rotor wall casing tolerance is large enough to permit some air leakage. If this is the case, use a heavier oil. A typical progression would be valve oil, rotor oil, and finally key oil. If your rotors can tolerate straight key oil internally without an appreciable "drag," you have serious problems and should consult a professional. No doubt you have noticed that the use of rotor oil has been limited to tolerance adjustments use only. Based on my own experience, rotor oil is somebody's idea of a cruel hoax or perhaps it was designed as a "one size fits all" lubricant. I can assure you that with the high cost of rotor valve instruments, one can ill-afford to use a cut-rate lubrication system. Rotor oil is not the best lubricant on bearings as it is too weak; faster action can be attained with valve oil for rotor wall surfaces.

When applying lubricant to the rotor wall surfaces, place the oil directly into the male slide tubes and close them completely so as to minimize the amount of slide grease into the valve system. Be sure to remove all excess oil from the horn. Valve oil and their related heavier oils are primarily kerosene and can break down heavy slide grease with ease. Grease in the valve section is disaster and should be avoided at all cost! Obviously all slide tubes must be free of debris for this system to work. A routine cleaning of your instrument is highly recommended.

No. 2 Valve Disassembly

The removal of rotor valves from their casings is a simple procedure; however, reassembly can be difficult. The quality standards of brass instrument manufacturers have deteriorated over the years and this has made fine adjustment to inner cap seatings a more difficult operation. To minimize damage to the rotor valve components, use great care when disassembling. There are some basic tools that are essential for the following operations. If you do not currently have these items, please make them or have a repair shop make them for you. DO NOT attempt to remove rotor valves with anything but the proper equipment. The tools needed are as follows:

1. A small screwdriver
2. A small rawhide or wooden mallet (1.5" to 2" diameter)
3. An inner cap seating block (1.5" diameter dowel with an inner cap recess well)
4. A rotor shaft extraction tool (annealed brass rod with a matching shape and dimension as the threaded end of the rotor shaft)

Be sure that the rotor shaft is not bent or mutilated due to accident prior to removal. Proceed as follows:

1. Remove the outer cap and the stop-arm retaining screw.
2. Insert the rotor shaft extraction tool into the stop-arm hub recess against the rotor shaft tip. Strike gently with the mallet until the inner cap releases.
3. Remove the inner cap. Continue to strike gently so as to extract the rotor shaft from the hub. Simultaneously the rotor will slide out of its casing. DO NOT DROP THE ROTOR! Use caution as the trigger arm will fly back under spring tension and will easily dent the tubing. [Editor's Note: Disconnect the trigger arm

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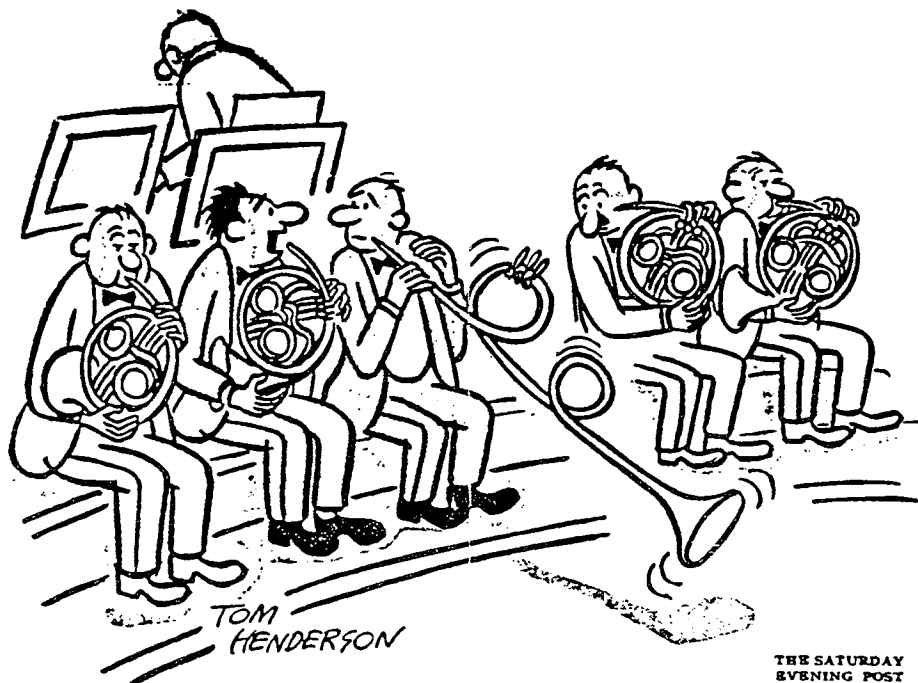
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"Maybe you blew too hard."

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(spatula) by releasing the string (or by disconnecting the mechanical linkage) BEFORE you extract the rotor.]

4. Check that all valve parts are numbered and place them in a safe location. Rotors have a habit of rolling onto the floor like Lemmings jumping off a cliff!

No. 3 Cleaning

In commercial shops, degreasers can do most of the dirty work when it comes to cleaning valves. At home, many people use vinegar solutions or muriatic acid. The mad scientist types will go so far as to use pickling solutions utilizing hydrochloric or similar acids. Do not use acids of this strength at home. Too many times I have seen the effect of strong acids on rotor valves. It is an ugly sight and the damage from such strong cleaners can be devastating. Muriatic acid is the strongest cleaner that I use in the shop. Dishwashing soap and water, vinegar, and petroleum distillates such as kerosene or gasoline are suitable as cleaners. Never polish or buff rotors as this will destroy tolerances in a moment. There are rare cases in which the use of a knife edge as a scraper on severe corrosion may be warranted; however, if you scrape into the brass, the result is a nasty defacing of the rotor surface. If your valves are in this condition, see a professional.

The use of cheese cloth is often recommended for rotor casings as it does not shed fabric or particles easily. If you use cloth or paper products to clean out rotor casings, be sure to thoroughly flush the horn out with warm water prior to reassembly. A mouthpiece brush does a fine job of cleaning out the lower bearing area. Be careful not to scratch the lower bearing ring-plate!

The rotor wall ports can be a tricky area to clean. If you are doing a light cleaning job use cotton swabs to gently dab up debris that may be present in the tubing. Hard deposits will require the use of a strong cleaner. Remember that once these hard deposits have been broken up, they must be flushed thoroughly from the instrument. Hard deposits can have damaging effects on rotors.

No. 4 Valve Assembly

The reassembly of rotor valves is a tricky business and it is surprising how many people break out in hives when required to work on their own horns. Perhaps this frustration is due to a combination of deteriorating factory standards and a substantial number of steps involved in reassembly. Below is a suggested list for the assembly of rotor valves.

1. Check for foreign matter, particularly around the lower bearing seat inside the rotor casing.
2. Place a generous amount of key oil on the rotor shaft and an equal amount of valve oil (or heavier) on the rotor surface.
3. Carefully slide the rotor into the casing, holding it by the upper bearing shaft, rotating back and forth to minimize scratch marks.
4. Once placed in the casing (shaft facing down toward the ground), place more oil on the top of the valve and twirl the rotor a couple of times from the lower bearing shaft with a slight lifting motion. This insures good, even lubrication and is an extra bit of insurance for cleaning small particles from the walls of the rotor.
5. If the valve turns poorly, repeat the above steps. If the valve turns well, proceed to step No. 6.
6. Place key oil on the upper bearing shaft and place the inner cap on the upper casing seat as evenly as possible. Make sure that the alignment marks are set

and press down on the inner cap with your thumbs. Do not be concerned if the rotor does not turn freely or appears to be jammed.

7. Place the seating block over the inner cap and tap gently on the center of the block. After visually inspecting the seating you may need to tap around the edges of the block, moving back to the center. The sound of the block when struck will change as soon as the inner cap seats in. You will hear a change in the strike tone from a "wood-like" timbre to a metallic quality. Take care not to force this seating. It is easy to damage the outer cap threads on the rotor casing!
8. Check the rotor for resistance by spinning the rotor shaft and feel for "catchy" spots. If the rotor grabs or is stiff, tap on the edges of the inner cap in quadrants (90 degrees), utilizing the seating block set at a slight angle. Check after each strike on the inner cap for improved rotor action. You are looking for milling faults here ... do not be surprised if you find one! A typical milling fault can appear as a slight space between the base of the inner cap and the top of the rotor casing. Normal seating should be flush and consistent.
9. If a fault does exist, clearly mark it on the inner cap for future reference. It is not a major problem to have an inner cap with a fault; however, be sure to always install the inner cap with that extra strike in the appropriate quadrant. You may also discover that if the fault is bad enough, you may have to tap the inner cap back up from the normal seating and reseal. The inner cap setting causes the greatest number of problems on reassembly.
10. Remount the stop-arm hub by placing one thumb on the inner cap and one on the hub arm. This prevents over-powering the fit. If the hub will not slide on easily, you may use the mallet. Gently tape in a direct line with the rotor shaft, keeping your thumb on the inner cap. This is a tapered fitting and the stop-arm hub will meet increased resistance as it slides into place. Do not force this fitting. If 75% to 85% of the hub is on the shaft, let the stop-arm retaining screw complete the job. Tighten down the stop-arm retaining screw with a moderate tension. If the sleeve fit is too tight, you may want to consider adjusting these tolerances with a #4 Swiss pattern file. This requires manual dexterity and expertise. If you feel uncomfortable with this step or you are uncertain of the tolerance fit, consult a professional.
11. After installing the stop-arm hub, double-check the inner cap seating. Be sure the rotor turns freely. Double-check the vertical lift of the rotor.
12. Check the alignment of the hub arm and bumper plate; shave the corks as needed. An X-acto knife or similar tool works well here. If new corks or neoprene are to be installed, you may want to consider removal of the stop-arm bumper plate prior to the stop-arm hub installation as outlined in step No. 10.
13. Install the outer cap with a moderate tension on the threads. If the rotor does not turn freely at this point, it is probably due to milling faults. You can increase the lift characteristic of the valve by tapping lightly on the stop-arm hub to counter the jamming effect of the outer cap.
14. Again, check the rotor action and look for excessive vertical lift. Final adjustments to the inner cap are quite common and are frequently necessary.
15. The vast majority of rotor systems are operated by

string linkages, with the exception of tubas which generally use direct linkage or ball and socket systems. I will address string systems only. Maintenance on direct linkage units generally require replacement of parts due to wear and fatigue. When replacing strings be sure to "pre-stretch" the cord and use a braided nylon of approximately 45 lbs. test. This will reduce adjustment time down the road and will allow a stable and reliable finger key height.

16. After replacement of the string on the rotor hub and trigger arm, lift the string about halfway up the stop-arm toward the retaining screw before securing the end screw. This insures a moderate string tension. Excessive tension will restrict free movement of the rotor.
17. If you readjust the key height screw on the rotor hub, you will have to repeat step No. 16.

No. 5 Valve Repairs

Replating rotor valves is an issue every player will confront at one point or another. The quality of re-fitting can vary greatly from one shop to another. The obvious benefit of replating rotor valves is having an airtight valve section. The cumulative effects of debris, corrosion, bad maintenance and wear on replated valves will frequently cause the rotors to "drag." This is due to plated metal particles which build up creating an abrasive "slurry." The combination of tight tolerances on the rotor walls amplified by friction creates this merry-go-round effect. Particles and friction cause more particles and friction. This abrasive material invariably settles in the bearing and related surfaces which in turn eats away at factory tolerances. The player feels this drag effect and oils the rotors. The oil clears the rotors briefly, but over the course of a few minutes the valves start to drag again. The combination of oil, debris and metal particles are mixed into a uniform "slurry" that cuts into the metal with remarkable uniformity. On numerous occasions I have removed replated rotors and found excessive wear to the point that the copper plating "binder metal" was exposed. If you currently own an instrument with replated valves, your maintenance had better be excellent or else I would suggest planting a money tree in your backyard.

At some point in the future, many of the more sophisticated repair shops will cost-effectively replace worn-out rotor valves with custom-built units. As a matter of routine, robotic, computer-operated lathes will produce replacement rotors to precise specification. It is inevitable that the robotics technology will make its way into the musical instrument industry. This modern technology is already in use for production of mouthpieces. I see no reason why these techniques should not move into the area of instrument restoration. (Don't hold your breath waiting for the instrument manufacturers to take the first step.) Until such dreams come true, clients in the repair shop will sit between a rock and a hard place, weighing the cost of another replating job versus "re-colleting" valves with damaged surfaces.

Consider replating if the air seepage is excessive and the need to build up the wall dimension is obvious. If the play in the rotor wall is minor, consider colleting the bearings instead. This procedure can often be quite cost-effective as compared with replating. You will save approximately fifty percent of the cost to replate and the original alloys will still be in contact with each other. If your concern is airtight valves, look to where the leakage actually occurs...the valve slides and bearing seals. It is far less expensive to maintain airtightness by keeping bearing seals snug and slide receivers tight with a good coat of slide grease.

If you choose to have the bottom bearings of your horn tightened up, beware of repair shops that use "swedging tools." These tools close down the edge of the bottom bearing instead of retolerancing a substantial portion of the sleeve. As every repairman knows, swedging bearings is a "cheap fix" compared with the more sophisticated method of colleting. Properly colleting requires several steps and includes the use of lapping compounds of varying grades up to three microns and beyond as desired. Garnet is an excellent material for lapping rotors. When properly utilized, garnet can produce a clearance fit of less than .001".

The term "lapping" has been given a bad name by a number of repairmen in the last few years. Materials that are too coarse and aggressive can cause terrible damage that is hard to correct. Lapping valves is a considerably safer operation than it used to be, due to improved grinding materials made available from the related trades. Garnet compound in a stearic acid (soap based) binder cuts to a specific size and stops cutting once that desired tolerance is attained. In short, valves can be lapped with a polish-grade abrasive a number of times without harm to the rotor walls. There are those in the business who still use carbides and pumice. You are at their mercy for the results that you get. Remember that you only need to get burned once from a repair shop and "your valves are history."

The vertical lift characteristic in a rotor is another troublesome aspect. Noise and wear can occur if the rotor is allowed to turn and lift simultaneously. The lift is generally caused by the valve attempting to avoid turning in the casing. This can be corrected with the use of a small lathe. Essentially, one simply lowers the inner cap height thus reducing the amount of vertical play permissible. If the lift characteristic is reduced to approximately .002" plus or minus .001", noise is considerably reduced. Since bearings and rotor shafts are generally tapered, it is logical to assume that tolerance deterioration throughout the system can be brought to a minimum by limiting the vertical lift.

The main thrust of this article has been aimed at maintenance habits. Proper maintenance saves you many financial headaches and aggravation. If you are careful to observe and follow through with these important considerations, most of the potential problems will never materialize. Here is a parting thought for your consideration:

The four sources of income for most instrument repair shops (other than custom work), are as follows:

1. 65% bad maintenance.
2. 20% "student" repairmen.
3. 10% "gig bags" and other general stupidity.
4. 5% acts of GOD and horrible accidents!

Special thanks to Deborah Bachesta for her kind assistance in the preparation of this article!

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Arlington, Virginia 22204
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Afterbeats

*Enclosed is a copy of "How to Identify Mozart's Divertimenti" which you may find interesting and appropriate for publication in **The Horn Call**. Also enclosed is a copy of the instrumentation of these divertimenti as published from Breitkopf & Hartel Complete Works Edition for checking the accuracy of the material in my poem.*

Robert H. Kurth, M.D.

How to Identify Mozart's Divertimenti

1.

Of the music which Mozart would create,
Some chamber works are hard to keep straight.
Since this is the Mozart year,
Something needs to be made clear.
So the following verses I relate...

2.

Of music with classical identity
He wrote for various instruments 17 divertimenti.
And when he was through,
No more would he do.
Perhaps he thought the number 17 was plenty.

3.

When Mozart composed these, he had not foreseen
That those including horns numbered fifteen.
Only Numbers 5 and 6 were for flute—
Drums and trumpets to boot—
But today they're neither heard nor seen.

4.

Among the **fifteen** divertimenti Mozart designed
Three were for horn and strings assigned.
But **four** were of a different kind—
Horns, strings, and woodwinds combined—
While the remaining **eight** had only horns and woodwinds aligned.

5.

Three divertimenti that we know
Were those numbered 10, 15 and 17—although
These it seems
Were composed for strings,
There were two horns playing obligato.

6.

Divertimento Number 1 had 4 strings and 5 winds paired,
While Number 2 was an ensemble which 4 horns shared.
The sextet with a bassoon is Number 7.
The septet with an oboe is Number 11.
So **four** divertimenti of the "combined" type had Mozart prepared.

7.

Of the third group in which horns perform
Divertimenti Numbers 3 and 4 conform.
Both were for five pairs of winds composed.
Of the six remaining it has been proposed
Were the wind sextets which Mozart considered the norm.

8.

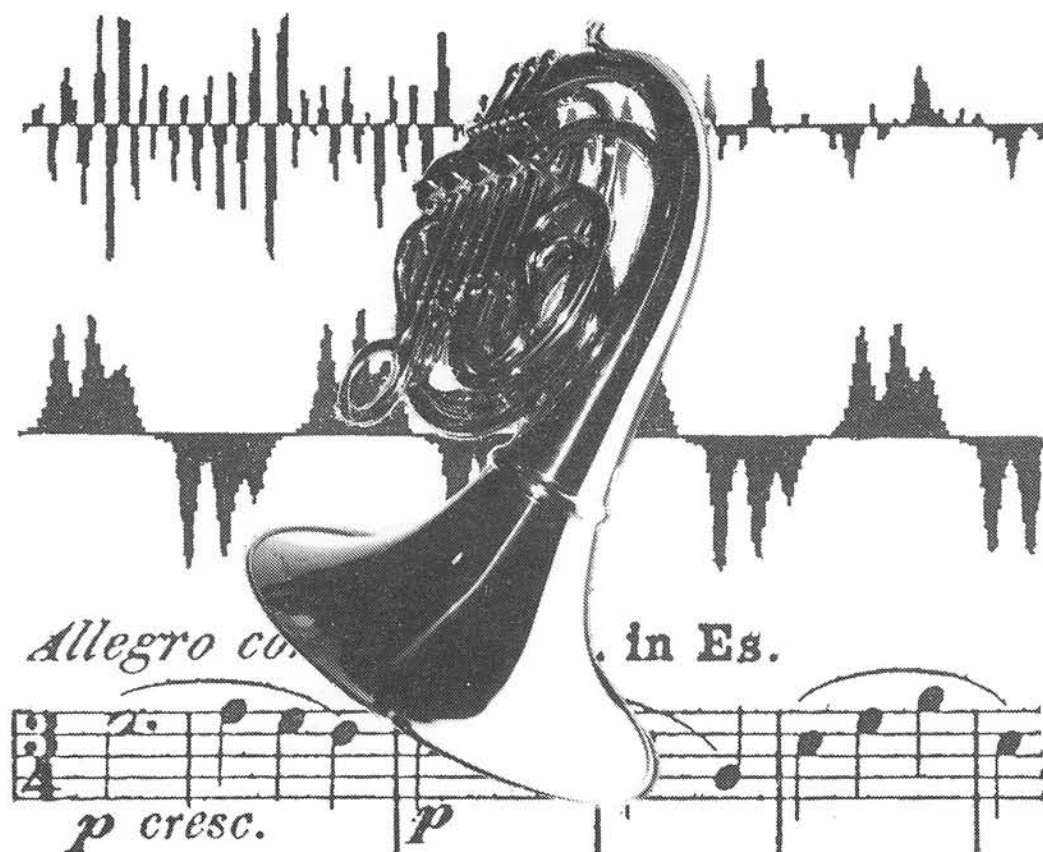
All these seventeen creations
With their most interesting relations
Which are considered so fine
Were composed from 1771 to '79
And are among the best of Mozart's "sensations."

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Note: The W.A.M. numbers that appear at the foot of the pages of music are the same as the Köchel numbers for the respective compositions.





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An Armchair Masterclass

Seven Elements of Horn Playing

by Malinda Finch Kleucker

"The horn has no brains; it can't give you anything.
You have to give it to the horn."

Arnold Jacobs
—from a lecture at the Second
International Brass Congress

There are seven elements in horn playing which must be in good working order before you can go any farther. These seven are:

- 1) Breathing
- 2) Embouchure
- 3) Physical stamina
- 4) Technique
- 5) Musicality
- 6) Tone
- 7) Mental attitude

1. BREATHING

I once heard Janos Starker tell a cello master class that the bow arm is to a string player what breath is to a wind player. "Remember," he said, "Your bow is your breath, and breath is life. You must put your soul between the bow and the string!"

What does that poetic statement have to do with horn playing? Well, just as a string player creates a beautiful sound with his bow and bow arm, we create our beautiful sound by blowing air from our lungs. We must put our souls between our lungs and our lips, because if the air isn't right and the breathing technique is faulty, no beautiful music can result.

We have all been told that the secret of proper breathing is to "breathe with the diaphragm," "stick your stomach out," or "push at the back of the chair." Maybe you understand what this well-meaning advice is all about, but I have found that it is confusing for most people, who think, quite correctly, that to breathe is to fill the lungs with air!

Arnold Jacobs, the world-famous tuba soloist, is one of the leading specialists on the subject of breathing. He has learned to breathe with maximum efficiency. "Take all the air in the room into your mouth," he says. "It will find its own way after that!"

When the air is in your mouth, your rib cage must expand in all directions to make room for the lungs to expand. For that super-long phrase or note, where vast amounts of air are necessary, it is a good idea to help the upper parts of the lungs expand as well. This involves moving the shoulders and upper back upward and outward, a movement which is anathema to many teachers. But for those of us who are not six feet tall with a lung capacity of seven liters, it is necessary to fill up every centimeter of lung space with air! If you are a small person with a lung capacity of 3.5 liters, you can play as well or better than someone twice your size if you utilize the lung capacity you have!

I saw Frøydis Werke, the popular Norwegian soloist and teacher, demonstrate this dramatically in one of her master

classes. Her student, a young woman about five feet tall, was having trouble holding out a long phrase. "Where can I breathe in this phrase?" she asked Frøydis.

Frøydis laughed. "Don't breathe at all!" she said. "Play the phrase in one breath!"

The student tried again, but ran out of breath two measures before the end of the phrase. Frøydis then suggested something quite unexpected. "You must lift the horn off your knee," she said. "Play with your back straight, and your lungs will be able to expand more fully. Then lift your shoulders up and back, at the same time as you expand your rib cage and move your diaphragm down."

The student tried it Frøydis's way, with dramatic results. Not only could she finish the phrase, she had air left over!

If you have always played with your horn resting comfortably on your leg or knee, now is a good time to take a close look at this habit, preferably in a large mirror. Horns are built to fit some "ideal person" who may not even exist. You may be just the right size to be able to keep your upper body upright and still rest the horn on your leg. Horn players come in a great variety of sizes and shapes, but horns do not!

Take a good look at your playing posture and be honest. Sit with your back straight and your head up, as though you are a puppet being held by a string extending from your head to the ceiling. Now rest your horn normally on your leg and check to see where the mouthpiece comes. Does it hit your chin? Does it come even lower? If so, this means you have to slouch to be able to come down to the horn. And that means you are not utilizing your lung capacity to its fullest!

It is difficult to change any habit, and holding your horn off the leg will seem very odd at first. You may need to experiment with the position of your right hand, and left arm, so the horn will "balance." However, after you have made the change, and if your breathing technique is correct, you should notice a dramatic increase in your lung capacity!

The other important change Frøydis suggested to her student was that she lift her shoulders when inhaling. When I heard that, I was amazed. I remembered all the times teachers have yelled at me for doing just that — moving my shoulders when I inhaled!

However, teachers have a good reason for telling you not to move your shoulders when you take a breath. Many beginners use only their shoulders to help expand their lungs, not being aware that they can also use their "stomach" muscles. Raising the shoulders alone means that only the tips of the lungs will be able to completely fill with air, and that means shallow breathing.

The other danger to raising the shoulders is that it can cause tension, which can then cause the throat to tense and stiffen, which can keep the air from coming out at all. It is essential to keep the neck and shoulder muscles relaxed, even when using the shoulders to help the lungs expand.

In spite of these problems, I am convinced that Frøydis was right. I have tried it and have found that raising the shoulders makes it possible for me to hold a longer breath. It will be the same for you! After all, if you want to be the best, you must learn to use every trick in the book! That means using ALL the muscles you can to help you expand your chest cavity. Use your abdominal muscles, your back muscles, and your shoulder muscles, to make room for the great quantity of air which will be filling up your lungs! To inhale, use your mouth, AND your nose.

Give yourself time to inhale deeply before the phrase begins. Some teachers advocate taking breaths very rhythmically, in time with the music, but this only works when there is a slow tempo or when shallow breathing is needed. Your timing is important. It is just as disastrous to take a breath too

early as too late, although I think it is common to err on the side of taking a breath too late. However, most people quickly develop a "feel" for when to take a breath, based on trial and error.

Remember, the only way you will be able to play long, beautiful phrases, without sounding "breathy" is to practice playing longer and longer phrases in one breath! Put increasing demands on yourself and you will find that a phrase that you thought you had to play in two breaths, can actually be played in one! Deep breathing gives you a delicious sense of power — power to be able to shape and control a phrase, at any dynamic you like, without worry. But it means you must WORK at it!

One more point about breathing. Everyone knows that you need more air to yell than you do when you whisper. Even a baby takes a big gasp of air before he lets out a wail! Musicians sometimes forget that in our striving to learn deep breathing, sometimes a shallow breath is enough! The best, of course, is to inhale only the amount of air you need for each phrase — a small amount when you only have to play a short, soft phrase, and vast quantities when you are playing the loud, long phrases of late romantic music. Be able to choose your air quantity like a painter chooses between a large variety of paint brushes!

2. EMBOUCHURE.

"To perform well in any medium requires a finely-tuned sense of balance. Too much of one muscle (embouchure) and not enough of another (air control) causes muscular stress. Too much of one thought (fear of inadequacy) and not enough of another (confidence) causes mental stress. Too great a concern for the manner of presentation (technique) and not enough for the message (the music/the art) and you have failed to communicate.

"We must learn to understand the importance of these balances before we can release ourselves from the excessive accumulation of techniques and attitudes acquired during the years of our intensive and often confusing private study."

Douglas Hill
"Horn Playing, A
Balancing Act"
The Horn Call Vol XIV,
No. 1 October, 1983

Embouchure is very much a matter of finding the right balance. A good embouchure is half-way between "smiling" and "whistling." If your embouchure is stretched too wide, smiling, then your tone will probably be thin, bright, hard, and sharp. If you tend toward a puckered embouchure, your tone will be dull. Use your practice mirror and look carefully at your embouchure using the pull ring from your second slide as a mouthpiece ring.

The aperture should be about the size and shape of an oboe reed, but will get smaller for high notes and larger for deep notes. It will also be small for soft notes, and large for loud notes. To get the aperture to change shape is a matter of a delicate interplay between the chin and facial muscles. The chin must be pointed and should move up or down gradually as the situation demands. No wonder it takes a lot of work to be able to play low and loud, or high and soft.

A good embouchure is a strong, flexible one. It has often been said that a good embouchure does not "change" from one register to the next. I am not sure that this is strictly true because, of course, the muscles change shape as one

changes tessitura; but this change must happen gradually and flexibly. No sudden change should be noticeable. Interval practice is very good for a flexible embouchure.

Mouthpiece pressure is, again, a matter of balance. Everyone plays with pressure, in fact, a certain amount of pressure is essential to playing, BUT there is a danger, especially when you are out of shape, to use too much pressure to try to force out the notes.

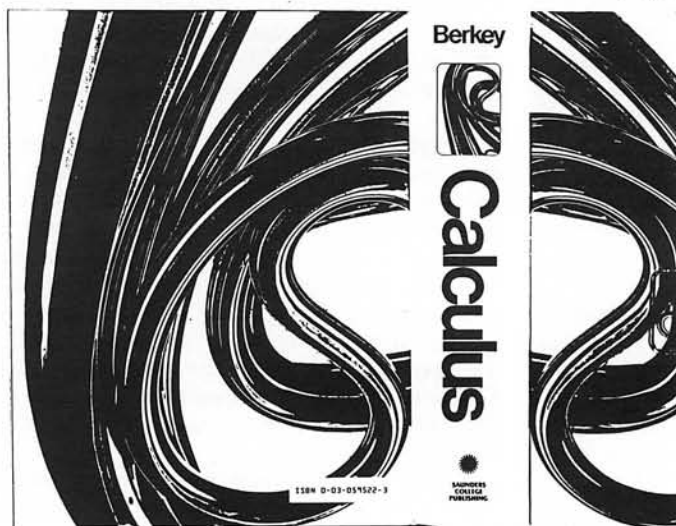
The way to avoid this bad habit, which can cause a bad cycle of too much pressure causing the need for more pressure, is to stay in shape and to develop endurance to a point where excessive pressure is not tempting. The lip muscles do not develop strength by being mashed, and it is very painful to mash the lip for a long period of time! If you feel the muscles in your left biceps beginning to tighten, or the mouthpiece beginning to bore its way into your lips, the time has come to take the mouthpiece away and rest for a few seconds or even longer. That is easy enough to do at home, but impossible in the concert hall when you feel your lips "going out" in the middle of an important solo!

If you are playing the notes, have a reasonable tessitura, dynamic range and good tone, then chances are that your embouchure does not need any change at all. It probably just needs help from your ear to correct itself, gradually and instinctively. However, if you find yourself unable to solve some problem after consistent trying, a slight change may be indicated.

Maybe the only change that is needed is a slight alteration of mouthpiece placement on the lips. Maybe you will want to pucker a little more, or smile a little more, or move your head or body slightly. Even a slight change, unnoticeable to others, will seem enormous to you; and it must be done when you do not have a lot of playing demands. Check constantly with your practice mirror and second valve pull ring, and proceed with caution!

I fail to see the connection, but a recently issued textbook on Calculus released by Saunders College Publishing Co. featured a dramatic color representation of a Horn on the spine and both the front and back covers. I like it! The folk at Saunders have good taste!

Editor



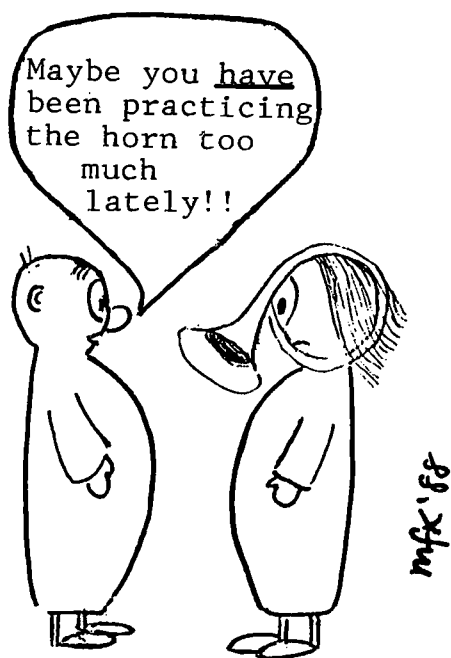
3. PHYSICAL STAMINA

Everyone, sometime or other, has experienced the embarrassing sensation of not having enough physical endurance to finish a solo. The muscles hurt and refuse to work properly, and no amount of extra pressure will help. The result: cracked notes, poor tone, total loss of control. A nightmare!

The demands of the concert hall are great, much greater than playing at home in a small practice room, for the following reasons:

1. You will have to play louder than you think necessary to be heard above the orchestra.
2. The demand for perfection in an audition or performance situation makes the lips give out more quickly. Nervousness saps your energy.
3. Nervousness may make your breathing hard to control.
4. Your dry mouth and shaking legs will distract you.

What can you do? Be aware of the problem, and practice to increase your stamina to meet the increased demands of the concert hall. You must be able to play the Midsummer Night's Dream solo through three times perfectly at the end or middle of a practice session in order to be able to play it through once at the performance.



"I'm so out of shape," you protest. "What can I do?"

The answer, of course, is PRACTICE, and lots of it. I suggest four hours a day. But you need to work up to this gradually.

Building up any muscle or set of muscles takes time, and lots of patience. It will probably take you from one week to one month to get "in shape" enough to do some serious practicing, and only then will your stamina begin to improve, provided your breathing and embouchure are in reasonable working order.

Here is how to get started:

Pace yourself.

If you get so tired that you can't play a note after a half hour of practice, put the horn down and do something else.

You can't rush the process of building up your muscles. It takes the time it takes. Wait several hours, then try again. Maybe you will be able to play fifteen minutes this time. Then put the horn away for the day. Mashing your lip won't solve your problems! It will only create bad habits and frustration.

The second day, practice a half hour plus five minutes the first session, and fifteen minutes plus five minutes the second session. If you are very tired, play something easy, in middle range, the last five minutes. Increase your practice time with five minutes each day. Soon you will be strong enough to play a full four hours.

Vary the demands you make on yourself.

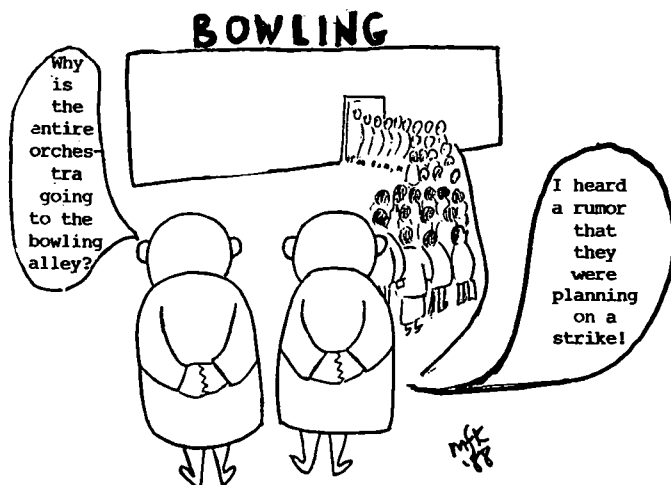
Don't expect to be able to spend an entire practice session playing very high notes, very low notes, or fortissimo. Put exercises and solos that are very demanding in between slurring exercises, tonguing exercises and breath control exercises in the middle range. Maybe you need to work on trills, but five minutes at a time will get you farther in the long run than trying to for an hour. Watch your left biceps and your neck muscles. They should be relaxed. All the muscles you don't use to blow the horn should be relaxed, thus preventing undue fatigue.

Vary the exercises you play.

Don't play the same things every day. Vary your scales, vary your exercises, and vary your solos. If you find that you are "just playing it through," better put that piece of music aside and begin to play something that catches your interest. Practicing without concentration is largely a waste of time. If you find it impossible to concentrate, exercise or take a short walk to help get rid of your tension, then try again. Concentration needs to be trained and improved just as a muscle does!

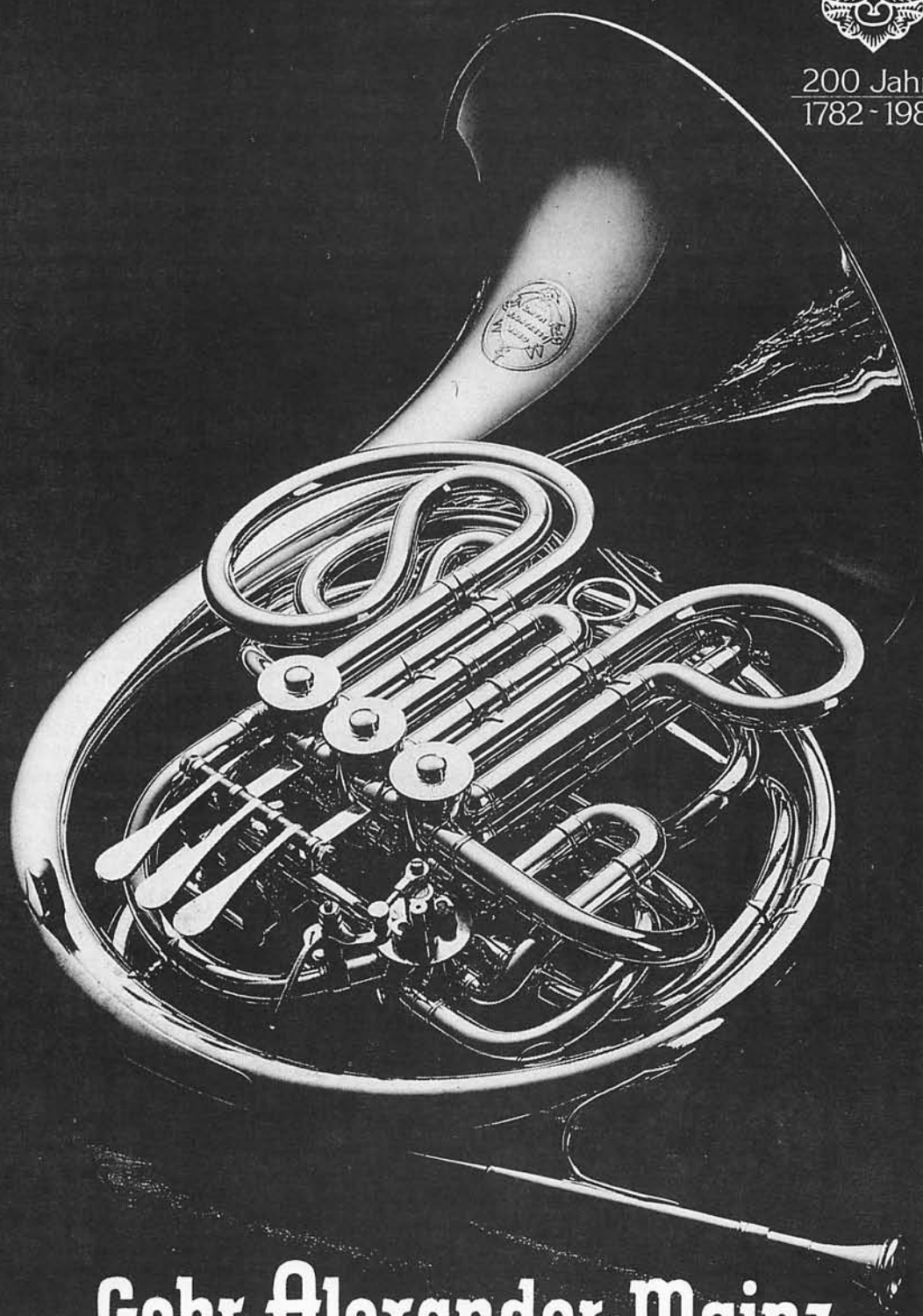
Practice extremes.

Try to play pedal tones and above high "C" several times each day. Both of these "extremes" should be practiced loud and soft, legato and staccato. Play extremely loudly and extremely softly each day, striving for a good tone at all times. The best way to do all of this is to learn modern solo works that really make demands on the horn player! By practicing extremes you will find that everything else will be easier. Baseball players warm up swinging two and even three bats together before they go up to home plate so that the bat will seem light as a feather.





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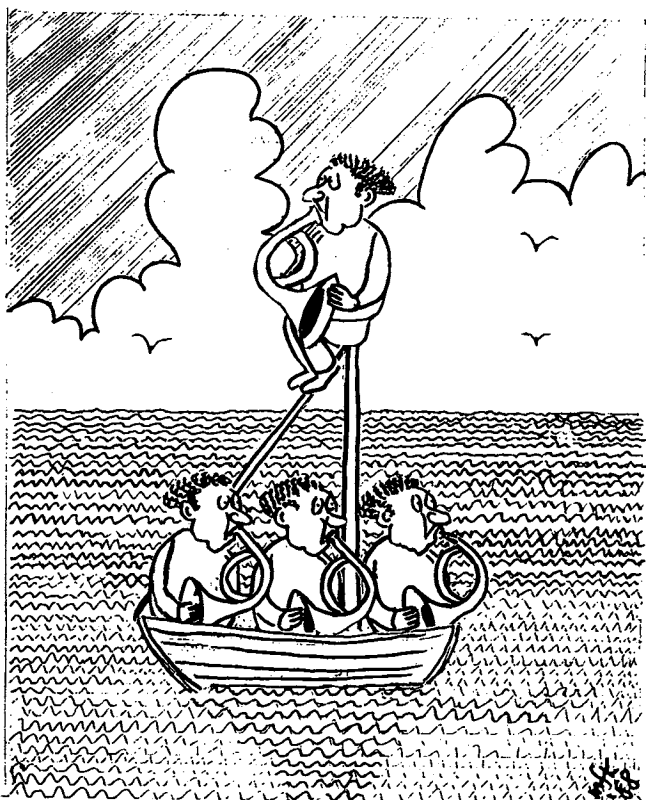
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4. TECHNIQUE

We often like to practice what we are good at. It is impressive and encouraging. Now is a good time to get a pencil and check off your technical strengths and weaknesses, as honestly as you can:

CATEGORY	STRENGTH	WEAKNESS
Legato slurring		
High range		
Low range		
Accuracy		
Flutter tonguing		
Staccato Tonguing		
Pianissimo		
Fortissimo		
Attacks		
Lip trills		
Glissandi		
Double tonguing		
Triple tonguing		
Crescendo/decelscendo		
Holding long phrases		
Sight reading		
Transposition		
Stopped playing		

A copy of this list should be fastened to your music stand or practice room wall and studied every day. Soon you will be able to cross something off the "weakness" list and add to the "strength" list. Make sure you practice the elements from both lists, with emphasis especially on the second list! Problems won't go away just because you ignore them, but if



The horn section of Debussy's *La Mer*.

you only practice from your "weakness" list you can get very discouraged. So, play some from each list, and make it challenging, but not overly discouraging.

If you have a difficult piece or etude to play, break it up into small sections of eight bars or so. Practice a measure or two at a time, over and over, until that part is mastered, then practice a four-measure section, and so forth. Rehearse each section over and over, then put it all together. Sometimes it is a good idea to start from the end of the piece, working your way backwards.

5. MUSICALITY

Musicality — or how we express a musical thought — is something that is learned gradually, through careful thinking, concentration, and intelligent imitation. It is something we work at and improve during an entire lifetime.

The more your technical difficulties are mastered, the more freedom you will have to play with the music, and express your own personality and joy through it. As we listen and learn from others, our own sense of musicality improves and we learn to hear what it is that "happens" in a phrase. Criticism and analysis are essential — use your tape recorder to help you.

A useful aid to musicality is memorization. Once freed from reading the notes on the page, we are more able to concentrate on the purely musical aspects of what we are playing. Remember to take risks, dare to try new things, and use dynamic contrast to make the music interesting for the listener (within the bounds of good taste, of course!).

Another aid to musicality is the art of improvisation. Get away from the printed paper as often as you can, and let your imagination soar.

A phrase cannot be beautiful unless it is played musically. And it cannot be played musically unless it is played with a beautiful attack, a beautiful tone, the correct dynamics and the correct phrasing. To study timing you need to read, listen, and observe and to imitate.

Another thing to remember in the consideration of musicality is timing. When you hear great musicians play, from Dennis Brain to Barry Tuckwell, you will notice that sometimes they linger on the high note of the phrase, or make a small *ritardando* at the end of the phrase. They wait a moment longer than perhaps you would before they play a *cadenza*. They take dramatic pauses and they make brilliant *accelerandos*. This is what I mean by timing.

Timing is vitally important to musicality. It must be tastefully done. I think that we usually tend to err on the side of being too careful instead of on the side of being too bold. Moderation is usually the correct thing to do, but not always. Often the difference between an ordinary performance and a very exciting performance is a matter of only a few measures. In these measures timing makes all the difference in the world.

You should always sing a phrase to yourself before you play it on the horn. Some of us, when we sing, use instinctive musicality which can be inhibited when we put the instrument up to our lips. If you are having trouble understanding the phrasing of a melody, try singing it several times through. Where did you breathe? Where is the climax of the phrase? Sing it in different ways until you find the one that sounds right. One would hope that, with practice, your horn should become such a part of you that you won't need to literally sing the phrase, but instead you will be able to sing it through the instrument.

6. TONE

"Make it your own personal rule that horn playing is not a question of good or bad sound, it is a question of good or bad treatment of sound."

—Ib Lansky Otto

A beautiful tone is at the heart of beautiful horn playing. Even though the horn cannot compete with some other instruments in the areas of technique, range, or flexibility, the horn's golden tone shines above all the other instruments of the orchestra.



A beautiful tone is something we cultivate by listening to other horn players and developing our ears, but it is also a result of the way the mouth, teeth and throat are built. Tone can be changed somewhat by the choice of your instrument and mouthpiece. In general, a small, shallow mouthpiece on a yellow brass, small bore horn will give a brighter tone than a large cup mouthpiece on a large bore, gold brass instrument.

If you combine a beautiful tone and a sloppy attack, no one is going to realize that your tone is beautiful. If you cannot play pianissimo with control and flexibility, or if your forte sounds strained and overblown, no one will think you have a good tone.

Like singers, we are given certain physical qualifications which influence the tone we have, but it is the treatment of the tone that makes the difference between whether your tone is beautiful or ugly. If you have a light or brilliant horn sound, and you think it should be darker, you can change the tone by getting a bigger bore instrument or getting a bigger mouthpiece, but it is more important to take the tone you have and make it into a beautiful tone by learning to phrase the attack beautifully.

Listen to professional horn players and to as many recor-

dings as you can and listen to the different kinds of tone quality. From the dark, veiled, lush playing of Philip Farkas to the light, impeccable brilliance of Dennis Brain, a beautiful horn tone comes in many forms. Try to figure out what it is that makes each tone so beautiful. Is it the phrasing? Is it an incredible dynamic range? Is it the flawless intonation or perfect attacks?

To have a beautiful tone you must have a tone ideal in your head and always be thinking of that ideal. You must have a mental picture of this sound. Soon your own sound with your own personality stamped on it will come shining through!

Obviously, the kind of tone you use when playing Mozart should be lighter than when you are playing Brahms. You must learn to be flexible. I do not believe in changing instruments for every piece to get a different tone quality. I think that you can achieve this change of tone quality by thinking of how you want it to be — lighter, brighter, or darker — and then performing accordingly.

7. MENTAL ATTITUDE

Most people get frustrated and are tempted to give up if they don't get results after a short time. And sometimes it does seem as if it takes forever to master a technical problem. But, remember, no one learns anything at a steady rate.

You would like to have your learning curve look like this:

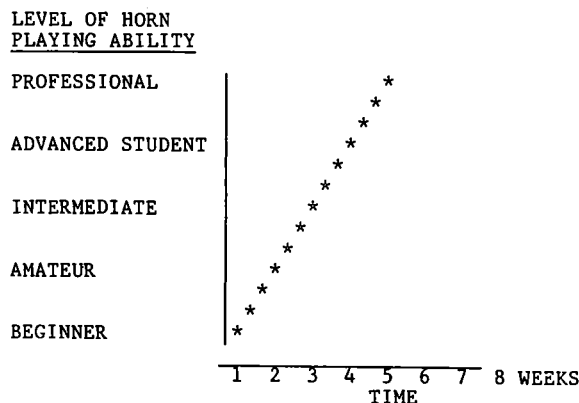


Figure 1. How you would like to progress

Actually, it will probably look like this:

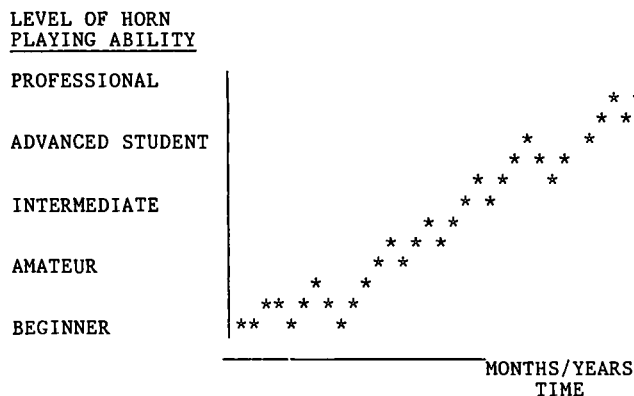


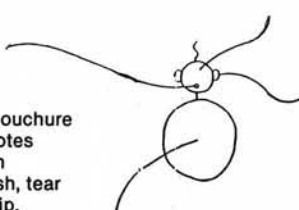
Figure 2. How you will probably progress

This is where patience and hard work really pay off. Even though there are slumps, minor setbacks and discouragements, the basic pattern on the chart keeps going upward. We do keep learning and improving. In fact, *failure* is

one of our best teachers! Don't expect instant gratification — the best results come after our muscles and brains have had a chance to make what they have learned into a reflex action, the most natural thing in the world. And that takes time.

Here is a chart which sums up things to keep in mind while practicing, with thanks to Anthony Chidell:

- 1. MIND**
100% concentration
Play out — go for it
Absolute confidence



3. EARS
Always listen for.
Full, warm, "soft,"
smooth + liquid control
Note centers - intonation
- Ensemble
Sonority
- 2. LIPS**
Lip control
Focus embouchure
"Stroke" notes
Lip cushion
Do not crush, tear
or stretch lip.

4. LUNGS
Blow!
Diaphragm support
Work - use tummy muscles
Don't force or overblow
Relax (shoulders)

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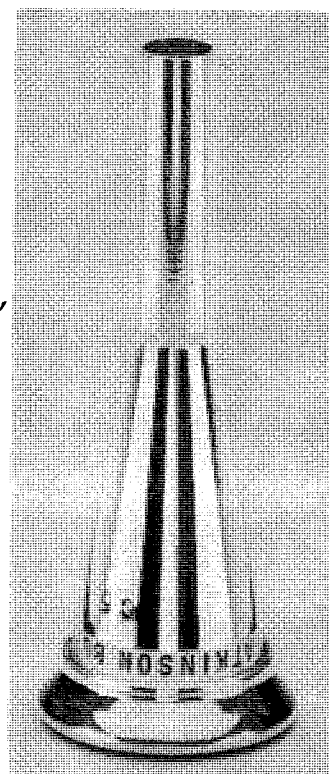
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Profile



THE LEGACY OF DENNIS BRAIN

by Michael Meckna

The horn player who picked up where Giovanni Punto left off 150 years previously, restored the four Mozart and two Strauss concertos to the repertory, inspired Hindemith, Britten, and others to write for his instrument, and set the standard for twentieth-century horn soloists accomplished his life work by age thirty-six. We can only speculate about what Dennis Brain might have accomplished had he lived the Biblical allotment of four score and ten years. However, his sterling example is immortal, and a look at this legacy is most appropriate in what would have been the 70th year of his life.

Dennis Brain was born on May 17, 1921, into a London horn-playing family. Both his father, Aubrey Brain, and uncle, Alfred, Jr., played professionally, as did *their* father, Alfred, Sr. However, it was not inevitable that young Dennis would take up the horn. His older brother, Leonard, eventually became an oboist after beginning a career in chemistry. Dennis showed an interest in his father's instrument from the age of three, but was allowed to play a few notes only on Saturday mornings as a treat. Aubrey believed that students should not take up the horn seriously until their teen years, when teeth and embouchure were fully developed.

Therefore, Dennis's first formal music study was on the piano and later on the organ. In 1936 he left St. Paul's School for the Royal Academy of Music where he studied with his father. Any hint of nepotism must have been erased by Dennis's having won the prestigious Stokes scholarship in open competition. The young hornist also earnestly continued his keyboard studies, piano with Max Pirani, and organ with the renowned G.D. Cunningham. Dennis made his debut on October 6, 1938, when he and his father played the *First Brandenburg Concerto* with the Busch Chamber Players in Queen's Hall. The event caused much favorable comment, including the following from the *Daily Telegraph*: "The famous family keeps up its traditions in the representative of the new generation. Son seconded father with a smoothness and certainty worthy of his name."

During World War II, Brain joined the Royal Air Force Central Band as principal horn. In his smart blue uniform he played concertos throughout Britain, winning immediate success and popularity. A goodwill tour of America brought him an invitation from Stokowski to join the Philadelphia Orchestra after the war, but this was just one of many invitations Brain received when that event took place. Although he eventually took the job of principal horn of the Royal Philharmonic and later principal of the elite Philharmonia Orchestra, he was the most sought-after hornist for chamber music and soloist with orchestra everywhere. He began mak-

ing a series of now classic recordings of concertos by Mozart, Strauss, and Hindemith, as well as numerous chamber works and recital pieces. Seeking new challenges, he began giving concerts in which he both played and conducted, and he founded a wind quintet which quickly won fame. This quintet performed at the Edinburgh Festival on September 1, 1957, and just after, while driving back to London, Brain was killed in a car accident.

Benjamin Britten has written of that fateful night that "...it has robbed us of an artist with the unique combination of superb technical command of his instrument, great musicianship, a lively and intelligent interest in music of all sorts, and a fine performing temperament, coupled with charming personality." Nevertheless, we do have a legacy of solo recordings, even if it is a slender one. There are the Mozart, Strauss, and Hindemith concertos, the Britten *Serenade*, and a handful of recital pieces. (Columbia was to have Brain record the Haydn *Concertos* and the Brahms *Trio* during the winter of 1957-58.) The parts he contributed to chamber and orchestral works complete the picture, along with a film of him and Denis Matthews playing the Beethoven *Horn Sonata*, op. 17.

Brain approaches Beethoven's classic work with his usual firm, round tone, delicacy of execution, and subtle phrasing. By the modern standards of Hermann Baumann, Alan Civil, and Barry Tuckwell, Brain seems almost too delicate, until one bears in mind that Beethoven intended the work as a sonata for horn *and* piano. That is to say, the two instruments should be equal partners, and Brain must have aimed for this effect. His sound is smaller than Baumann's, less aggressive than Civil's, and suaver than Tuckwell's, and he never dominates the piano. (In fairness it must be said that the alternate interpretation is also valid, portraying the horn as a solitary outsider, a hunter from the woods, who has only just bathed and shaved and begun to learn the sort of conversation-among-equals which the sonatas of Beethoven's early period generally reflect.)

Brain's Mozart concertos show a similar style. There is the same blend of assurance and taste that has made him imitable, and even though recorded during pre-stereo days, the sound is full and rich. Barry Tuckwell's interpretation may have more coloratura style, and Alan Civil's may sound more dashing, but no one has ever matched Brain's smooth tone, clean articulation, and distinctive phrasing. Brain also had a fine talent for composition, as evidenced by the cadenzas to the first movements of the third and fourth concertos.

Not the least of Brain's achievements was to have inspired additions to the horn literature. Along with Britten and Hindemith, Malcolm Arnold, York Bowen, G. Bryan, Peter Racine Fricker, Gordon Jacob, Elisabeth Lutyens, and others wrote music for this musician who seemed to be able to play anything. Britten's *Serenade for tenor, horn, and strings* (1943), a composition which did much to establish both musicians' fame, is a splendid example of the kind of composer-

performer collaboration which continually animates music. Britten once recalled that Brain's help was invaluable in writing the work and that some of his "happiest musical experiences were conducting [it] for him and Peter Pears—a succession of wonderful performances progressing from the youthful exuberances and brilliance of the early days to the maturity and deep understanding of the last few years." Indeed, so successful was the *Serenade* that ten years later Britten wrote a second piece for Brain, again with tenor but this time with piano accompaniment. This is the elegiac *Canticle*, written to a tragic poem by Edith Sitwell, and Brain set the standard for its performance with his playing of the dark opening, slithering chromatic scales, and thunderous low notes. One final work, now a classic, can be added to this distinguished list: Poulenc's *Elegy*. Dedicated to Brain's memory, the piece was premiered exactly a year after his death by Neill Sanders with the composer at the piano.

At the beginning of his career Brain played on a Raoux French horn, a twin of his father's, but in 1951 he changed to a German Alexander to get a more robust sound. This switch from a French to a German horn was a sign of the times. Also a sign of the times was that a brass instrumentalist in general and a horn player in particular could take a place in the solo spotlight. While Aubrey Brain demonstrated that a horn need not make a sound plagued with bubbles and

cracks, his son showed that it could be an unforgettably beautiful solo instrument. He established performance standards by which players are still measured. Eugene Ormandy spoke for countless admirers when he said, "Dennis Brain had no peer."

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An Interview with Meir Rimon

by Catherine Watson



Meir Rimon, Principal Horn of the Israel Philharmonic Orchestra and Vice President of the I.H.S., recently elected to a record third term, is not only an outstanding musician but is also a delightful person. As those who have met him over the years at Workshops can attest, Meir has a magnetic personality—he is friendly, warm and fun, possessing a zest for life with which few can compare. At the 22nd Workshop at Eastern Illinois University, despite major surgery a few months previous, Meir played the Brahms *Trio* so beautifully that it brought tears to my eyes. *This* is how the horn was meant to be played! Meir puts the same kind of devotion into everything he does, be it his family life, his playing, his conducting, or the I.H.S.

I interviewed Meir over lunch at the 22nd Workshop. We were joined by one of his students, Technical Sergeant Mike Yashenchak of the United States Air Force Band of the West, who contributed several questions.

Horn Call: Where were you born?

Meir Rimon: I was born in Lithuania in 1946, in Vilna. When I was ten years old I emigrated to Israel.

HC: Do you come from a musical family?

MR: Yes, my father was a musician—he played trumpet and percussion.

HC: Did he inspire you to go into music, or was that your idea?

MR: As a young kid I started on the violin because my parents told me to. I went to music school and played violin and piano.

HC: Why did you change to horn?

MR: After I went to Israel I continued my violin studies. When I joined our youth orchestra, Miriam Fried (who's now teaching at Bloomington, Indiana [Indiana University, U.S.A.]) was concertmaster of the first violins, and I was concertmaster of the second violins.

Before going into the army, the army band conductor said that if I wanted to join, I should play a wind instrument. He told me I should play trombone, trumpet or horn. Now, trumpet—everybody plays one. Trombone—I knew what it was. Horn looked very nice, and I really thought it was a very easy instrument, so I decided to pick up the horn.

After half a year of studying with our first horn player at that time, Horst Salomon, I was accepted into the army band.

HC: Half a year—that's not very long!

MR: It wasn't on a very high level, but it was enough to get into the army band because I was a fiddle player. Little by little I got to like the horn, and I started to get more gigs on the horn than on the fiddle!

During the army period I still played the two instruments. After the army I had half a year before university, so I accepted a job in the radio orchestra as a horn player. I studied political subjects at the university in Jerusalem and played in the Jerusalem Symphony Orchestra.

Then in '69 I was in a competition and I got a scholarship, so I went to study with Yan Bos in Amsterdam and with Alan Civil in London, and later with Hermann Baumann in Germany.

In 1970, after 6½ years of playing, there was an opening in the Israel Philharmonic Orchestra because Morris Secon left. My first teacher after Horst Salomon was Pierre Del Vescovo, a Frenchman who left for the Montreal orchestra, so Morris Secon came to replace him. I later replaced Morris Secon in the orchestra. Out of about 25 people I got the job; then I realized that I actually can't play the horn, and I decided that I had to study again. Every summer, every vacation time, I went to study again with Hermann Baumann. Later I went to study in the United States with Myron Bloom and Dale Clevenger.

HC: What about your career in the Israel Philharmonic Orchestra?

MR: I joined the orchestra in 1970, and except for 1½ years when I was on sabbatical teaching in Bloomington [Indiana University], I've been there since then—twenty years.

HC: A long time!

MR: It sounds like a long time, but no, it seems short to me.

HC: There are eight players in the I.P.O. horn section. How is it organized?

MR: We have 5 high players and 3 low players, but sometimes we help our 2nd or 4th horn so that they can be free sometimes, too. We had two first horns, then when I went to Indiana we hired another. So now we have three. We're a very busy orchestra; we play a concert almost every day. I don't have to prove anything, so sometimes to help a colleague I wouldn't mind playing for him if he has to leave—I'd play 4th horn or 2nd horn. That's perfectly OK, and my colleagues would do the same. The point is that if you get along well with your colleagues, it produces better music as well, so I think in the horn section it's important that the relations are supportive and good. Everybody

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should be considerate and modest and pay attention to what's going on. That's what we call musicianship. Phil Farkas wrote a wonderful book about it [*The Art of Musicianship*]. You have to pay attention to your colleagues as well and try to help them with your playing, not try to show them that "I am always right"—that's not the way to do it. Music is made with other people as well as by yourself. It's a combination—a team. Then it sounds better.

HC: I am surprised that your section has eight players who are willing and able to play other parts. So many people today play first horn and they refuse to play anything else.

MR: A horn player should be flexible and not just be able to play only his own part. Of course some people are better in the high or low register, but you have to be able to do all of it. If you're called for another job, or if you play chamber music, you have to be able to do that. Sometimes our 4th horn doesn't want to play the solo in the Beethoven 9th, so I do it, but if he wants to do it, we let him. Why not?

HC: As a soloist, you play a lot of Israeli music...

MR: It's not that I play a lot of it... The first Workshop I came to was in 1978 in East Lansing, Michigan [U.S.A.]. People asked me if there was any Israeli music for horn, so before the Workshop in Indiana [U.S.A., 1980], I got really interested in traditional music. That's where my first record came out, the *Nigunim*, which was a big success. It was really unusual for the Workshop because it was a kind of music that they'd never had before. People thought that I was associated only with this kind of music, so it took me quite a while to make the other records so people would realize that besides the traditional music I can play other music as well. I mean, I'm happy that I'm associated with it, but I don't play only traditional music.

HC: What else have you recorded?

MR: I've recorded a few other records of conventional music—I have a whole record of American music: pieces for horn and percussion by American composers like David Deason, Tibor Puztai and Gunther Schuller, and Ruth Schonthal's *Music for Horn and Chamber Orchestra*, so I've done my American share, as well.

HC: What have you been doing lately in the way of recordings?

MR: There's one particular recording that will be out soon—I'm negotiating with several companies now. After I returned from Indiana I had a crazy idea: since I like more and more to conduct, I recorded several concerti and dubbed all the horn parts. I did the Schumann *Konzertstück* for four horns, the Hübner *Concerto for Four Horns*, Hanish *Concerto* for three horns, and concertos for two horns by Handel, Barsanti, Haenzel and Oskar Franz. I did all the conducting, all the playing, all the mixing, and I wrote the jacket notes. I don't want to be in the *Guinness Book of World Records*—actually I don't know why I did it—it was a fun idea, but it took many hours, and I'm not sorry I did it.

HC: How many solo albums do you have?

MR: Seven or eight on different labels, and another two or three will appear in the coming year, so it will be about ten. Most of them are solo with orchestra, one or two with piano, and one with woodwind quintet.

HC: How do you feel about transcriptions?

MR: I have no objection—I produced a whole record of 'cello pieces. One is *Kol Nidrei* by Bruch, which is an original 'cello piece. On the same CD [compact disc] you'll find *Chant du ménestrel* (*Song of a Minstrel*) by Glazunov, another 'cello piece, so I'm not against transcriptions. I mean, if the sound works for the instrument, why not?

HC: How often does the Israel Philharmonic do recordings?

MR: The orchestra records quite often with famous conductors such as Lennie Bernstein, Zubin Mehta and some others. Recently we recorded a whole CD of Hindemith with Bernstein, and music with Zubin Mehta. We do record quite often.

HC (MY): What is the most important aspect of playing—technique or musical expression?

MR: You know the answer to that: music comes first; technique is only a tool.

HC (MY): Describe a student's first lesson with you.

MR: The student has to play a "G" nice and beautifully. If he can't do that, he can't continue.

HC: Do you believe that a student should practice any particular length of time each day?

MR: I think it's individual, but the most important thing is to get something out of every minute of practice. You have to be in full control. You can practice for ten hours and get zero results, but what you need is common sense to know what to practice. I can't say that, for example, two hours is enough. As I said in my lecture, I'm practicing all the time, even if I'm only demonstrating something in front of an audience. When I show a student what I do, I'm practicing. When I play a rehearsal in an orchestra, I'm practicing. When I play a concert I practice too. So I call everything practicing. Again, you have to analyze what you do, because if you don't analyze, you work like a robot and you'll never be able to achieve anything. It's a waste of time. When I played the violin I used to play for so many hours because my teacher told me I had to: I would read a science fiction book and fiddle around. You don't get results that way.

HC: You taught at Indiana University for a year and a half. Did you find that American students are different than what you're used to?

MR: No. I think they were the same kind of students. Most of them wanted to get enough out of school to get a job. My job was to help them to do that. I tried to teach them to be human beings as well, because that helps a lot in getting a job. It's not only being able to play well. I tried to help them to develop themselves—not to be copying machines, but to use what they have, and maybe with my guidance they would improve. I was fortunate because I never had the kind of teacher who forced me to play the way they did. I would disagree with those people who think that there's only one way of playing the instrument: there are many more ways.

HC: How do you think the violin helped your horn playing?

MR: It helped my musicality. Any musical instrument that you study before you play the horn will develop your musical sense, so I advise those who can't start immediately on the horn to play another instrument beforehand. Violin, especially, develops your ear in a way that piano can't, since the piano's notes are fixed.

For me, horn is a singing instrument. That's why I play it: because I love the sound of it. Let's face it, horn is a tone instrument—tone production. If you look through the orchestral repertoire, you'll see that the horn is not a show-off; the most romantic, melodic solos are written for the horn. I recently produced a record that's used by the El-Al company [the airline of Israel] to broadcast to passengers. It's a record of Israeli songs—not traditional, but modern Israeli songs that I had heard and decided that singers didn't sing them very well. So I decided to sing them on the horn, and the record is now a hit in Israel. Many people buy the cassettes—they call it "mood music"—and use it for relaxation. I'm happy about it; I'm trying to achieve this ideal singing style: I haven't reached

it yet, but I'm trying.

HC: What's the state of horn playing in Israel? Are there a lot of players?

MR: There are about enough players for our orchestras. We've combined German, French and American traditions somehow in our playing. Actually it started with the German horn tradition. Our orchestra [Israel Philharmonic] was founded in 1936. Many of the musicians were refugees who came from Germany and Eastern Europe. The first concert was with Arturo Toscanini. I would say our tradition really comes from Berlin. Of course it's changed over the years, but my teacher, Horst Salomon, was the first horn for about 40 years with the Israel Philharmonic. The state of horn playing is really improving. The younger generation is doing better, but I think it's also because some of us studied abroad, and now we're trying to create a tradition in Israel. We have a good tradition in violin playing and in 'cello playing, but we've never had a horn tradition. Now it's improving. I have many students I'm teaching at the Tel Aviv University and the Jerusalem Academy of music, and I have some quite good students. I have students in the [United] States as well, having taught in Bloomington [Indiana University] from '84 to '86. So I can say I have students all over the world.

HC: How much chamber music do you play?

MR: I play chamber music a lot. I'm a member of the Israel Woodwind Quintet and I make solo appearances. At this Workshop I'm playing several chamber pieces.

HC: Do you have any favorite conductors?

MR: I don't think that anybody can be best—it can't exist in music. But Lennie Bernstein is definitely one of my favorites. It's wonderful to play with him. He's a great musician. I'm really fortunate that I was able to play with conductors like Kubelik, Dorati, Kertesz, Paul Paray, Josef Krips, Klemperer, etc. Those are conductors from the old days, but they were very musical and the music was great with those people. I've played recently with persons such as our Chief Conductor Zubin Mehta, Daniel Barenboim, Claudio Abbado, Maazel...I've had a chance to play with really good conductors, and I can't complain about that.

HC: People have said that von Karajan was the last of the great conductors. How do you feel about that?

MR: I must tell you one thing: he's one of the great conductors that I *haven't* played with, so I have no opinion, but I saw him in a concert, and it was very impressive. But he never came to Israel during that time, so I wasn't able to play with him. In my opinion, Lennie Bernstein was the greatest I ever played with.

HC: Why do you think we don't have great conductors now?

MR: I think times change. Everything is faster and people try to do many things at once. Those [great] conductors perhaps didn't have a large repertoire, but they knew more about what they did. Today the modern conductors fly from place to place and maybe don't have enough time to prepare their music. I think it's also the kind of life we're living. I'm not being nostalgic—I'm not so old, but I'm not so young anymore—but sometimes I think that the older conductors were somehow better. Let's face it: they produced more *music*. Maybe the modern conductors are more technical.

HC: What do you think about the standard of horn playing today?

MR: I think it has improved very much. For part of it, I think, we have to thank the International Horn Society. We're now at the 22nd Workshop. I don't think that, with the Society, we would be able to hear so many wonderful

soloists from all over the world who come and show us what they can do. It improves every time: every Workshop I'm more and more surprised. I see many more young people coming, as clinicians, also. I think the standard has improved, but I still don't want to see people trying to play the highest, the lowest, the fastest, or the slowest horn. I want them to be musicians first of all, then horn players. Actually it doesn't matter what instrument you play as long as you produce music. Later, since I'm now conducting, myself, I wouldn't like to be called hornist or conductor: I would like to be called musician, because I think that's the highest rank you can give to someone who's in music.

HC: How long have you been in the I.H.S.?

MR: I've been in from the beginning of the Society—since 1970. I think it was Norman Schweikert from Chicago who sent me the first issue of the *Horn Call*, so I joined. I've benefited so much from the Horn Society, from the people I've met—I have friends for life. I've learned so much...I think it's one of the greatest things that has happened in my life, professionally. I mean, how else would I be able to know so many great people—to talk with them and to *learn* from them? Sometimes to teach as well, but I come to the Workshops with open ears and open eyes so I can learn. Of course I demonstrate what I can do—I try to show them my way of playing. But the main reason I come is that I'm always open to new ideas and each time I'm here, my playing gets better after a Workshop, because I've heard some other players who encourage me and who teach me what to do.

HC: I've heard that you are responsible for bringing a lot of new members into the I.H.S., because everywhere you go, you play concerts and convince people to join.

MR: [laughing] I don't force anybody; I just tell them about the right idea. Being the Vice President of the Horn Society I think it's my duty. I explain to them what we do, and that they can benefit the way I've benefited from my membership. I believe in it, so it makes them think twice about joining. Thanks to the orchestra and to my solo appearances I've made many friends all over and I like to spread the word about the I.H.S. I hope we will have a lot more members in the future.

HC: Is there a national horn society in Israel?

MR: No, but we have a Horn Club because we don't have many professional players—I'd say 25 or 30. Usually when we have a guest soloist we use him and call it a Horn Club event. We've had many visiting orchestras lately: the Vienna Philharmonic, Munich Philharmonic, Berlin Philharmonic; and only the horn players have parties for their colleagues. We have various clinicians like Hermann Baumann or Frøydis [Ree Wekre], and I ask them to give a lecture or something. We're thinking of organizing a real club with memberships to be associated with the International Horn Society.

HC: When you're not playing what do you do?

MR: I have a big family—my wife, a son who is now 15, and three daughters—11, 7, and 2—so it keeps me busy. I like my family very much and I miss them when I travel, especially when I travel with the orchestra—our orchestra travels a lot. Sometimes I'd like to reduce my traveling. This year I decided I'd stay home in the summer with my family and we'd drive around and enjoy ourselves. I think it helps your playing when you have a good family and your life is wonderful.

I do have some hobbies. I collect music stamps—if anybody wants to donate some that I don't have, I'll always accept them. I like chess playing. Lately I like swimming

and walking, which I have to do because I had major surgery which kept me out of the playing world for 2½ months. It's taken me 3½ months to recover and get back into shape. I look forward to being in full control of what I'm doing and feeling completely better.

HC: Is your family musically inclined?

MR: Of course they like music. My wife wouldn't have married me if she didn't like music. All my children play—my son plays trumpet. He didn't want to compete with his father [laughs], and my daughters play piano. I don't think they have to be musicians, but I think I should give them the opportunity to have a musical education. My son also plays basketball—later I'll let him decide what he wants to do, but now I'll do my share and give him a musical education.

HC: If you had to do it all again...

MR: I would do it all again, with no hesitation. Of course there are a few spots that I wouldn't like to repeat, but in my musical life I'm not sorry a bit. I know that some say that lawyers and doctors make more money, but I don't think they're as happy as I am. I have a wonderful position today: in our orchestra at the moment we have three first horns, so we share the book and we play some other parts as well. I have wonderful colleagues, and I'm allowed to take off up to two months for my solos, teaching, and master classes or chamber music activities. I conduct too, so I get a chance to do that, so I usually use the two

months to get away. It's a wonderful position because most of the orchestra players would like, say, to go to the university and teach, and those who teach at the university would like to play in an orchestra. I have a combination — I play as often as I wish in the orchestra, then I teach, play solos and chamber music, and I conduct, so I have a variety of everything I want. I think that keeps me going even better, because if you do only one thing it can be boring. But I'm happy with what I have.

Editor's Note: Meir's first workshop was in 1975 at Magog in Canada. He was on the staff at the Marlboro Festival and came to Magog to visit. Wendell Hoss invited Meir to join the faculty octet for the final concert, transforming the ensemble into a nonet.



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An Interview with Engelbert Schmid

by James Gavigan

Born in West Germany in 1954, Engelbert Schmid began to design horns as a teenager while playing solo horn in the German Youth Orchestra and with the Young German Philharmonic. He soon went on to play in major European orchestras including the Radio Symphony Orchestra in Berlin, the Berlin Philharmonic and solo horn in the Munich Radio Orchestra for 10 years. In addition, he is featured as a soloist and chamber performer on several compact discs on the Orfeo and Calig labels.

Upon his return to Munich from Berlin, he began to build horns. For several years he spent every evening with an old master instrument maker, learning the craft of horn building. In 1980, he displayed his horns for the first time at the European horn workshop in Trossingen and the instruments were warmly received by the horn players at the conference. Many of the top horn players in the world have become his customers since that time and he has worked hard to meet the increasing demand for his instruments.

Orpheus Music, Inc., San Antonio, TX, is the North American distributor of Schmid horns. James Gavigan, Orpheus president, spoke with Engelbert recently about his career and his horns.



Gavigan: Engelbert, since you had already attained some success as a horn player, why did you feel it was necessary to make horns?

Schmid: As a child, I worked with my parents on their small farm. During the winter months, we would work together repairing the farm equipment and machinery. Often, we would have to manufacture our own parts and I found that this fascinated me and that it came easily to me. This background, with my favor for mathematics and my horn playing made it seem logical for me to go into horn making. In fact, though, the real reason is that I could not find a really good horn for myself. I felt that my success in horn playing was made in spite of my horn. Horn playing is difficult when compared with many other instruments. We really need help with our equipment.

Gavigan: How do your horns differ from other instruments?

Schmid: They don't feel strange, but only like a better horn. The measures are calculated perfectly for optimal intonation. The horn plays more freely because of fewer and more gradual curves, patented round port openings and carefully measured valve openings.

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These are only some of the advantages!

Gavigan: Who influenced you in hornmaking?

Schmid: If you want to produce something better, you first have to reach an understanding of the knowledge and ability that already exists—the current state of the art. So, I had to learn the skill and the secrets of old German craftsmanship. I measured all interesting tapers. My medium bell is somewhat similar to that of C.F. Schmidt, who is not a relative to me. My first double horns looked similar to that of K. Geyer, but I never copied another instrument. Everyone who copies puts his product on a lower level than the pattern. Today, I know that those ancient hornmakers could not imagine at all the standard of acoustics and craftsmanship we have reached in our workshop.

Gavigan: So, your instruments are completely handmade?

Schmid: They are! I would not do so if there were another method that was not just faster, but, better. According to the possibilities of today, we used a computer for calculating the measures, the most modern machines for drilling parts and lots of self-made special tools. We use the tools best suited for each job, but speed in production will never come before craftsmanship.

It is important to remember that my instruments are completely new designs. All measures and tapers are ideal. All of the parts and components are made especially for my horns and are not available to anyone else.

Gavigan: Do you feel it is an advantage to be a horn player as well as a horn maker?

Schmid: Of course! These horns could not have been

developed if a horn player had not taken the time to learn the craft and founded his own workshop. This is unique until now. Vice versa, it is really impossible that a craftsman later could become an accomplished horn player.

Although there are some players who prefer to go to a sole craftsman in order to show him how well he can play and to tell him what to change, it's an advantage to be a player as well as a maker because you can give better advice and are able to distinguish which opinion is subjective or objective.

Gavigan: How do you manage to balance your two occupations?

Schmid: I am in the workshop every day and continue to play solos and chamber music. However, for the past two years I have not been able to play full time in the orchestra. I still love to accept good offers and cannot imagine to stop playing horn.

I can continue this schedule only in a workshop that is without compromises in machinery and with the help of three fantastic craftsmen who take no shortcuts. My crew will remain this small to keep quality control. We prefer to limit production rather than to lose quality.

Gavigan: How are your instruments accepted outside of Germany?

Schmid: They have spread all over the world, mainly by word of mouth promotion. Besides Germany, they are played in France, Spain, Italy, Switzerland, Austria, Netherlands, Hungary, Yugoslavia, Scandinavia, England, Africa, Japan, Korea, Taiwan, Australia and, of course, North America.

Gavigan: Who are some of the players using your instrument?

Schmid: I refuse to promote my instruments with names in public, just as I do not ride on the name of an ancient horn-maker. A lot of people know, though, that many of the prominent horn players in Europe are among my customers.

Gavigan: Do you think your instruments are mainly for solo, chamber music or orchestral playing?

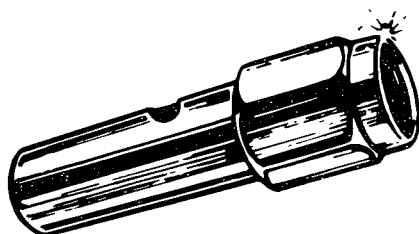
Schmid: Of course, a fine instrument must be of universal use. With the possibility of four different sizes of interchangeable screw bells, three different alloys — brass, copper 82 or German silver — all with or without a special-sized wreath on the bell rim, you can achieve every sound you wish without changing the basic qualities of the horn.

Gavigan: What about interchangeable leadpipes?

Schmid: Well, this might help in a few very special cases, but mostly it is making too much money with the psychological problems of the players. Since it is not my first goal to make money, I use only the best of my seven different leadpipes.

Gavigan: Are the aesthetics of your horns important to you?

Schmid: Of course. After reaching my goals for the playing qualities of my horns, the aesthetics are necessary because of the love I have for my work and it is with pleasure that I sign every instrument personally, engraving it by hand. And, I want the player to love his beautiful instrument!



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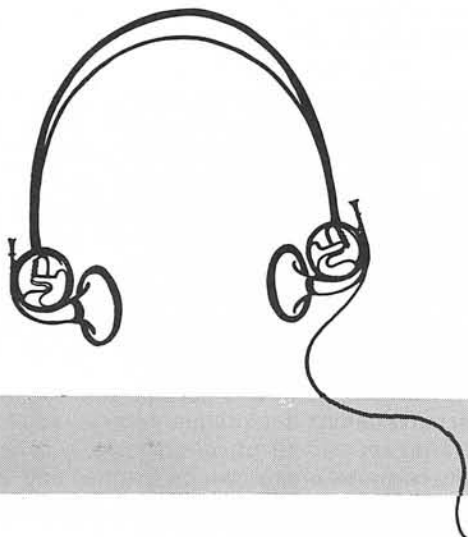
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Reviews

Book Review

by William Scharnberg

A Complete Guide to Brass Instruments and Pedagogy

Scott Whitener

Schirmer Books, 866 Third Ave., New York, NY 10022, 1990

Professor Whitener's new text is decidedly the most thorough of several books on the market aimed primarily at college brass classes, where music education students learn brass instrument pedagogy. The text is organized in two main parts, plus four appendices. The first part, **Instruments**, begins with a chapter on the basic acoustics of brass and continues with chapters on the mouthpiece, each member of the brass family, miscellaneous brass relatives (flugelhorn, alto horn, bass trumpet, valve trombone, contrabass trombone, historical brass, and marching brass), and concludes with outlines of the history of each brass instrument. Part two, **Pedagogy**, discusses tone production, playing position, "getting started" (teaching beginners, assembling brass instruments, removing condensation, college brass methods course, and over 140 pages of exercises for a class of beginning brass players), playing position, instrument care, and notes for conductors. The appendices are 1) a collection of photos of brass sections from around the world, 2) a list of selected brass recordings, 3) a list of source materials, and 4) fingering/position charts.

The thoroughness of each section demonstrates a very complete knowledge of each of the brass instruments. Certainly there are small points that could be argued by other brass players, but the bulk of the material is first-rate. This is a very highly recommended addition to our classroom literature.

Video Review

by William Scharnberg

Basic Drills, Excerpts and Group Studies (1990)

James Decker

1 Sicilian Walk, Long Beach, CA 90803 (\$50)

This video cassette and accompanying manual is the completed version of a project that was reviewed in the Fall 1990 *Horn Call*. The previous tape was a thorough series of orchestral excerpts, where the viewer watched a conductor, while listening to a performance of each work. The conductors, mostly Los Angeles area hornists, selected the recordings, which are generally of European orchestras. Some minor flaws in this tape were fixed, then a lengthy session of

basic drills was added at the beginning of the tape and a few excellent "group studies" were included at the end.

The entire project, which includes the video cassette and music, fastened in a three-ring binder, is aimed at advanced or college-aged students. The basic drills, performed on the video by professionals, cover a variety of skills: long tones, steadiness of tone, multiple-tonguing, scales and transposition, natural horn, advanced natural horn, legato-flexibility, stopped and echo horn, endurance, lip trills, concentration, plus a brief guide to auditioning. As one can imagine, after a first viewing which helps the student understand how the drills are to be performed, many of these excellent exercises are rather dull to watch. The orchestral excerpts and group studies, however, are extremely valuable learning aids that necessitate repeated viewing and are most highly recommended. Regarding the excerpts, Professor Decker suggests that the student listen to the video first, play along second, and finally turn off the sound and follow the conductor. This video cassette could be a very important supplement to a hornist's education and if a national distributor begins to market the video, the price will only rise.

Music Reviews

by William Scharnberg

85 Melodic and Rhythmic Studies

James Irwin

James Irwin, P.O. Box 551442, Dallas, TX 75355, 1990

(\$7.50 + \$1 shipping)

Dr. Irwin's collection of 85 brief studies is aimed specifically at the hornist who is in perhaps the second or third year of study. The highest pitch in the book is written f'' but the low range is extended downward to second-space c in the bass clef. These etudes feature an array of rhythm problems (a variety of subdivisions and mixed meters, including 5/8 in several studies), bass clef notation (both old and new style), transposition into neighboring keys (E^b, G, E), accidentals, and wide-interval slurs. Dr. Irwin has deliberately omitted dynamic and expression markings from the etudes, expecting the teacher and student to collaborate when adding these features. The studies are arranged somewhat progressively, but there are more difficult etudes interspersed throughout the set. The music and text has been engraved, so the print quality is first-class. The author has obviously

worked with this age group considerably and has devised excellent musical problems that can be solved by younger students with limited range and endurance. This set of studies is a very strong start toward filling a deficiency in the materials for this stage of a hornist's musical development.

"The Dying Deer" An Elegy for Natural Horn

Alun Francis

Bote & Bock, Berlin, 1990 (ca. \$7.50)

"The Dying Deer" was composed for the Third International Natural Horn Competition in Bad Harzburg (1990), and is dedicated to Hermann Baumann. There are five sections within this 4'20" work for solo horn. An opening call is connected to a second section, "The Hunt," by a transition that calls for excellent flexibility over a wide range. The third section, "March Funèbre," is interrupted by a brief restatement of the "Hunt" theme, and then continues the funeral motive that leads, in turn, to a brief conclusion. This is a very difficult composition, even if it had been written for valved horn. The composer has used the treacherous eleventh through fifteen harmonics considerably during the second half of the piece. There is a three-and-a-half octave (G-c^{'''}) range and a dynamic range of *pianissimo* to *fortissimo*. The concluding gesture includes both glissandi and flutter-tongue. Although an audience may not find the work as interesting as it is difficult to perform, it is at least an excellent study for any hornist who claims to be a hand-horn expert.

Selected Etudes for Two Horns from Methode de Premier et Second Cor

Heinrich Domnich, edited and arranged by Gregory Danner
Medici Music Press, 100 West 24th St., Owensboro, KY 42301, 1990 (\$13)

Dr. Danner selected ten works for horn and *basso continuo* from part three of Domnich's *Methode* and arranged them for two horns. Certainly he has made these pieces more available to hornists of today, but none of the duets seems inventive enough to deserve public performance. If your duet collection has been exhausted and you are looking for more early nineteenth-century music to read, these might be of some interest.

Spielbuch 2 (für 1-3 Hörner)

Michael Hölzel

B. Schott's Söhne, Mainz, 1990 (ca. \$14.95)

This is a very interesting collection of intermediate through advanced studies for one to three horns. The purpose of these studies is to expose younger hornists to a variety of historical styles. Three of the works are arrangements, two medieval *bicinium* and a Mozart *Divertimento*. The remainder have been composed by either Professor Hölzel or fellow German composers especially for this collection. There are five solo works, ten duets, and five trios all incorporating traditional forms and styles from medieval to twentieth-century "jazz." The music is unique, colorful, and, by the end of the book, rhythmically complex. It is highly recommended as a teaching tool or just to own for your own enjoyment.

Twilight Music (Horn, Violin, Piano) (1984)

John Harbison

Associated Music Publishers, New York, NY, 1990

John Harbison is considered one of the finest composers

of today. In 1987 he won the Pulitzer Prize for his cantata, *The Flight Into Egypt*. He has earned numerous commissions and awards, and has served as composer-in-residence for both the Pittsburgh Symphony and Los Angeles Philharmonic. *Twilight Music* is long-overdue to be published since its premiere at Lincoln Center (David Jolley, hornist) in 1985.

This is a major work for horn, violin and piano both in terms of its seventeen-minute duration and the level of musical craftsmanship. It is an abstract work in terms of form and harmonic language, but there is an inventiveness and dramatic flare that quickly draw the listener into the composer's twilight world. The trio opens with a playful dialogue between the violin and horn in which the horn's melodic material suggests its hunting heritage. An extended section, with the violin and horn performing in octaves, leads to an early climax and gradual relaxation into a quasi-cadenza. The second large section is a brilliant and rhythmically complex *presto*, which reaches and sustains a much more glorious peak. This section subsides and is followed by the third large section, a stark *Antiphon*, tonal in harmony and conservative in gesture. The composition concludes more formally than it began, with the violin and horn each presenting long, relatively uninterrupted, melodic passages.

Like Ligeti's *Trio for Violin, Horn and Piano*, this is a major addition to our repertoire. In comparison, however, this work is both more practical in its demands on the performers and is more approachable on an aural level. Aside from a brief 3/4-stopped section, there are no contemporary techniques incorporated in the piece. As one might expect, this is not an easy work in terms of technique and range, but each part is quite playable by an advanced performer and the musical rewards are substantial.

Quartet for Four Horns, Op. 22 (1984)

Dennis Leclaire

Southern Music Co., San Antonio, TX 78292, 1990 (\$25)

Dennis Leclaire is a professional hornist and Assistant Professor of Composition at Berklee College of Music in Boston. With these credentials one would expect a well-crafted, idiomatic composition for four horns, and that is exactly the result. This is a fifteen-minute, three-movement work which demands excellent technique and rhythmic independence from all four hornists, plus a strong range from the first and fourth. The movements are titled "Fanfare," "Fugue," and "The Chase." The harmonic language is quite dissonant, the rhythmic interest is great, and the dynamic inflections lend a unique color and strength to the quartet. Perhaps the most intriguing movement is the fiery, fiendish finale. This is a very fine new quartet that deserves repeated performances from advanced hornists.

Two Capriccios, Johann Jacob Löwe von Eisenach (\$10)

To Entertain The King, Michael Praetorius (\$17)

Quintet No. 4 in A-flat major, Op. 8, Victor Ewald (\$60)

Brass Ring Editions, 824 Orange Ave., West Haven, CT 06516 (1990)

The Brass Ring, a critically acclaimed brass quintet based in Connecticut, has branched out into the publishing business, dedicated to scholarly editions of brass music. Three new quintets were sent for review and, although somewhat overpriced, all three are worthy additions to the literature.

According to the preface to *Two Capriccios*, Löwe was a German composer who wrote this work for two clarini and basso continuo in 1664. The edition is scored for two solo

piccolo trumpets over a chordal accompaniment in the other three voices. It is a very functional edition in that there are two brief movements in a conservative, contrapuntal style typical of the music required of brass at various ceremonies.

To Entertain The King is an edition of five dances from Praetorius's *Terpsichore*, a collection of 340 five-part settings of dance melodies by Parisian composers. Again, this is a very functional set of works. The dances could well be performed by five brass players in their late teen years. The trumpet parts are in C, but the editor suggests that the first part be performed on an F trumpet.

The existence of four quintets by Victor Ewald, the German composer who, as a young man, lived in Russia in the late nineteenth century, has been known for quite a few years. Quintets 2 and 3 have been on the market for approximately ten years, so it is interesting that only now is the fourth quintet available. Composed in A^b major, Ewald often directs the harmony into keys that are difficult to read, including a slow third-movement in F^b major (8 flats)! The first trumpet part is notated in E^b, due to its relatively high tessitura and easier fingering patterns on that instrument. The duration of this four-movement work is over twenty-five minutes and the scoring is typically sonorous, but one could not say that the opus is melodically inspiring from beginning to end.

All three works are very clearly printed and there are few or no editorial additions or suggestions. These are highly recommended if you have a healthy budget for the purchase of music.



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by Randall Faust

Quartet for Four Horns, Opus 22
by Dennis LeClaire
Published by Southern Music Company
San Antonio, Texas 78292

This *Quartet for Four Horns* is an outstanding addition to *The Complete Hornist* series edited by Thomas Bacon. Even though it has only recently been published, it already has a substantial history. In 1984, the *Quartet* was premiered by the Boston Opera Horn Quartet at the Berklee Performance Center. In 1989, it was performed at the New Music Festival in Tallahassee, Florida at the invitation of the Society of Composers.

The three movements of the quartet are I. FANFARE, II. FUGUE, and III. THE CHASE.

I. FANFARE

The fanfare begins with a statement of the four-note cell c-d-b^b-f[#]. This cell is the source of the composition's pitch content. Through traditional motivic devices—including augmentation, diminution, retrograde, transposition—it becomes a focus of melodic development. Just as important, however, it produces a sonority through its various harmonic juxtapositions—that sounds both new and properly hornistic. The newness derives from the various scale permutations it provides with various diminished, modal, or whole-tone references. The hornistic sonority comes from its harmonic reinforcement or the seventh and eleventh partials of the harmonic series.

Mr. LeClaire does an excellent job of exploiting the harmonic possibilities of juxtapositions of these sonorities. Also, he shows that he understands the articulative timbre of the horn. For example, at the end of the first movement he juxtaposes the low horns (open) playing two different versions of the basic cell with the two high horns (muted) in overlapping scale structures. The composite effect of different timbres, (in different articulations), is strikingly effective!

II. FUGUE

In the fugue, he carries the motivic development further. Instead of using an answer on the fifth tone—as in the traditional textbook fugue—each successive entry of the exposition of the fugue subject is on the tones of the basic cell: c, d, b^b, and f[#]. Subsequently, he uses an animated ostinato of the basic cell in the low horns to accompany statements of the fugue subject in inversion, harmonized at the third, and in canon at the unison and in augmentation. The stretto is a canon at the unison.

III. THE CHASE

Of course, no horn quartet is complete without hunting music! In this case, the composer exploits the c-f[#] tritone as a hunting call. In addition, some effective, if traditional, chromatic scale writing is used throughout the movement.

The composer again shows his understanding of the horn in this movement. He does this in several ways: 1. Even though the first horn ascends to a high c^{'''}, and the fourth horn descends to a B^b, he uses this range sparingly to good effect. 2. The passages, though technical, are logical and easy to phrase. 3. This movement includes a very dramatic

FOURTH horn solo. 4. Though technically challenging, all passages are articulated idiomatically.

Consequently, one can praise Dennis LeClaire's *Horn Quartet* as a work of supreme integrity of pitch content and motivic development. A quartet, which furthermore, does ample justice to the character of the instrument without abusing the performers.

Dennis LeClaire is a hornist and an Assistant Professor of Composition at the Berklee College of Music in Boston.

Horn Range B^b-c^{'''}.
Grade V + .
Price \$25.00

Sonata for Horn and Piano
by Michael H. Weinstein
Micha Music
351 Harvard St. #B
Cambridge, Massachusetts 02138

Michael Weinstein is both a prize-winning composer and an active hornist. He is a founding member of the Capital Brass, (resident artist ensemble at Wheelock College), and is on the faculty/staff at Wheelock College and Brandeis University—where he is a candidate for the Ph.D. in Theory and Composition.

The *Sonata for Horn and Piano* was written in 1985 for Julie Heinrich, a New England Conservatory student of Charles Kavalovski. Ms. Heinrich premiered the work on her senior recital in 1986. Thanks to Ms. Heinrich and Mr. Weinstein, the horn world has a clever new addition to the repertoire.

One is immediately struck by the influences of Stravinsky, Poulenc, and Copland in the transparent harmonic textures and the energetic melodic gestures. There are times when some of these gestures are a bit awkward; however, for the most part, they animate the work with life and humor.

Of the four movements, the third (Scherzo) and the fourth (Allegro con spirito) sparkle with the most humor. However, listeners will find a sonic attractiveness in the first two movements as well.

Throughout the work, he uses no "new" techniques. The uses of stopped and muted horn are sparing, but effective. Even though there are some requirements for good flexibility in the middle and upper registers, a well-schooled university hornist, (working with a rhythmically secure pianist), will be able to program this work with no extraordinary difficulties. What this work lacks in new techniques, it compensates with compositional wit and clarity.

If I could make one small request of Mr. Weinstein, however, it would be that he not limit himself to just one register of the horn. The visual appearance of the horn part is like that of a trumpet part. There are places where he could have scored the horn in the lower register to good effect. However, he seems to have limited himself to only the upper two octaves of the horn. Nevertheless, it is a work that should receive serious consideration.

Grade V.
Horn range f[#]-b^b''
\$10.00



Music Reviews

by Arthur LaBar

Musique Pour Cor. Alphonse Leduc, Paris. 1990. 315 pages.

Horn players of middle age, as I am, may remember a thematic catalog last issued by Alphonse Leduc in the 1950s. This little book is the first new issue of that catalog since that time. It provides an easy way to examine Leduc publications.

As the publishers say in the preface, the book presents large extracts of Leduc horn publications as a means for teachers and students to acquaint themselves with their listings. The extracts are quite substantial in many cases. For example, ten complete pages of the Thévet *Méthode* are given.

Methods, etudes, concert and recital music for horn, and music for horn in various ensembles are extracted by category in alphabetical order.

With the recent acquisition of Robert King Music Sales, Inc., by Alphonse Leduc, several works originally published by King now also appear in this catalog. I assume copies of the book can be obtained without charge from Leduc or Robert King.

As an aside, it is interesting to note that, in an article entitled "The French Horn — A Short History," many of today's outstanding performers from France and elsewhere are listed with the obvious omission of any names from the United States.

A Complete Guide to Brass by Scott Whitener. Schirmer Books, New York. 1990. \$24.95 (US). 336 pages.

This volume will be of great interest to university teachers who have a class of music education students learning the brasses as secondary instruments. The *Guide* would be suitable for an undergraduate class and more than adequate for an advanced or graduate class. A very good literature list is given for each brass instrument, and there are 126 pages of unison and ensemble studies.

The book is written in clearly understandable style and language while being scholarly and comprehensive in its approach. All references are well-footnoted, despite one typographical error on page 41, pointed out by Paul Mansur. That particular reference should read: *The Horn Call*, VI (6), no. 2 (May 1976), pp. 41-45.

Chapter 4, "The Horn," presents a discussion of pedagogy well within the mainstream of thinking in the U.S. It contains succinct and accurate descriptions of various types of horns, including singles, the double horn, the *cor ascendant*, Vienna horn, descant and Wagner tuba. Several facets of horn technique, especially intonation and tuning, are covered quite thoroughly.

A major portion of the book is devoted to brass pedagogy, including sections on tone production, playing position (well illustrated with photographs and drawings), instrument care, and even notes for conductors.

Scott Whitener is on the faculty at Rutgers University. His *A Complete Guide to Brass* makes a good general reference book for any brass teacher. It is the best book of its type that I have seen.

Enjoy Playing the Horn by Christopher Williams. Oxford University Press: Oxford, England and New York, USA. 1989. 48 pages. \$14.95 (US).

This beginning method book is evidently part of a series

published by Oxford, since companion volumes are already available for the trumpet and trombone. In fact, the book is suitable for either private or brass class instruction since ensemble parts are given in the latter pages.

Enjoy Playing the Horn has numerous features which recommend it to beginning students and their teachers. Overall, it proceeds slowly and logically, covering the fundamental elements of horn playing. The pages are sprinkled with cute drawings and historical notes of interest to budding musicians. Williams uses a few original melodies and draws from a wide international range of folk tunes. Art music is also well-represented, giving students an introduction to a sampling of great music.

The book opens with the usual brief discussions of breathing and how to produce the buzz. Then there is a very good section introducing rhythm, using only the mouthpiece, without reference to any specific pitches. Not until "lesson" six (of sixteen) is the student asked to produce a particular pitch, in this case the note g. The complete range covered is from A to c' (in F).

Style markings are used early on, teaching students to play with expression and individuality. The horn's reputation for missed notes is addressed in an accuracy study which instructs pupils to hear pitches before playing. It is excellent advice, and appropriate to have students develop ear-training skills early on.

I like the frequent use of duets, which provides intonation and rhythmic practice. Each lesson begins with a review of pitches learned in previous lessons, and there is a full review section at the end.

Williams has composed three clever and attractive little pieces for beginning horn, and/or horn duet and piano for

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DAVID FLACK, Principal Horn, B.B.C. Scottish Symphony Orchestra.

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ROBERT WHALEY, Tuba, Kalamazoo Symphony, Western Michigan University.

EIGHT YEARS. The tone has beautiful CLARITY and the EVENNESS of RESPONSE between notes is exceptional. Fast slurred notes are unusually clean and the low register is very free.

DAVID BALPH, Trumpet, Nashville.

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this volume, with the accompaniments included.

I can find very little I do not like about this tutor. One could say that the rhythmic expectations are too conservative. For example, the dotted quarter is not introduced until lesson fifteen, but on the other hand, tied rhythms and syncopations are used with frequency prior to that point.

My standard of measurement concerning beginning methods has always been the *Method for the French Horn* by Marvin Howe. The Howe book is perfect for the student who has some musical background and is mature enough to proceed into a few relatively advanced concepts. Now we have a book which goes at a bit more gradual pace which is perfect for the horn student who is also a musical beginner. I applaud the addition to the literature.

Concerto à 3 für 2 Cornu de Chasse und Faggott (Basso) in D or E^b, by Maximilian Fiedler. First edition by Kurt Janetzky. Edition Brand, Munich. 1990.

This is a set of four movements from the Baroque era edited by Kurt Janetzky from a manuscript in the 1750 catalog of the Rhedaer Collection now in the University Library of Münster.

The horn parts are quite demanding both technically and in the required ranges (Horn 1 in E^b: e-c^{'''}, Horn 2 in E^b: e-a^{'''}). The tessitura for Horn 1, as might be expected from a very active part for Baroque horn, is primarily above the staff. In addition, having only three parts, rests are few and far between, so that performance becomes quite taxing.

It appears that Mr. Janetzky has allowed the original music to speak for itself since no dynamics or other expression marks of any kind are indicated beyond the tempo markings of Largo, Vivace, Dolce and Vivace. The adventurous performers will probably wish to add trills and other ornamentation.

The *Concerto* is a fine discovery and can serve well for natural horn or descant players, adding charm to a recital.

Rézúvószenel (1987) (Brass Music I) by Orbán György for 2 trumpets, Horn, Trombone and Tuba. Editio Musica, Budapest. 1989.

This quintet from Editio Musica is one of the best pieces that I have seen lately for brass quintet. Orbán has composed the work in six varied movements with whimsical subtitles, namely:

1. You Are Always Welcome, Signor Scarlatti
2. My Winter Overcoat, With Major-third Buttons
3. Oh, Mummy, and what if he turns out to be an officer after all?
4. A Fly? A Wasp? You don't mean to...
5. The Old Coat, With Buttons Missing
6. Electricity Is Here

Not all the movements are of light character. Movement five is quite beautifully reflective along with an element of nostalgia. The entire piece is very well written with a traditional and very accessible contemporary harmonic language. Liberally spiced with humorous touches, the total effect evokes an elevated music hall genre. The level of technical difficulty requires advanced players.

The piece is carefully crafted by Orbán, with a minimum of meter mixing. And much thanks to Editio Musica for taking the care to see that the parts and score are well-laid out and extremely readable. The horn part even incorporates a fold-out page to facilitate page-turns. This important matter of layout is something that is too often neglected in today's computer-printed processes.

Arthur LaBar is Professor of Horn and Music, Music Department, Tennessee Technological University, Cookeville, Tennessee. With this column he makes his debut as a regular staff reviewer for *The Horn Call*.



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Recordings Section

by Julian Christopher Leuba
Contributing Editor

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

In the September issue of *Fanfare*, I read that in the recently reissued (EMI Référence CHS 7 63505-2) Karajan recording of the *Mass in b minor*, Karajan directs the Chorus and Orchestra of the *Gesellschaft der Musikfreunde*, in Vienna; however, the solo arias were recorded in **London**, with members of the Philharmonia Orchestra; hence, **Dennis Brain** in the important obligato part of the Quoniam.

"Hindemith, Complete Works for Brass" on a two-CD set from SUMMIT RECORDS (DCD 115-2) provides a valuable and comprehensive document of Hindemith's legacy to brass performers. Previously, in a collection, we had the various Sonatas for brass, played by members of the Philadelphia Orchestra, seriously limited by the idiosyncracies of pianist Glenn Gould, on COLUMBIA set M2 33971. Here we have performances, recorded with great clarity, which adhere as much as is possible to the composer's written intent, and we have not only the Sonatas, but also the Morning Music and the rarely heard *Concertmusic for Piano, Brass and Harps*.

All the performances are, as is usual with the Summit Brass, characterised by outstanding clarity: **Gail Williams'** performance of the *Sonata for Horn in F and Piano* (1939) is undoubtedly the best I've heard.

One complaint: the opening note of the *Sonata for Alto Horn* begins abruptly, on the CD I was provided, sounding like a "bad splice." As no splice was involved, there is some other digital recording gremlin responsible for this flaw.

Otherwise, a most highly recommended set.

"The Flipside" (SUMMIT RECORDS DCD 102) gives us the jazz personality of former Principal Hornist of the Houston Symphony, **Tom Bacon**. The CD opens with a three movement *Concerto for Tom*, for Horn and Stage Band, in this instance played with the Rice University Jazz Band, a tight ensemble, obviously very well prepared. Other compositions are with various small ensembles, including overdubbed Horn in the George Burt compositions.

In an earlier era, that of the Stan Kenton band, Tom Bacon could quite possibly have been a featured artist with one of the big bands.

In *Lorna Doin'*, Bacon gives us some humorous and interesting variants on the *Till Eulenspiegel* motif.

Listening to George Burt's "Sync or Swim," I was surprised to hear harmonies which "synced" exactly with Humperdinck's chord changes in the Gingerbread House of *Hänsel und Gretel*, 107 to 108.

Accidental or intentional, there are many subtleties to be heard on this recording.

Other than the program, listing timings, performers, production facilities and a photo of Tom Bacon, there are no "album notes," which suits me fine: the music speaks for itself.

For anyone interested in the jazz possibilities of the Horn, this is a highly recommended CD.

Jean-Michel Vinit, a member of the Ensemble Carl Stamitz, is heard on a CD, DISQUES PIERRE VERANY

PV.790033, in a performance of the *Octet* (D.803) of Franz Schubert, a performance characterized by a warm and unforced approach.

The final movement which, to me, is often tedious, due to the strings tending to hack at the articulated notes, is in this instance light, clearly enunciated and always attractive, primarily due to the superb leadership and stylistic skills of First Violinist Yuriko Naganuma, whose playing is warm and secure. Hornist Vinit plays with appropriate balance and ensemble with the winds. He does not play the usual grupet- to concluding the final solo in the first movement; I assume that this is the scholarly *Urtext*.

The digital recording process is unusually effective in the pianissimo opening of the final movement where the various timbres are superbly transparent; the recordist and the group have found a location which contributes no air-conditioning noise, and no 50 cycle hum from the lighting fixtures, which is appreciated in this composition as many of its phrases require a total concentration of silence as part of the texture.

In the third movement *Scherzo*, the ensemble collectively observes the repeated accents $\text{f} \text{f} \text{f}$ as Schubert has written; and not $\text{f} \text{f} \text{f}$ or $\text{f} \text{f} \text{f}$ as so

many groups in the USA are heard performing it. In this *Scherzo*, clarinetist Jean-Louis Sajot does not achieve the lighthness and elegance of this rhythm, as do the other players. My all-time favorite still remains the 78 rpm recording of 1927, with clarinetist C. Draper, the Lener String Quartet and **Aubrey Brain** on Horn, COLUMBIA Set M 97, one of the earliest recordings to use electric microphones.

I have discussed this CD extensively because it is indeed worth talking about, one which can be heartily recommended.

SUMMIT RECORDS DCD 119 gives us the debut recording of the New England based Atlantic Brass Quintet, **Robert Rasmussen**, Horn. The winners of the Coleman Chamber Music Competition (1988), the first Summit International Competition, and the second Rafael Mendez International Brass Competition, it is evident that this group has the playing potential to be around for some time. The album-note raves are well deserved, for the group's ensemble, rhythmic vitality, and musical intent. Recorded in Boston, the sound is spacious.

Track 5, *Image of Melancholly* (A. Holborne) assaulted my ears: the tuning of the drum, vis-a-vis the brass, was so strange that I finally consulted my strobe tuner to see what I might be hearing. The "F" of the drum was nearly 50 cents below Equal Temperament (a half-tone flat), with the ensemble playing their "D" tonality about 20 cents above ET, a discrepancy of at least 70 cents. I have often wondered about the tuning of percussion, against firmly established tonalities. Dissonances may certainly be an artistic goal; in this case, I felt not the melancholia of the title, but rather a musical setting of a morning-after hangover headache.

Otherwise, ensemble is excellent: Rasmussen has an attractive display of virtuosity on track 10, one of the *Courantes* of Michael Praetorius. Rasmussen's Satie transcription is skillful: *La Piccadilly Marche* is especially appropriate as an encore offering.

A fine CD, offering several works not previously available on record.

The Tennessee Tech Brass Quintet (**Arthur LaBar**, Horn) plays a collection, "Premiere Recordings of Works for Professional and Student Quintets," on a CD, MARK MES-591.

All but two of the compositions are listed in the important, graded Texas University Interscholastic Prescribed Music List; works from all three graded levels are included giving student ensembles and their coaches an excellent guide for performance standards.

The Fisher Tull and William Brusic compositions are not TUIPML listed; the latter (*Contrast for Brass*) was composed for the TTU Brass Quintet, and is a thoughtful, well-constructed composition which should gain acceptance in brass programming.

From a recording standpoint, I enjoyed the presence of this taping: close as it is, it is quite well balanced, with both Horn and Tuba clearly delineated, yet sounding as integral parts of the ensemble.

This is a most useful recording for all schools with brass ensemble programs.

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Another release from SUMMIT RECORDS (DCD 116) presents a program devoted entirely to the music of Trumpet player Anthony Plog, played by the Summit Brass and the St. Louis Brass Quintet (**Thomas Bacon, David Krehbiel, Lawrence Strieby** and **Gail Williams**, Horns).

As I mentioned in a review of the initial recording by the Summit Brass, these players, in their ensemble and unified concept, present the best in North American brass, secure, strong and unforced. The recording technology is outstanding: good ears (those of Sonny Ausman) are in command of the microphones.

There is a virtuosic technical display by the muted trumpets in the second (Vivace) movement of the *Four Sketches for Brass Quintet*. Tom Bacon's recitation of the Ogden Nash verses is sometimes obscured by the brass.

Again, recommended.

Rick Todd, an outstanding Los Angeles based Hornist is heard on a CD (GM Records GM 3015CD), "Rickter Scale," in a jazz program with combo and synthesizers.

Todd's up-tempo cuts, the Dizzy Gillespie/Charlie Parker *Anthropology* for instance, are simply startling in their dexterity: he plays faster than I can listen!

With the assistance of either overdubbing or synthesizers, or both (?) we have full brass section effects in Ellington's *In a Mellotone*.

Much of the disc is recorded with the microphone extremely close to the bell; Todd never forces: I think "laid back" would be a fair assessment. The resulting tone production which arrives on the finished disc sounds to me to be "unconventional," a hybrid flugelhorn/valved trombone sound. As a result, I was disoriented as to the range Todd was playing in: checking along with the recording, I found him fluently improvising in the "high C" (sounding F) range.

On the other hand, the beautiful, ballad style Dave Rose *Our Waltz* is recorded more conventionally, more reverb and ambience.

In his album notes, Gunther Schuller points out that Todd's previous recording (GM 2010) met difficulty in market acceptance, with its "crossover program" of both "classical" and jazz compositions. Your average record wholesaler has difficulty with this!

This CD displays for us a star among jazz Hornists, exploring the medium to discover an authentic Horn voice. Schuller's notes do a fine job of placing Todd in perspective. Schuller says, "Sit back, relax and enjoy; be stimulated, entertained and challenged — and amazed!" I did, and I was!

The players of the St. Louis Brass Quintet (**Lawrence Strieby**, Horn) are founding members of the Summit Brass, as well as its well-known summer school and festival. It is appropriate that they have re-released on SUMMIT RECORDS DCD 120, material previously available on LP.

Their ensemble, balance and intonation is first class. The recording is always agreeable in texture; I would, at times, prefer a different perspective on the Horn. It sounds as if the Horn is normally obscured, and then, on an important passage, spotlighted quite closely. This is a minor complaint, from the view-point of a Hornist.

This CD provides straightforward performances of a large selection of basic Baroque repertoire.

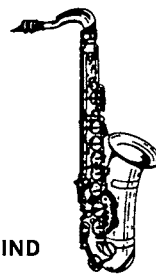
The New York based Dorian Wind Quintet (**Stewart Rose**, Horn) is heard on SUMMIT DCD 117, playing an all American contemporary program. The Dorian Quintet, in its thirteenth year, achieves a fluent, easy ensemble, intonation beyond reproach and stylistic variety.

The compositions which interested me the most were those of Laio Schiffrin (*La Nouvelle Orléans*) and Conrad de Jong (*Variations on the Spanish La Folía*).

A CD release by Norwegian trumpeter, Ole Edvard Antonsen (PRO-MUSICA NORWAY SIMAX PSC 1041) is worth your attention. He plays an all-contemporary repertoire which kept my interest throughout. I heard this young player, live, at a Master Class at Pacific Lutheran University in Tacoma, WA, where he played several sections of *Solus* by Stan Friedman; it was an extraordinary experience, and I can testify that what you hear on this CD is what you will get in his live performances.

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Reviews to be found in other publications are identified:

- *F/1 *Fanfare Magazine* January, 1990
- *F/5 *Fanfare Magazine* May, 1990
- *F/7 *Fanfare Magazine* July, 1990
- *F/9 *Fanfare Magazine* September, 1990
- *F/11 *Fanfare Magazine* November, 1990
- *G/4 *The Gramophone* April, 1990

ACCORD 200632 (DDD)

*F/9

Glenn Borlig

Zurich Chamber Ensemble

Hanns Eisler, *Divertimento for Wind Quintet*
and other works

ADES 14.163-2 (DDD)

*F/11

Andre Cazalet, Horn

Académie de Chambre de l'orchestre de Paris

L. v Beethoven, *Septet for Winds and Strings*

R. Strauss/arr. Hasenöhr, *Till Eulenspiegel einmal anders!*

ARS VIVENDI MRC 037 (DDD)

*F/5

Peter Damm

"Music for Horn and Piano"

Françaix, *Divertimento*

Saint-Saëns, *Romance*, opus 67

Romance, opus 36

Busser, *Le chasse de Saint Hubert*

Gounod, from *Six melodies pour le Cor à Pistons*

No. 3

No. 5

Bozza, *Sur les Cimes*

Dukas, *Villanelle*

Damase, *Pavane variée*

Poot, *Légende*

Rossini, *Prélude, Thème et Variations*

ASV CD DCA 682 (DDD)

*F/7

Christopher Newport

London Mozart Players

Benjamin Britten, *Nocturne* opus 60

ASV CD COE 812 (LP or CD:DDD)

*F/7

Jonathan Williams

Stephen Stirling

Wind Soloists of the Chamber Orchestra of Europe

Krommer, *Octet-Parthia in F* opus 57

Leos Janacek, *Mladi*

Matyas Seiber, *Serenade*

Johann Nepomuk Hummel, *Octet-Parthia in E^b*

A. Dvorak (arr. P. Clementi), *Slavonic Dances*

Opus 46, no. 8 in g minor

Opus 72, no. 1 in C major

Opus 72, no. 7 in C major

ASV DCA 697 (DDD)

*F/11

Frank Loyd

Philharmonia Orchestra

R. Strauss, *Concerto 1*

with Don Juan, and Death and Transfiguration

ATTACCA BABEL 8953-6 (DDD)

*F/7

Hornist ?

Orkest de Volharding/Shoulder to Shoulder

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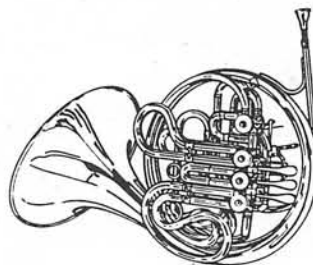
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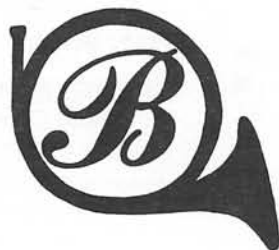
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PHILIPS 422 413-2 (DDD)

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Dieter Ullrich

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music of Dauprat, Gallay and Rossini program listed
 previously in THC

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Frank Lloyd

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Nocturne, opus 60 (AH)
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Hornists ?
 Bläser Ensemble Mainz

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Die Zaubergeiger, overture
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A Survey of Selected Bibliographical Sources for The Horn

by Jocelyn Sanders

Aids for finding horn literature appear in three major forms: lists of materials extracted from publishers' catalogs, annotated bibliographies which include subjective evaluations of the materials by the author, and text books which provide lists of varying length at the conclusion of the text. Of these sources the lists extracted from publishers' catalogs are the most comprehensive guides for materials currently available, but generally provide no guidance regarding the use of the materials. The user must have some prior knowledge of the composers and writers or must have additional sources which will provide the missing information. Two of the best uses of these lists are in identifying the publisher or the instrumentation of a work.

Annotated bibliographies can provide valuable assistance to a student or teacher who is relatively unfamiliar with the repertoire. They include comments by the author describing a work and its appropriate uses. Some bibliographies evaluate materials according to a list of parameters which include range, duration, and special characteristics such as the use of stopped horn. Quite often they also include a type of grading system which suggests an age group or level of development for which the music would be most appropriate. The reader should be aware that these comments are by nature very subjective and sometimes reflect a bias of the author. In addition, some titles may be out of print and are no longer available for purchase. If the user is informed about the nature of these guides, however, they can be more useful.

Some few well-known horn players and teachers have written texts about the history and playing of the horn which include lists of repertoire. Like the annotated lists, these may reflect the tastes of the author and may include works which are no longer available. Occasionally, a work in manuscript form may be listed which has not yet been published. These works are often available for rental directly from the composer.

Some selected examples of the sources described above are: 1) Paul Anderson's *Brass Solo and Study Material Music Guide*, 2) Bernhard Brüchle's *Horn Bibliographie*, 3) Mary Rasmussen's *Guide to Brass Literature*, 4) Gunther Schuller's *Horn Technique*.

1. Anderson, Paul G. *Brass Solo and Study Material Music Guide*. Evanston, Illinois: The Instrumentalist Co., 1976.

The stated purpose of the *Music Guide* is to provide an extensive list of the music for brass instruments which is published and available, and to assist performers, teachers, publishers, music dealers and librarians in searching for brass music. The book includes music for trumpet, cornet, horn, trombone, euphonium (baritone), and tuba, as well as some obsolete instruments such as the serpent.

The list was compiled from publishers' catalogs. Consequently, there are a few duplications of works which appear with varying terminology from one edition to another. For example, Weber *Concertino* appears in four different ways:

Concertino in E minor, Op. 45

Concertino in E-flat, Op. 45

Concertino in F, Op. 45

Concertino, Op. 45

These are all actually the same piece, but each edition is in a different key. The last entry has no indication of key, making it impossible to know which version it represents. A similar situation occurs with the entries for Saint-Saëns' *Romance*, Op. 36 and Op. 67. Both pieces are listed separately, but a third entry appears without an opus number. A second problem is that the book was published more than a decade ago, and some of the pieces are no longer available. Also, many compositions and new editions of older works have been published since the publication of the *Music Guide*. It is, however, a formidable task to update such a source in order to avoid these problems.

The book is organized in a very logical way and is easy to use. Part One includes two sections: study material and solos. Study material includes etudes, excerpts, methods, and technical and special studies. Each of these categories is subdivided by instrument. The searcher is given the composer, the title, and the publisher code of a work. Part Two is a Composer Index which lists the composers alphabetically (anonymous works by title). This index provides the composer, the title, and the category code, explained inside the front and back covers. In the last pages of the book is a publisher list which explains the publisher codes, and a list of abbreviations used throughout the book.

The *Music Guide* is a very comprehensive list of materials for brass instruments. It is organized and explained well, indexed well, and, despite the redundancies which occasionally occur, is extremely easy to use. The book is quite successful at providing an extensive list of brass music. [Also published in a similar format by The Instrumentalist Co. is Anderson's *Brass Ensemble Music Guide*.]

2. Brüchle, Bernhard, *Horn Bibliographie*. Wilhelmshaven: Henrichshofen, 1970.

The *Horn Bibliographie* is a systematic presentation of over 4000 works for the horn. In addition to solo materials for horn, the book also lists chamber music and pedagogical materials. The composer, the title, and publisher are listed for each entry. Other information which appears in some entries includes the year in which the piece was composed, arranger, and other explanations. Brüchle uses the symbol ° to indicate that a piece has been recorded (or had been before 1970), although no discography is included. The author recommends using the Bielefelder and Schwann guides for more information. The book is written in German, although titles and abbreviations appear in their original language. A list of abbreviations in German, French, and English is provided.

The book is divided into seventeen sections. The first ten include works written for a certain number of participants (1 through 10+). For example, the section for three participants includes music for three horns, trios which include piano, and other trios. The section for horn alone includes etudes and orchestral studies as well as unaccompanied solos. Following these is a section for music with orchestra, including music for one horn and orchestra, two through four horns and orchestra, and any combination of instruments with horn accompanied by orchestra, such as a *sinfonia concertante* or *concerto grosso*. The final six sections include a list of books about the horn, a supplement which was compiled after the main list was prepared, a list of publishers, addresses from which to obtain manuscripts included in the bibliography, a composer index (which is very helpful), and a photographic history of the horn.

The bibliography is very well organized (almost to an ex-

treme) and is easy to use once the system is familiar. However, like the *Music Guide*, it lists some materials which are now out of print.

3. Rasmussen, Mary. *A Teacher's Guide to the Literature of Brass Instruments*. Durham, New Hampshire: Brass Quarterly, 1964.

The stated purpose of this book is to assist teachers of brass instruments (especially inexperienced brass teachers or teachers of other instruments who find themselves with brass students) in finding solo and study materials which are appropriate for their students, and to assist experienced teachers in organizing their materials. All works listed in the book are graded on one of four levels: grade school, junior high, high school, and college. The bibliographies also include ranges and information about unusual rhythmic elements, trills, mutes, and multiple tonguing. Each bibliography is preceded by lengthy comments by the author concerning the application of the materials. In these sections, Rasmussen describes her successful applications of the listed materials with particular emphasis on coordinating the materials and the needs of the individual student. These comments can be useful, but the reader should keep in mind their subjective nature.

The book is divided into six sections: methods and studies, ensembles of like instruments (all horns, etc.), brass ensembles (quintets, etc.), solos, books and articles, and recordings. The sections listing methods and studies, solos, and ensembles of like instruments are organized according to instrument: trumpet, horn, trombone, bass trombone, baritone, and tuba. Rasmussen describes in detail what she believes to be the needs of the brass student and makes some general suggestions. This is followed by a description of the major sources of study material and how they might be applied from grade school through college.

The horn bibliography includes a great deal of Classical and French repertoire and many etudes, but it lacks depth in terms of Romantic, 20th century, and unaccompanied repertoire. As in the previously listed bibliographies, several pieces are included which are out of print.

The *Teacher's Guide* can be an effective aid to the teacher who is unfamiliar with horn literature. The grading system used in the bibliographies is well done, and personal observations by the author provide a good starting point for the inexperienced teacher.

4. Schuller, Gunther. *Horn Technique*. London: Oxford University Press, 1962.

The Schuller text focuses upon the technical difficulties of playing the horn, from both a mechanical and a musical standpoint. The repertoire list is intended to present works which are "interesting." It is rather extensive, but, as Schuller states, it makes no attempt to be complete. It includes solo music for the horn and chamber music in which the horn part is musically and technically "challenging."

The list is divided into the following sections: horn and piano (not including piano reductions), 1 to 5 or more horns, horn and orchestra (including sinfonia concertante works and works with more than one horn as soloist), and chamber music. Most entries include composer, composer's birth date, title, instrumentation, and publisher. Where a publisher is not indicated, there is more than one edition available. Schuller uses the symbol * to indicate works that are, in his opinion, of "special interest." Works believed to be out of print are identified by the symbol **.

The lists of music for horn and piano and for horn and orchestra are very extensive, while the list of music for one

horn includes only two pieces. (I refer the reader to sources such as Gayle Chesbro's dissertation — *An Annotated List of Original Works for Horn Alone and for Horn with One Other Non-Keyboard Instrument* — for more information regarding the vast amount of music composed since the publication of the Schuller text.) This bibliography is relatively short but well organized and quite useful.

This represents only a small sampling of sources available to assist a horn player in finding music and pedagogical materials. There are many other bibliographies similar to those described above, as well as many annotated bibliographies, lists, and indices which emphasize a particular genre or instrumentation. Certainly, no printed source can be complete and up to date, nor in a format which addresses every special need. Without perpetual updating of a bibliography, new works will necessarily be omitted and those which are no longer in print will continue to be included. The use of music libraries and consultation with other performers and teachers is absolutely necessary to supplement materials currently available and to enhance the effectiveness of these published bibliographies.

Editor's Note: The Instrumentalist is no longer located in Evanston, IL. The correct address is:

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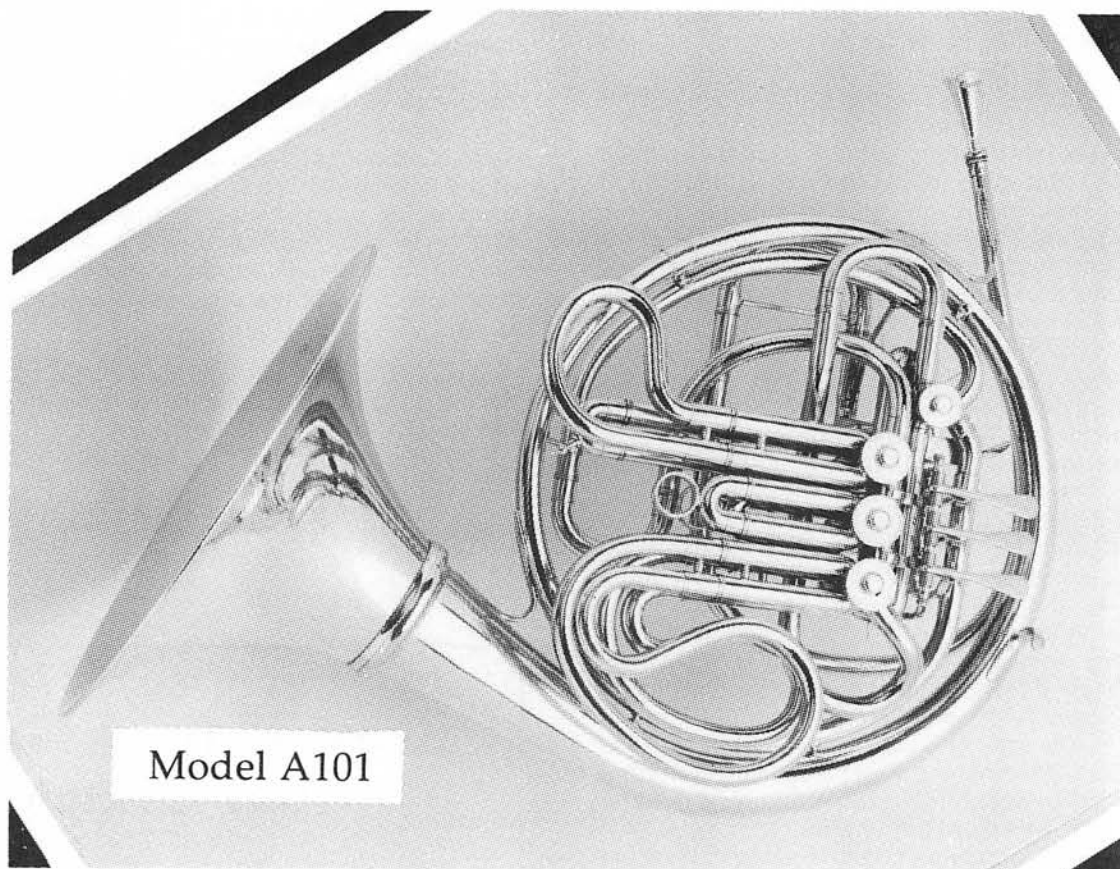
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Clinics

Jazz Clinic

by Jeffrey Agrell

Dr. Agrell's Amazing, Spectacular, and Far-Out (But Not Very Scientific) Jazz Quiz

Are you "Jazz Literate?" Are you afraid to go to parties now because at the last one someone came up to you and asked you what you thought about Miles and you said you thought it be better if we used kilometers? Do you confuse Bobby Hackett with Buddy Hackett? Buddy Hackett with Buddy Bolden? Do you say, "The blues *are*...." Are you one of those people who think that Bix Beiderbecke is a kind of fish? Can you tell the difference between Dixieland and Free Jazz? Bebop and a small household appliance?

Well, friend, now you can change all that. By taking the following quiz, you can (in the privacy of your own home) not only find out just exactly how you rate on Dr. Agrell's Inter-galactic Scale of Jazz Knowledge, but you can actually maybe learn a few things (since we thoughtfully provide the answers at the end) and thereby be well-armed when you go to the next party...

For the sake of making it longer, we have divided the quiz into three parts, 1) Beginner 2) Middling 3) Expert, otherwise known as 1) Unbelievably simple 2) Not too hard and 3) Trivia Time. For extra credit, there is an essay section at the end.

So: sharpen your pencils, take a deep breath and dig in. Oh, one more thing. Extra credit will be given for cheating: go ahead and look in books to get the answers before you look at the ones we give you. This way you might even learn more by looking around. And you might even find better than the ones we give you. You might even find we made a mistake somewhere (if you do, we don't want to know about it). Have fun!

Part I: Beginner

1. What city is most commonly associated with the "earliest coherent jazz ensemble style and method of improvisation"?

2. Match up the following royalty:

- | | |
|----------|-------------------|
| 1. Count | a. Billy Holliday |
|----------|-------------------|

- | | |
|---------------------------|-------------------|
| 2. Duke | b. Bessie Smith |
| 3. Lady | c. Nat Cole |
| 4. King (voice) | d. William Basie |
| 5. King (trumpet) | e. Edward Kennedy |
| 6. Prez (= president) | Ellington |
| 7. Empress (of the blues) | f. Joe Oliver |
| | g. Lester Young |

3. Match up the following with their instruments:

- | | |
|--------------------|-------------|
| 1. Louis Armstrong | a. Sax |
| 2. Bessie Smith | b. Piano |
| 3. Benny Goodman | c. Voice |
| 4. Chick Corea | d. Trumpet |
| 5. Stan Getz | e. Clarinet |

4. What's the most important learning tool for learning to play jazz? a) Listening b) Listening c) Listening d) Listening e) Reading Dr. Agrell's "Jazz Clinic" faithfully f) Some of the above

5. Name the notes in a C major 7th chord.

6. Which of the following are part of the typical jazz "rhythm section?" a) zither b) drums c) gamelon d) piano e) pumpkin pie f) bass

7. Jazz began to take shape around the year: a) 1500 b) 1600 c) 1700 d) 1800 e) 1900?

8. The Swing Era was a) 1910-1920 b) 1920-1930 c) 1930-1940 d) 1940-1950

9. Which of the following would be most likely to take a tambourine solo: a) Airto Moreira b) Queen Elizabeth c) Luciano Pavarotti d) Jesse James

10. Upon hearing Art Tatum play for the first time, who said, "Gentlemen, I play piano, but tonight, God is in the house."? a) Harry Truman b) Liberace c) Fats Waller d) Count Basie?

11. Who wrote *Lady Be Good, I Got Rhythm, Summertime*, etc.: a) Duke Ellington b) Billy Strayhorn c) George Gershwin d) Fred Astaire e) Michael Jackson?

12. Which of the following instruments would be least likely to be found in a dixieland band: a) cornet b) trombone c) clarinet d) a Fender Stratocaster using a Distortion effects box turned up to eleven?

13. Complete the title of this Duke Ellington song: *It Don't Mean a Thing if It Ain't Got That* _____. a) King b) Swing c) Sting d) Fling e) Peanut Butter

14. Pick out the one who was not a well-known jazz arranger:
a) Neal Hefti b) Clayton Moore c) Gil Evans d) Don Redman

15. The real name of Fats Waller's lyricist Andy Razaf (*Honeysuckle Rose, et al*) was Andreamenentania Paul Razafinderiefo. True or False?

16. A melody is likely to sound more "jazzy" if you _____
a) syncopate it b) play it louder c) play with a mute d) play the retrograde inversion e) play it the retrograde inversion louder, and with a mute?

II. Middling

1. Match up the following musicians with their nicknames:

- | | |
|------------------------------|---------------|
| 1. Charlie Parker | a. Pee Wee |
| 2. John Coltrane | b. Hawk |
| 3. Ferdinand Morton | c. Fats |
| 4. Coleman Hawkins | d. Trane |
| 5. Charles Ellsworth Russell | e. Jelly Roll |
| 6. Thomas Waller | f. Bird |

2. What instruments did the following play?

1. Thelonius Monk
2. Lester Young
3. Django Reinhardt
4. Jack Teagarden

3. Guitarist Eddie Condon said that Bix Beiderbecke could make his cornet sound like a) a girl saying "yes" b) a boy saying "no" c) Lincoln reading the Gettysburg address d) aliens landing.

4. Which of the following is not a trumpet player?

a) Clifford Brown b) Jabbo Smith c) Sidney Bechet d) Roy Eldridge

5. Which of the following is not a pianist?

a) Charles Mingus b) Art Tatum c) Herbie Hancock d) Scott Joplin

6. What do the following jazz musicians have in common?

a) Toots Thielemans b) Django Rheinhardt c) Arcadi Schilkoper d) Joe Zawinul

7. What vocalist is known as the "Velvet Fog?"

8. Duke Ellington's bassist Jimmy Blanton invented what typical bass technique: 1) running bass 2) skipping bass 3) jumping bass 4) walking bass

9. Spell:

- 1) C9 chord
- 2) C dorian mode

10. What is the following "scale" usually called?

C E^b F F[#] G B^b

11. What is the form of most jazz standards? Meter?

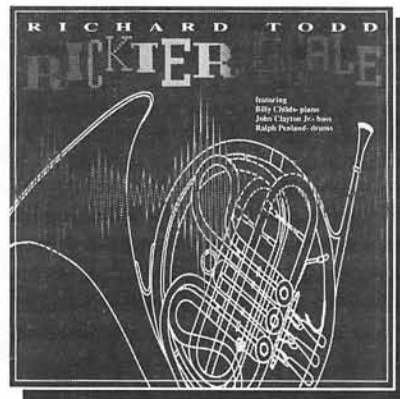
12. What is the instrument of Joe Venuti and Stephane Grapelli?

13. 1945-1950 saw the blossoming of a) dixieland b) bebop c) bossa nova d) disco

14. Ma Rainey's real name was: a) Gertrude Malissa Nix Pridgett b) Manon de la Pluie c) Eleanor Roosevelt d) Clarence Bunsen

15. Pick out the name that doesn't belong: a) Tom Varner b) John Clarke c) Peter Gordon d) Paul McCartney

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III. Expert

1. Write out the changes for a typical blues in B^b.
2. Which Johnson plays trombone: Robert, Bunk, J.J., J.P.?
3. Who coined the term "Third Stream?" What does it mean?
4. What does 'bossa nova' mean?
5. Name as many sax players as you can. We're going for quantity here.
6. What do the following band leaders have in common? Claude Thornhill, Stan Kenton, Miles Davis, George Gruntz, Gil Evans?
7. What are the names of the Gunther Schuller's two landmark books on jazz?
8. What's Chick Corea's real name?
9. Give the chord symbols for the following chords:
a) F A E^b G[#]
b) B^b A^b D F[#]
10. What instrument was played by Johnny St Cyr?
11. What does ODJB stand for?
12. What city was the center for jazz in the 20s?
13. Which of the following would be least likely to use a synthesizer? a) Keith Jarrett b) Miles Davis c) Joe Zawinul d) Herbie Hancock
14. Lester Young liked to accompany what singer?
15. What instrumentalist recorded *Birth of the Cool*, *Kind of Blue*, *Bitches Brew*, and *Sketches of Spain*?

16. Bebop tunes often used a new melody over chord progressions of existing tunes. Match the bebop tune with the standard that give it its chord progression:
Standards: *Cherokee*, *Back Home in Indiana*, *I Got Rhythm*, *How High the Moon*
Bop tunes: *Donna Lee*, *Oleo*, *Ornithology*, *Koko*

17. Give an example of a tune whose harmonic rhythm is the same as the rhythm of its melody.

18. Who said the following (describing a session at a chili house on Seventh Avenue between 139th and 140th streets in December 1939)?

"...I'd been getting bored with the stereotyped changes that were being used all the time at the time, and I kept thinking there's bound to be something else I could hear it, but I couldn't play it.

Well, that night, I was working over *Cherokee*, and, as I did, I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I'd been hearing. I came alive."

Essay Questions:

1. What is jazz?
2. Why is Duke Ellington not on the one dollar bill?
3. Improvisers are made, not born. Explain.
4. Why hasn't the IHS still not gotten around to giving Lowell Shaw a lifetime special achievement award for his Frip-eries?



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5. Saxophonist and guru Dave Liebman says that "Universities are the new clubs." What do you think about this?
6. Why doesn't the IHS commission a horn piece from jazz composer/arrangers like Don Sebesky?
7. Have you ever tried to play music that you've never heard before in the dark? Was it fun? Did you get scared? Were you worried about what the neighbors thought? Did you want to try it again? Did you try it again? Did you bring somebody with you?
8. Conservatory students should learn to improvise; jazz students should take some lessons from a conservatory teacher. Make a vehement denial of these statements, followed by a vehement defense of them.
9. Make up your own question and answer it.

ANSWERS:

Part I:

1. New Orleans
2. 1-d Count Basie, 2-3 Duke Ellington, 3-a Lady Day (Billy Holiday), 4-c Nat "King" Cole, 5-f King Oliver, 6-g Prez = Lester Young, 7-b Empress of the blues = Bessie Smith (7 points)
3. 1-d Louis Armstrong—trumpet, 2-c Bessie Smith—voice, 3-e Benny Goodman—clarinet, 4-b Chick Corea—piano, 5-a Stan Getz— sax (5 points)
4. The only polite answer here is f) Some of the above
5. C E G B
6. b, d & f: piano, bass & drums — 1 point for all.
7. e) 1900
8. Swing era: c) 1930-1940
9. a) Airto Moreira. He's incredible — go check him out in concert if you get a chance.
10. d) Fats Waller said it. Fats got in as many good lines as anybody around.
11. George Gershwin
12. d) The Stratocaster with distortion probably wouldn't be seen too often, but it might be interesting to see what would happen if...
13. b) It don't mean a thing if it ain't got swing. Amen.
14. b) Clayton Moore was the Lone Ranger, not a jazz arranger. But you probably knew that.
15. Of course it's true. Do you think I could make up something like that?
16. a) Syncopation is the thing.

II. Middling

1. 1-f Charlie "Bird" Parker, 2-d John Coltrane — Trane, 3-e Jelly Roll Morton, 4-b Coleman Hawkins — Hawk, 5-a Pee Wee Russell, 6-c Fats Waller (6 points)
2. Monk—piano, Lester Young—tenor sax, Django—guitar, Jack Teagarden—trombone
3. a) A girl saying "yes"
4. c) Sidney Bechet played soprano sax.
5. a) Charles Mingus played bass.
6. They're all Europeans (Toots—Belgian, Django—French

gypsy, Arcadi—Russian, Joe Zawinul—Austrian)

7. Mel Tormé.
8. Walking Bass.
9. C9 = C E G B^b: C dorian = C D E^b F G A B^b
10. The Blues Scale.
11. Form of most jazz standards: **song form** = AABA; meter is 4/4 (written, played with swing 8ths it is really 12/8. Leonard Bernstein got by the written/played dilemma in *West Side Story* by writing the swing music out in 6/8).
12. Violin.
13. b) bebop.
14. a) Gertrude Malissa Nix Pridgett. I swear I'm not making these up.
15. Paul McCartney. He's the only one that doesn't live in New York. Well, OK, Peter Gordon lives in New Jersey. Picky, picky, picky.

III. Expert

1. /B^b7 /E^b7 /B^b7 /B^b7
/E^b7 /E^b7 /B^b7 /G7(b9)
/Cm7 /F7 /B^b G7 /Cm7 F7
2. J.J. Johnson. Robert Johnson was an early blues singer, Bunk Johnson was an early jazz cornetist, James P. Johnson was a stride pianist.
3. Gunther Schuller. Jazz is one stream, classical another; a synthesis of the two would be the Third Stream.
4. 'Bossa nova' Portuguese slang for 'new touch.'
5. Pepper Adams, Gene Ammons, Albert Ayler, Sidney Bechet, Chew Berry, Tex Beneke, Barney Bigard, Anthony Braxton, Pete Brown, Don Byas, Benny Carter, Serge Chaloff, Al Cohn, Ornette Coleman, Buddy Collette, John Coltrane, Junior Cook, Bob Cooper, Eddie "Lockjaw" Davis, Paul Desmond, Eric Dolphy, Lou Donaldson, Herschel Evans, Bud Freeman, Jan Garbarek, Stan Getz, Benny Golson, Dexter Gordon, Wardell Gray, Johnny Griffin, Scott Hamilton, Coleman Hawkins, Johnny Hodges, Hilton Jefferson, Clifford Jordan, Roland Kirk, Lee Konitz, Harold Land, Yusef Lateef, Dave Liebman, Branford Marsalis, Warne Marsh, Hal McIntyre, Jackie McLean, Hank Mobley, James Moody, Gerry Mulligan, David Murray, Charlie Parker, Cecil Payne, Joe Phillips, Adrian Rollini, Sonny Rollins, Charlie Rouse, Pharoah Sanders, Bud Shank, Archie Shepp, Zoot Sims, Wayne Shorter, Sonny Stitt, John Surman, Buddy Tate, John Tchicai, Lucky Thompson, Frankie Trumbauer, Charlie Ventura, Phil Woods, Lester Young.

Scoring: 5 or less, no credit. 5 or more: 5 points. 10 or more, 10 points. 20 or more, 20 points. 2 bonus points for every sax player not named on this list.

6. They all used horns (i.e. our instrument) in their bands (at one time or another at least).
7. *Early Jazz* and *The Swing Era*, published by Oxford University Press. They are great books — get them, read them, give them as birthday presents, etc. One point each; 2 points for each that you own.
8. Armando Anthony Corea
9. a) F7^{#9} b) B^b7 + or B^b7^{#5}
10. Banjo.

11. Original Dixieland Jazz Band
12. Chicago
13. a) Keith Jarrett
14. Billy Holiday
15. Miles Davis. If you consider yourself an expert, you get minus 43 if you missed this one.
16. Cherokee: Koko; ...Indiana: Donna Lee; I Got Rhythm: Oleo; How High the Moon: Ornithology. 4 points
17. Giant Steps
18. Charlie Parker

Scoring on Parts I & II:

30 or less—OK, if you got 30 or less correct after I gave you all those easy multiple choices then you are in deep trouble. Were you serious when you answered Peanut Butter to No. 13 in Part I? I'm really disappointed that you didn't take the time to cheat—do you only have books around like Paul Henry Lang's *Music in Western Civilization*, which does not have so much as a syllable on jazz? Well, there's still hope, if you answered any essay questions...

31-60—Hey, not too bad! You got through almost the whole quiz! Nice going! You should have cheated more, though.

61-85—You really know your onions, or you really spent some time in the reference books to do so well. Take a bow! Since you are so knowledgeable, we expect you to send in a couple of sample Jazz Clinics, since we are going to take a break pretty soon.

85 and above—Were there this many points? I didn't count. You are really something. Please send me your latest CD and the name and address of your agent.

Extra points for cheating: add 5 if you cheated at all by searching for the answers first in reference books. Add 10 if you cheated a lot. Subtract 5 if you didn't cheat at all.

Essay questions scoring: add 10 if you answered (i.e. wrote out) one essay question. Add 5 if you thought about one or more. Subtract 5 if you just skipped ahead to the answers. Add 25 if you wrote out 2 or more. Add 35 if you answered them all on paper or your word processor (subtract 5 if you use an IBM).

Bonus: Send your essay question answers to me. The best essay question answer will win a CD (we'll do anything to get mail). The best answers may be printed in this space in a later issue.

Dr. Agrell's Intergalactic Scale of Jazz Knowledge:

0-35: Culturally deprived. For you, Miles will never replace kilometers. Stick close to the buffet table at parties.

35-63: You must have read this column regularly. You'll get by OK at parties.

64-85: Can I have your autograph?

86 and above: I'm staying away from you at parties...

Onemanband update:

We've always suspected that many of the great minds around regularly inspect this column in order to stay out on the cutting edge of the state of the art, pick up some new jokes, kill time while waiting for buses, etc. So we were not entirely surprised when we perused recent issues of certain music magazines and saw that someone had taken the idea we investigated in the Onemanband miniseries (i.e. using computer sequencer programs with synthesizers, samplers and/or drum machines to create your own home rhythm section to accompany you as you work on improvisation). We came across three software programs that will allow you to create rhythm section accompaniments in this same way, and very quickly, in a variety of styles.

1. Jazz through MIDI. I haven't read any reviews of this one. Quotes from the ad: "...can be used by players of all levels of ability. This course features authentic bebop, blues, modal, Latin, fusion riffs all professionally recorded into your sequencer with excellent rhythm section accompaniment...It includes: 50 jazz accompaniments and solos; booklet features chord charts with solos written out. Tips on scale usage, substitutions, voicings, and walking bass lines. Popular jazz progressions to use for creating your own compositions. ...Needed: A multitimbral synth or module along with a MIDI drum machine. The drum patterns are recorded into your sequencer and will work with any MIDI drum machine or with multitimbral units that have onboard drum sounds such as the D110, U110, U20, W30, MT32, Proteus, M1, M3R, K4, etc. Available data formats: Roland MC500/300, W30, MC-50, Kawai Q-80, Korg T-Series, Yamaha V50, Ensoniq VRX-SD, SQ-80, ESQ-1, EPS, Alesis MMT8, Macintosh, IBM, Atari & Amiga. \$39.95 from New Sound Music, PO Box 37363, Oak Park, MI 48237. Tel. 313-355-3643.

2. MiBAC Jazz Improvisation Software: \$125 from MiBAC Software Inc., Box 468, Northfield, MN 55057. Tel. 507-645-5851. MiBAC stands for "Music Improvised By A Computer." The reviews have been quite positive on this program, which is run on the Macintosh. Features: chord entry (e.g. 2 per measure in 4/4), 4 styles (jazz 4/4, jazz 3/4, Latin, slow blues), you can change styles within a song, independent muting of any of the three (rhythm section) parts, transposition, chord chart print-out, and more.

3. Band-in-a-box. I recently purchased this one, since the feature list looked more complete than MiBAC and it was half the price (\$59). Like MiBAC, it automatically generates piano, bass and drums in a wide variety of styles (24), from jazz swing to various Latin styles to Country. I found it very easy to set up, and entering a song takes only about 2 minutes. However, it is rarely necessary to enter a song, since, for an extra \$29 you get a 400+ "MIDI fake book," a library of songs all ready to go (chords and styles already entered). What does it sound like? It's very good, very convincing. Transposition (handy for us horn players) is very quick and easy. The program is available for Macintosh, Atari and IBM computers from PG Music, 266 Elmwood Ave., Suite 111, Buffalo, NY 14222. Tel. 416-528-2368. To hear a recorded demo, call (24 hrs.): 416-528-2180.

Jazz training device of the month: The Akai U4 Phrase Trainer is a digital sampler that will record up to 7.3 seconds from an input source (LP, CD, tape, etc). You can loop the

playback, and vary the speed from 45% to 200%. The amazing thing is — get this — you can change the speed, but the pitch *stays the same!* What an age we live in...The price of the unit I saw was 295 Swiss Francs; I suppose that means you could find a street price in the US of around \$140 or so.

News note: Arcadi Schilkoper, Russian jazz hornist extraordinaire, has left the Moscow Philharmonic and is going to go free-lance full time. If you haven't heard anything lately that has knocked your socks off, hire this guy to play at your next concert/workshop/symposium/open air festival/inaugural ball. The only address I have for him is the one in the IHS membership address book. Give it a shot.

One last thing: are there any IHS members out there who are telecommunicators? I'd like to compile a list, especially if there happens to be more than one. Send E-Mail to me on CompuServe #100016,241. I'm on PAN—Performing Artists Network—too, but I log on less often—the interface is not so friendly. But if you want to leave a note, leave it for JAGRELL.



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Orchestral Excerpt Clinic

Brahms Symphony No. 1, 4th movement

by Lukas Christinat

To get a good idea of what this excerpt is about let's take a look back in history to the time when it was written. Johannes Brahms was spending some time in Switzerland in the fall of 1868. One day he was taking a hike on Mt. Rigi and happened to hear an Alpine herdsman playing the alphorn. He was so pleased with this particular slow melody that he later decided to add it as a horn solo in the last movement of his First Symphony (1876). Incidentally, he wrote the melody down on a postcard and sent it to Clara Schumann.¹

Though this passage will almost always be played on the regular double horn in concert, I suggest that the student get a feeling for the "alphorn" character of the passage by first playing the solo on the C horn (F horn fingering: 1 + 3) using the notes of the overtone series as the alphorn would. In this way the student can hear and experience the sound of the 11th overtone (written F[#]) as Brahms originally heard it on the alphorn. And the big round sound of these notes on the "C" horn will be different than the same notes played on the F horn.

Horn 1 in C:

[B] Più Andante

f sempre e passionato *pp* *pp*

p dolce *poco f espr.* *cresc.* *f*

dim.

In listening to the melody, it is quickly apparent that the alphorn F[#] provides a very distinctive effect. There is danger, however, that when this passage is played on the overtone series (e.g. using 1 & 3 or on a natural horn) that the player will try immediately to "correct" the intonation of this 11th overtone. The important thing is, however, to thoroughly savour this note and play it as it naturally occurs in the overtone series.

One last thing to keep in mind is the simplicity of the passage. It does not require the same kind of expression as, say, the Tchaikovsky Fifth solo. Close your eyes and imagine: when you play this melody that Brahms heard, you are an alpine herdsman, playing high in the mountains, playing slowly, with a big, pure, open sound!

¹A photo of this melody as written by Brahms on a birthday card to Clara Schumann (dated 12 September 1868) can be seen in the book *Das Alphorn In der Schweiz*, by Brigitte Geiser (Verlag Paul Haupt Bern. ISBN 3-258-02363-8), 1976. The original card is in the *Deutsche Staatsbibliothek* in Berlin.

Lukas Christinat is principal horn of the Lucerne Symphony Orchestra (Switzerland). He studied at the conservatories of Lucerne (with F. Raselli and J. Hefti) and Essen (with H. Baumann). He has appeared as a soloist in recordings and concerts at home and abroad and has won several prizes, including the Edwin Fischer prize in 1988.



In Memoriam

In Memoriam: Waldemar Linder (1908-1990)

by Richard Todd

On October 21st, 1990, the horn world lost a dear friend and a great artist, Waldemar Linder. He was 82 years of age. We all know him as the name on the IHS logo, but he was much more than a name familiar to hornists.

Wally began his professional career as a young man with the Cleveland Orchestra serving as Assistant Principal. It was there that he met Wendell Hoss, with whom he would share a lifetime friendship. After leaving Cleveland, he graduated from Eastman and joined the Minneapolis Symphony. He served as solo hornist for nineteen years under the batons of Mitropoulos, Ormandy, Reiner, and Dorati. He moved to Los Angeles in the early 1960's. He soon became active



Waldemar Linder

in the freelance scene, was a member of the L.A. Horn Club (he can be heard on their recordings), and began teaching at the University of Southern California where he was reunited with his old friend, Wendell Hoss.

It was there that I met Wally Linder when I was an eighth

grader and began studying with him through the now-defunct Prep School at U.S.C. He became my teacher, my coach, and my cheerleader. Through him I learned the joy and enthusiasm of music making. He would always have some positive thing to say about my lessons, no matter how pitifully I might be playing or how unfocused I was as a teenager. I always wanted to practice sports instead of my horn, but rather than discourage me from other activities, he encouraged me to expand my horizons. He never let me forget that my talents as a musician, if properly nurtured, would one day afford me, perhaps, the opportunity to make a career as a hornist. He gave so much of himself that he made me want to give it my best shot. When I entered U.S.C. I continued to study with him three more years until I began studying with Vince DeRosa.

Wally was responsible for much of my musical development, including my choice of instrument, the Conn 8-D. My first instrument was a C-Series which I still own. I also play an 8-D that Wally himself played in L.A. It is also a C-Series and I am proud to say it is the finest horn I have ever played. He played an Alexander while in Minneapolis and can be heard on recordings such as *Ein Heldeleben*, *Mahler First*, *Tchaikovsky Second* and *Fifth*, and many others.

He loved his family: his wife, Bette, and his daughters, Susan and Lee. He also loved nature, dogs, and art. Besides the IHS logo, he designed his own Christmas cards for his friends. His love of art was partially influenced by his home in Malibu. He always loved the view and would paint for hours while looking at the ocean. He also studied pottery and once gave me a bolo tie with a ceramic IHS symbol that he had made. To this day I wear it for concerto performances.

Much of what I do and who I am, I owe to Wally Linder. He was my teacher, my example, my friend. I loved him like a father and will miss him a great deal. We all will miss him.

Richard Todd
715 S. Reese Pl.
Burbank, CA 91506

*Mr. Todd is a popular free-lance, solo, and recording artist based in Los Angeles. A number of his solo recordings have received glowing accolades from critical reviewers in magazines and journals, including **The Horn Call**.*





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COLLEGE OF MUSIC

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MAY 14-18, 1991

Denton, Texas is located approximately 40 miles north of Dallas and Ft. Worth, Texas. The facilities for the College of Music were designed to serve over 1200 music majors.

Symposium Fees:

IHS members, \$150; non-members, \$180

Student/senior-citizen members, \$120; student/senior-citizen non-members, \$150

Spouse, \$75

One-day registration, \$45 (do not preregister)

After April 15, add \$20 for late registration

Accommodations (a five-minute walk from the College of Music):

Double dormitory room: \$61.50 (M-Sa) or \$10.25 per night

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)

INTERNATIONAL HORN SOCIETY

FINANCIAL STATEMENTS

Year Ended December 31, 1990

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INDEPENDENT AUDITOR'S REPORT

Advisory Council and Officers
International Horn Society

We have audited the accompanying balance sheet of International Horn Society (a non-profit organization) as of December 31, 1990, and the related statements of activity, functional expenses, and changes in cash for the year then ended. These financial statements are the responsibility of the Society's management. Our responsibility is to express an opinion on these financial statements based on our audit.

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

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of International Horn Society as of December 31, 1990, and the results of its operations and the changes in its cash for the year then ended in conformity with generally accepted accounting principles.

Liquori & Co.

February 4, 1991

INTERNATIONAL HORN SOCIETY STATEMENT OF ACTIVITY Year Ended December 31, 1990

Revenues:	
Membership dues	\$ 41,403
Interest income	5,243
Advertising	8,271
Merchandise sales	3,116
Publication sales	4,438
Composition registration fee	468
West/East contributions	697
Performance scholarships	200
Total revenues	63,836
Expenses:	
Program Services:	
Horn Call publication	44,237
Other publications	2,562
	46,799
Composition contest	3,779
Performance contest	200
Commissioned works	2,700
	6,679
Workshops	5,827
Total program expenses	59,305
Supporting Services:	
General	16,725
Total expenses	76,030

Excess of Expenses Over Revenues	(12,194)
Life Memberships Received	3,008
Fund Balances at January 1, 1990	71,803
Fund Balances at December 31, 1990	<u>\$ 62,617</u>

INTERNATIONAL HORN SOCIETY BALANCE SHEET December 31, 1990

ASSETS

Cash	\$ 28,278
Investments (Note 2)	62,412
Total assets	\$ 90,690

LIABILITIES AND FUND BALANCES

Liabilities:

Accounts payable	\$ 5,383
Deferred Revenue (Notes 1 and 3):	
Membership dues	9,922
Scholarships	12,768
Total liabilities	28,073

Fund Balances:

Life memberships	38,008
Designated for composition contest	4,000
Unrestricted, undesignated	20,609
Total fund balances	62,617
Total liabilities and fund balance	\$ 90,690

INTERNATIONAL HORN SOCIETY STATEMENT OF CHANGES IN CASH Year ended December 31, 1990

Sources and Uses of Cash:

Excess of expenses over revenues (cash used by operations)	\$ (12,194)
Increase in deferred revenue	5,235
Receipt of life memberships	3,008
Investment in certificates of deposit	(60,000)
Increase in accounts payable	4,925
Interest accrued on certificates of deposit	(2,412)
Total uses of (decrease in) cash	(61,438)

Cash at January 1, 1990 89,716

Cash at December 31, 1990 \$ 28,278

INTERNATIONAL HORN SOCIETY STATEMENT OF FUNCTIONAL EXPENSES Year ended December 31, 1990

	Program Services			Supporting Services	
	Publications & Merchandise	Contests & Commissions	Workshops	General	Total
Salaries and wages	\$ 1,031	\$ -	\$ -	\$ 9,300	\$ 10,331
Payroll taxes	-	-	-	725	725
Printing	28,135	1,134	-	911	30,180
Postage	10,900	146	-	1,231	12,277
Editor honorarium	4,400	-	-	-	4,400
Office supplies	123	449	-	718	1,290
Workshops	-	-	5,827	-	5,827
Awards and scholarships	-	1,200	-	-	1,200
Commissioned works	-	2,700	-	-	2,700
Judges	-	1,050	-	-	1,050
Translation	1,000	-	-	-	1,000
Travel	-	-	-	508	508
Computer expense	-	-	-	1,122	1,122
Merchandise	1,195	-	-	-	1,195
Area representative expense	-	-	-	319	319
Professional services	-	-	-	1,265	1,265
Advertising	-	-	-	335	335
Telephone	15	-	-	185	200
Miscellaneous	-	-	-	106	106
Total expenses	\$ 46,799	\$ 6,679	\$ 5,827	\$ 16,725	\$ 76,030

Note 2. Deferred Revenue

Changes in deferred revenue accounts for the year ended December 31, 1990 follows:

	Membership Dues	Scholarships
Balance at January 1, 1990	\$ 7,510	\$ 9,945
Receipts:		
West/East contributions	697	-
Membership dues	43,815	-
Frizelle Scholarship	-	1,111
Geyer Scholarship	-	525
General Scholarship	-	700
Interest Allocation	-	687
Recognition of membership dues and contribution revenue	(42,100)	-
Performance awards	-	(200)
Balance at December 31, 1990	\$ 9,933	\$ 12,768

The scholarship account at December 31, 1990 consists of the following balances:

Farkas	\$ 532
Frizelle	4,502
Geyer	529
General	7,205
	<u>\$ 12,768</u>

Note 3. Investments

During 1990, the Society acquired certificates of deposit from financial institutions which are federally insured. Balances at December 31, 1990 are as follows:

Acquired	Amount	Interest Rate	Accrued Interest	Total Value	Maturity Date
May 18, 1990	\$ 40,000	8.10%	\$ 2,007	\$ 42,007	Feb. 19, 1991
Sept. 30, 1990	20,000	7.95%	405	20,405	April 1, 1991
	<u>\$ 60,000</u>		<u>\$ 2,412</u>	<u>\$ 62,413</u>	

Note 1. Summary of Significant Accounting Policies

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

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

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

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

Revenue Recognition - Income from membership dues is recognized in the year in which the dues relate. Restricted funds received prior to being expended are reported as deferred revenue until expended. Contributions are recognized as revenue when the related expenses are incurred (See Note 3).

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

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

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



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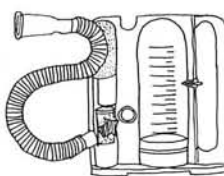
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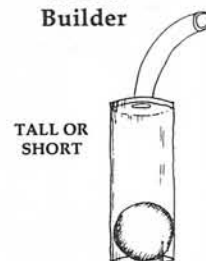
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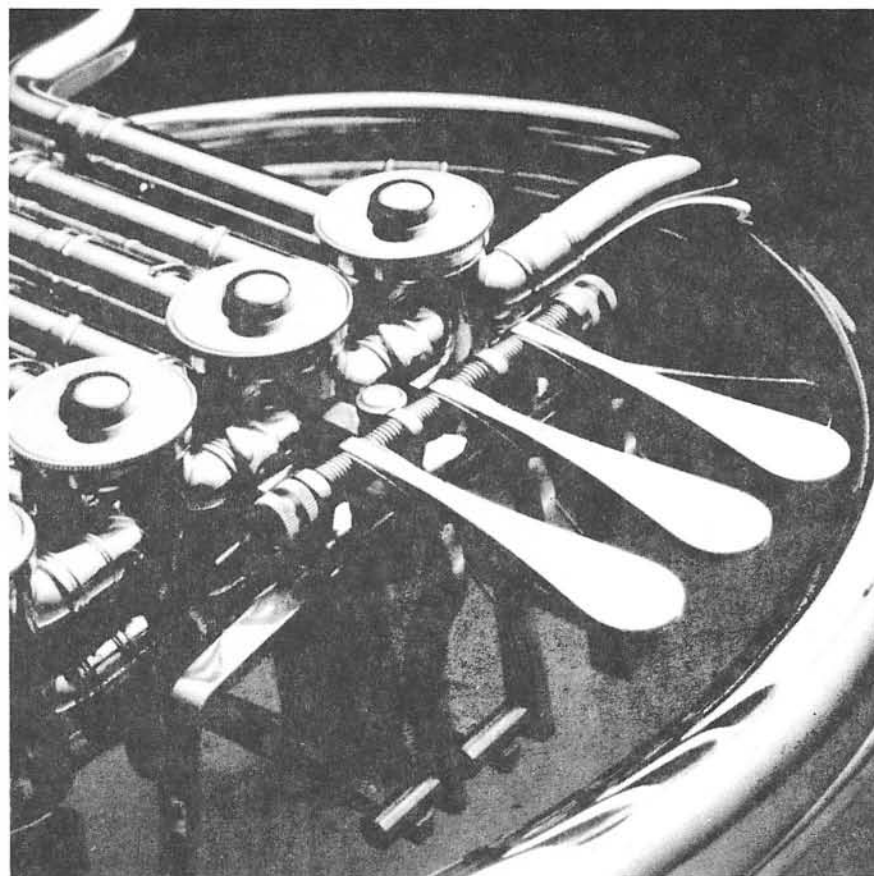
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