

The Horn Call



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國際管樂協會

International Horn Society

Internationale Horngesellschaft

Sociedad Internacional de Trompas

Soci t  Internationale des Cornistes

October, 1991
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The Horn Call

October, 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.

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CARTAS AL EDITOR

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

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

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

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Sous cette rubrique, le Comité de Rédaction désire encourager les Membres de la Société a 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 reserve 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 a detta colonna "lettere al Redattore."

E a suggerire che le lettere scritte non siano di una lunghezza di più di 300 parole e necessariamenta 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 di soggetti adatti sono anche d'interesse. Credito sarà dato al fotografo e la fotografia sarà restituita al mittente a richiesta.

Some IHS members may be aware that Hans Pizka puts out a German translation of the *Horn Call*, with the blessing and financial support of the International Horn Society. What they may not be aware of is that he intersperses his own editorial comments throughout the translations, without the knowledge or consent of the authors....I would like to urge all IHS members to write and express their feelings on this matter. For myself, I will not, in good conscience, be able to remain a member in a society that continues to allow such a flagrant violation of author's rights.

Sincerely,
Jeff Agrell
Gibraltarstr. 1
CH-6003 Lucerne
Switzerland

ssss

I can't remember if I've already sent an address change or not and I wouldn't want to miss the October issue. Thanks so much! I live for the horn!

Lyric Kinard
102-1C Kindletree Ct.
Cary, NC 27513-3332

ssss

I'll bet you're getting a lot of these letters saying "my *Horn Call* fell apart when I cracked it open!" Well, add me to the list. I have still enjoyed reading the articles, but keep chasing pages all over the living room.

I had intended to write you months ago to add yet another anecdote to the "French" horn collection. While attending no less prestigious a school than Indiana University, I was assigned to one of the bands for my ensemble. The director posted a sign that the first rehearsal would be on such-and-such a day at the appointed time and noted "no horns." The entire section showed up the second day; only to be scolded for failing to pick up our folders and complete the necessary paperwork at the first rehearsal. Of course "no horns" was used in the generic interpretation!

Lou and I were delighted to have a French couple stay at our Bed and Breakfast last month. They were staying in the Horns-a-Plenty room (guess how it's decorated!) and were not surprised to learn that I play the *English* horn. We had a quite a good laugh over that explanation! So, they enjoyed the *French* horn decor, the *French* toast for breakfast, and *French* fries with lunch!

Hope you had fun in Texas! I wish I could have been there, I'll be waiting for the reports in *The Horn Call*.

Yours Truly,
Laura Savage
PO Box 333
Clinton, IN 47842

ssss

As reported in the April 1991 issue of the *Horn Call* (p. 37), it was the Wiener Waldhorn Verein (WWV) who, on September 1st, 1990 opened the week-long symposium sponsored by the Österreichische Interpretengesellschaft at Schloßhof Palace in Lower Austria. The account did not sufficiently emphasize that the members of the WWV themselves were the actual lecturers and the ones who led the discussion groups including musicians from many parts of Austria. Also, featured in the well-attended evening concert was WWV and IHS-member Hans Jörg Angerer from Innsbruck who, on the natural horn, accompanied by Heinz Hanke on the violin and Werner Pelinka on the piano, gave a magnificent rendition of the Johannes Brahms *Trio, Op. #40*. In his inimitable way, Roland Horvath, of the Vienna Philharmonic, Chairman of the WWV, and member of the IHS Advisory Council, then played the horn part, accompanied by violin and piano, of his own arrangement of the "Kamelientrio" from Verdi's *La Traviata*. And finally, under the baton of their esteemed music director, Erhard Seyfried, members of the WWV played the *Marchegger Jagdserenade* by Rajter and Seyfried's own popular composition *Der Alte Peter*.

Since the International Horn Symposium in Vienna, 1983, the WWV has been working in high gear and is becoming increasingly recognized and appreciated both within Austria itself and abroad.

Lois Riess Kerimis
683 Leyden Lane
Claremont, CA 91711 U.S.A.

ssss

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It was with great delight that I read Edward Deskur's article on Low Horn in the April, 91 issue of *Horn Call*. As the fourth horn in the Minnesota Orchestra for over twenty years, it was wonderful to read such a well thought-out and literary article. Mr. Deskur's comments were right on the money!

Dave Kamminga
11097 Cedar Lake Rd.
Minnetonka, MN 55343

~~~~~

I have in front of me two letters you kindly wrote to me in late 1978 regarding the Fourth International Horn Workshop at Bloomington, Indiana, in 1972. I am certain that I wrote to thank you for your efforts and for the safe receipt of the recording which contains many attractive horn items. I have particularly enjoyed the *Fripperies* which I play with my friends when we are able to get together.

The final realisation of my many international enquiries since the advent of that recording was made...when I received the score and parts of Alan Civil's quartets; including "If You Were the Only Girl In the World." They have just been published by Nigel Broadbent, a horn player in the LSO (I think) and who has started a publishing duo with Dunn. Part of their intentions is to build up an "Alan Civil Collection."

Their address is:  
Broadbent & Dunn, Ltd.  
12 Tudor Court  
London E17 8ET  
England

I hope that you may find this of interest.

Best wishes and many thanks,  
Earnest Marsden  
39, Coach Road  
Sleights, Whitby  
North Yorkshire YO22 5AA  
ENGLAND

~~~~~

I would like to say how much I look forward to receiving *The Horn Call* and reading most of the articles. However, as a hornist who only started learning at the age of 50+ (with a year or two of piano as a child for previous musical experience), may I make a plea for a section devoted to students; and more especially for older students!

I am sure I am not unique in starting to learn horn comparatively late, and feel that articles on breathing, improving one's timing, transposing tricks, and so on, would be of interest to both school players and adults such as myself. I play with a concert band of other adult late starters in music and we have progressed sufficiently to be invited to play at the occasional race meeting at Randwick Race-course in Sydney. I also play fourth horn with an amateur orchestra which gives four concerts a year. The wonderful thing about all this is that it is a lifelong trip of discovery.

With best wishes for the continued success of "our club."

Sincerely,
Maureen Starkey
40 Rothwell Road
Warrawee
Sydney, 2074
Australia

Editor's Note: Maureen Starkey presents an excellent point. A quite significant portion of the membership of IHS might be termed as "Dedicated Amateurs." Perhaps we do need a contributing editor and regular feature for these members of IHS. Her suggestions have

been voiced previously; particularly by attendants at Workshops who felt that the program offerings were not aligned to their real interests and needs. I find that the older I get the more I regress from performance competency and am moving closer always to student inabilities. I strongly suspect that I must begin calling myself a "dedicated amateur" instead of a professional teacher.

We would welcome ideas and suggestions from you dedicated amateurs. What can we do to meet your interests better in the publications and at the various Symposia and Workshops? Any volunteers out there to edit such a feature in this journal?

~~~~~

I am gratified by the kind words in Mr. Leuba's review (*Horn Call* XXI No. 1, October, 1990, p.71) of the premiere of my concerto and grateful to him for revealing the sources of my inspiration. It is true that I grew up to Howard Hanson's music and am an admirer of Hovhanness. Mr. Leuba remarks that he fails to hear an "original" compositional voice. Fair enough. "Originality" *per se* has not been my goal. I've simply written music that sounds good to me. I'm reminded of the student who asked the professor, "How can you mark my composition both "good" and "original" and yet give me a "zero" grade?" "Easily," said the professor. "where it was good, it wasn't original and where it was original it wasn't good!" In any event, many thanks to Mr. Leuba for his attention and for his observations.

Eugene Coghill  
Apdo. P. 31-223  
Guadalajara, Jalisco  
Mexico

~~~~~

I wish to thank all of my horn playing friends (and others) in the St. Louis area for a great year. You made me feel most welcome as well as making the most of some evenings and weekends. Who ever thought I'd be out here (in Missouri) for over a year! Keep in touch. I'll miss you all.

Hope to see you in England.

Yours truly,
Michele Grande
433 Mariners Way
Copiague, NY 11726

~~~~~

I continue to enjoy receiving the *Horn Call* and take special interest in the new refereed *Annals*. I appreciate the Air Mail service as they become all too dated as news, otherwise.

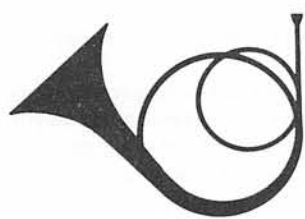
We may be...at the workshop in England, which I hope to attend. I have a very busy life here in Germany as horn player in the opera and concert, as teacher of horn in the music school, and at home with my wife and three children; otherwise you would probably hear from me more often.

Would you please indicate sometime in the Journal whether dues can be charged to a credit card? Paying dues through International Money Orders as I have done up until now is rather costly. I am a member in good standing until 1993, according to my membership card.

Thank you for and good luck in your good work.

Sincerely yours,  
Robert E. Thistle  
Otto-Hahn-Straße 1  
W-5010 Berghelm  
Germany

**Editor's Note:** The Advisory Council in its most recent meeting approved the idea and asked Executive-Secretary Ellen Powley to



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investigate the process and the means necessary to this procedure with VISA and MASTERCHARGE. Perhaps we shall have an announcement soon.

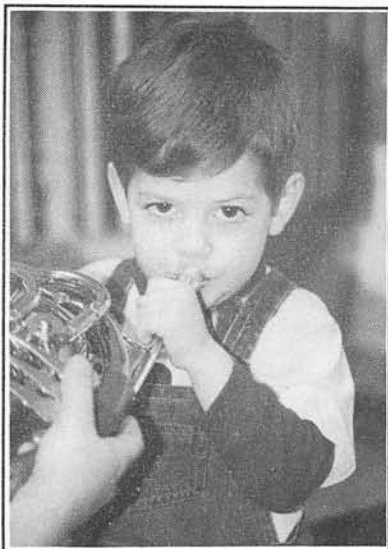
~~~~~

I would like to thank all of the IHS members who responded to my notice in the February Newsletter asking players and teachers of hand horn to contact me. I have had letters from all over the country, Germany, England and Norway and have been able to collect quite a lot of information for my dissertation. I appreciate the time everyone has taken to complete my questionnaire and offer suggestions and comments. I would be happy to hear from others who would like to be included in my study.

I am also sending a picture of my nephew, Jed Salminen, who is three years old. He plays my horn often and is able to play several different pitches. (Recently he interrupted my practicing of the Franz Strauss *Concerto* to tell me that it was "sad music" and he would like to play some sad music, too.) When someone asked him if his Aunt Susie played rock 'n' roll, he replied, "No, she just plays La, la music."

Thank you for extending my thanks to the membership.

Sincerely,
Susan Salminen



Jed Salminen, age 3, March 1991

~~~~~

I thought you might enjoy this picture of two very fine gentlemen who made it (*Midwest Regional Horn Workshop, Springfield, MO, April 12-14, 1991*) all possible. I hope to see you in Denton. Yes, I'm finally taking your advice to attend an International Workshop. I may not eat too well for a while, being a poor horn player, but my wife says that won't hurt my wind capacity and will improve my waistline.

Sincerely,  
Thomas Rouse  
1103 N. Tucker  
Pittsburg, KS 66762



Philip Farkas, Guest of Honor, with host Dr. Verle Ormsby, Jr., at the Midwest Horn Workshop, Springfield, MO, 1991.

~~~~~

Did I tell you the story of (____) re: Brahms 1? It appears he wished to hear himself play it on a live studio broadcast. So, he took to the studio a transistor radio fitted with an earpiece, not knowing that there was a 1 1/2 second time lag as the sound went from the studio in Glasgow to Broadcasting house in London and back. The resulting chaos can be imagined!! Horn playing seems to produce these characters, though perhaps not as many these days — the tales some of our old-timers tell!

In my travels, I have come across a semiprofessional in (____) area who does not believe in mutes; so he uses one that does not work. The sound is just the same as open, but the conductor sees a mute in the bell and assumes all is OK. A genuine professional in Britain, who does a lot of recording, makes a noise in the bell of his horn with a signet ring towards the end of the sessions. The engineer's search for the source of this noise puts the session into overtime — more money all around! Then there is a man who subs around regularly who "sleeps rough" on tour, even in winter, to make extra profit on his subsistence payments. However, the (____) police found him a bed for the night not long since and we had to bail him out. What a profession!

Yours sincerely,
Paul A. Kampen
74 Springfield Road
Baildon, Shipley
West Yorkshire
ENGLAND BD17 5LX

Editor's Note: Names and locales concealed for obvious reasons.

~~~~~

Potential purchasers should be aware that there are unauthorised bootleg copies of the Anvil Film's Dennis Brain Beethoven *Sonata* video on sale in the United States. This seems to have come about over a misunderstanding of the ownership of the copyright in the original Anvil film. Anvil Films are still in action and trading in the United Kingdom. In November 1988 they entered into an agreement with Amati Video for the distribution by Amati of a series of films on video that Anvil had made. This included the Dennis Brain Beethoven *Sonata*. Amati contacted me and we decided that it would be a great improvement to clean up the original soundtrack and put in an introduction by Barry Tuckwell. Do your self a favour — get the legitimate version, it is much better value!

John Wates  
16A St. James's St.  
London SW1A 1ER  
England





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# 'Now sleeps the crimson petal':

Britten's other 'Serenade'

By Donald Mitchell

Britten's *Serenade*, Op.31, for tenor, horn, and strings, was first performed at the Wigmore Hall, London, on 15 October 1943, with Peter Pears, Dennis Brain and an *ad hoc* orchestra conducted by Walter Goehr. It was dedicated to Edward Sackville-West.

That historic premiere did not include a setting of a famous poem of Tennyson, 'Now sleeps the crimson petal, now the white', that Britten had completed in March as one of the pool of songs out of which the *Serenade* was eventually to be fashioned. To understand the complex reasons why the song—both extraordinarily beautiful and extraordinarily passionate, and itself entitled 'Serenade'—came to be excluded, and its remarkable anticipation of the orchestral song-cycle Britten was to compose in 1958, the *Nocturne*, op.60, we need to trace in some detail the history of the evolution of the *Serenade* itself.

Commentary on the song-cycle has been extensive. But what did the composer think about it as he was writing it? His letters from this period offer a unique record of the work's composition. For a start, it appears from the first excerpt quoted below that the idea for the song-cycle may have emerged from a discussion with Erwin Stein, then working for Boosey & Hawkes (Britten's publishers at that time), and who, as we shall see, was to have a further important connection with the *Serenade*:

To Erwin Stein [postmarked 8 March 1943]

I am intrigued by the Nocturne idea for Voice & Horn.

There follow two quotes from letters to Peter Pears, as a background to which we have to remember that during this period he was often away on tour, giving concerts for CEMA (Council for the Encouragement of Music and the Arts), the forerunner of today's Arts Council:

To Peter Pears, 21 March 1943

[...] what a curse it is that I haven't been able to do these concerts with you — but at least I've been able to write things for you,— better than nothing.

1 April 1943

Things go on the same here — I work a lot, (don't worry, the Nocturne [sic] will be worthy of you by the time I've finished!) [...]

It was the possibility of Pears overtaxing himself in the inauspicious circumstances of wartime touring that obviously led to Britten cautioning him in a later letter:

9 May [1943]

[...] — nurse that heavenly voice of yours — We must do a superb Serenade.

But the fullest comments on the *Serenade* were made by Britten in letters to Elizabeth Mayer, of whose family on Long Island, New York, Britten and Pears were part from 1939 until their return to England in 1942:



Above and following two pages: the complete composition sketch of 'Now sleeps the crimson petal' in Britten's hand, reproduced by permission of the Trustees of the Britten-Pears Foundation and Boosey & Hawkes Music Publishers Ltd.

To Elizabeth Mayer, 6 April 1943

[...] I've practically completed a new work (6 Nocturnes) for Peter and a lovely new young horn player Dennis Brain, & Strings, which is coming out soon. It is not important stuff, but quite pleasant, I think.

And then after the première:

8 December 1943

[...] I wrote a Serenade (words from Cotton, Tennyson, Blake, Jonson, Keats, etc.) in 6, or 7 pieces for Horn & Tenor & strings. There is a wonderful young horn player called Dennis Brain, who plays as flexibly and accurately as most clarinetists, & is a sweet & intelligent person as well. He did the first performance; I leave you to guess who did the singing! – and we had a lovely show, with wonderful enthusiasm and lovely notices.

Britten's mention of '6, or 7 pieces' might tempt us to speculate that even as late as December he was still thinking about including 'Now sleeps...' in his cycle. But this seems highly unlikely: the first performance of the *Serenade* had already taken place when the letter was written. More probable that Britten, in dashing off his letter to Mrs. Mayer, could not quite remember the quantity of songs finally involved. Six, was it, or seven? Perhaps this momentary bout of numerical dithering shows that the jettisoned song was still a vestigial presence. (The pocket, full, and vocal scores were all published, in that order and at different times, in 1944.)

We may be amused, in the light of the place in Britten's *oeuvre* that the *Serenade* soon came to occupy, by his reference to it in April 1943 as 'not important stuff, but quite pleasant, I think'. But most striking of all is his first concept of it as a 'Nocturne' (the letter to Stein), the very title that in 1958 was to be adopted for the fourth and last orchestral song-cycle. This revealing of a common title for *both* works, separated though they were by some 15 years, points up their common source: the world of sleep and dreams, a world that Britten was as much at home in as the world that we identify as 'reality', the waking world.

The six settings that finally made up the *Serenade* all explore aspects of dusk and/or darker dimensions of the human spirit, e.g. Blake's 'Elegy' and the anonymous 'Dirge'. The solo horn frames the cycle and is integral to all the songs with the exception of the last, an omission of special appropriateness because, although the horn has the last word of all in the concluding 'Epilogue', it is Keats's sonnet that brings the work to the edge of and, we must suppose, *into* sleep. It is surely poetically right that the singer should sing himself to sleep, leaving the work's alternative 'voice', the horn, to make the final comment on the now silent (or silenced) sleeper, whom sleep has overtaken.

The idea of sleep, as we have suggested, was a preoccupation of Britten's; and when he turned to it as a source of inspiration we find the same kind of musical imagery recurring again and again. It was Eric Roseberry who was the first to point out (much to the surprise of the composer) that the sequence of major triads (D, C sharp [= D flat], E flat, C) that magically opens the Keats setting in the *Serenade* – the song dedicated to sleep – offers precisely the same basic chords (or tonalities, rather), minimally re-ordered, that we encounter at the beginning of the nocturnal Act II of *A Midsummer Night's Dream* and over the rotation of which is unfolded the sublime slumber song that rounds off the act, from which dream the lovers will awake to the ensuing dawn. It is in the juxtaposition of two of those tonalities, a characteristic semitonal relationship, C/D flat, that the *Nocturne* too

has its *raison d'être*. As we shall see, consistency of imagery is also a feature of 'Now sleeps...'

Britten's last orchestral song-cycle, the *Nocturne* (first performed at Leeds on 16 October 1958, by Pears with the BBC Symphony Orchestra conducted by Rudolf Schwarz), picks up, as has often been remarked, from the very point where the *Serenade* ends, from the condition of sleep in which the protagonist in the earlier work has been left. This is why the discovery by Marion Thorpe of a hitherto unknown song among her father's – Erwin Stein's – papers was so exciting and illuminating: a setting, in the form of a complete composition sketch, of 'Now sleeps the crimson petal, now the white', dated 'March 22nd 1943'. It is, we note, not only another sleep poem but also a lyric protestation of love, in D flat. However, he never took the song to its final MS stage, i.e. a fair copied full score. What were the reasons for his discarding it? Or, to put it another way, for not including it?

One reason becomes clear if we turn to the *Nocturne* and in particular to the final song in which the work culminates. Whereas all the preceding songs in the 1958 cycle have been concerned with

The image shows a handwritten musical score for a song. The top system has the lyrics 'Now sleeps the crimson petal, now the white' in English and German. The music is written for voice and piano. The bottom system has the lyrics 'Now sleeps the white, all has vanished up And' in English and German. The music is written for voice and piano. The score is handwritten and appears to be a sketch or a fair copy.

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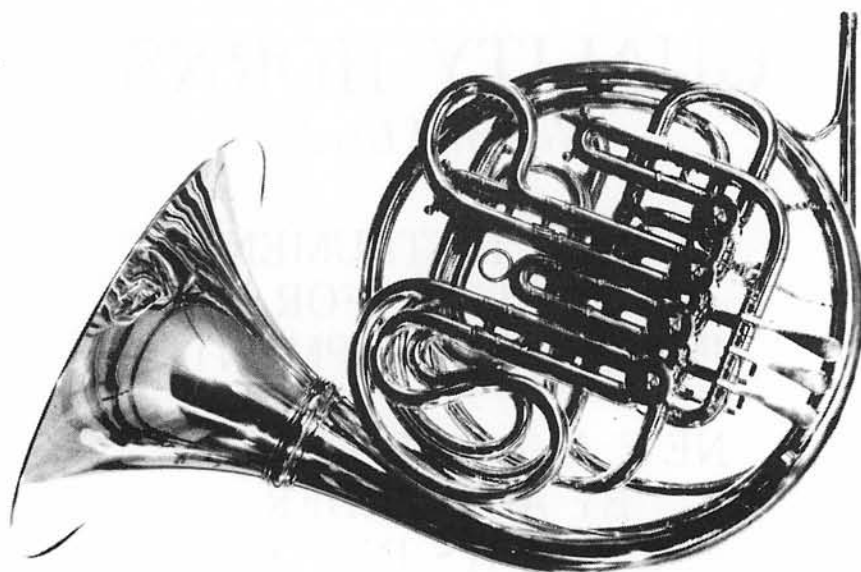
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images of night, of the dream world – images both serene and profoundly troubled – the setting of the paradoxical Shakespeare sonnet, 'When most I wink, then do mine eyes best see', lifts the cycle onto an entirely fresh plane of experience: it is the reality offered by a loved one, the work tells us, that is in fact more real than the nocturnal visions of the 'real' world, whether its beauties or its nightmares. The shift in perspective is radical; but in the *Nocturne* it proves to have been elaborately prepared, so that the final avowal of love emerges as an entirely logical and inescapable, though unforeseen, *dénouement*.

In the *Serenade*, however, it is quite difficult to perceive where Britten might have thought of placing 'Now sleeps...', which was in fact composed two days *after* he had already composed the setting of the Keats sonnet. Not all the songs are dated, but at least one of them, the setting of Ben Jonson's 'Hymn', was composed even later, on 2 April. The seeming lack of methodical chronology helps us, I believe, to answer the question about the omission of 'Now sleeps...'. It was pretty much Britten's compositional habit, when putting together a song-cycle or song set, to write more songs than he proved to need. Moreover, although he must have had in mind some kind of overall shape for a cycle, the precise ordering and selection of songs often belonged to the final stage of composition.

It is my guess that the setting of 'Now sleeps...' after the Keats sonnet had already been completed, is less surprising than it may seem at first sight. It probably represented an overflow of the lyric impulse that gave us the Keats. In this context, there may be some significance in the fact that 'Now sleeps...' and the Keats sonnet were among the songs specifically inscribed 'PP, Horn, Str'.

The possibility exists of course that Britten may have fleetingly considered 'Now sleeps...' as an alternative finale. The hushed sequence of string chords which closes the song might be thought to play something of the same role as the famous 'sleep' chords which bring the Keats setting to an end; and the song's D flat would have represented a return to and re-affirmation of the D flat of the *first* song, the *Cotton*. But it must have soon struck Britten that 'Now sleeps...' does not have the weight to round off a sequence which included numbers as dramatic as the 'Dirge' or as intense as the 'Elegy'; and by weight I am thinking not just of duration and character but also a sense of resolution. He must have seen almost at once that it was the already-composed Keats which magically completed the exploration of the nocturnal world by bringing the protagonist of the *Serenade* to the very brink of sleep.

It is no easier to find a convincing spot for the song elsewhere. It seems unlikely that Britten would have considered 'Now sleeps...' as a candidate for first place in the sequence: he would surely not have launched the cycle on such a high pitch of lyrical feeling? The song, we must conclude, could not make sense in the scheme, the shape, of the *Serenade* as it was finally and perfectly ordered by the composer.

Ultimately, we can only speculate about Britten's intentions. It might have been even that an adverse influence was exercised by the

homophobia current in England in the 1940s: 'Now sleeps...' might well have drawn unwelcome attention to itself as expression of a love for which there was little public sympathy or tolerance. But what we can be sure of – because we have all the evidence before us – is that the discarded 'Now sleeps...' was the model for the finale, 15 years on, of the *Nocturne*. What the reclaimed song reveals is its uncanny unveiling of the last orchestral song-cycle that was still to be written, the *Nocturne*. Here, in the discarded song, is the gently rocking string figuration which was to launch the sleeping protagonist of the *Serenade* on his journey through the dreamscape of the *Nocturne*; while the protestation of personal love embodied in 'Now sleeps...' has become the very goal, the *dénouement*, of the later cycle, with Shakespeare's Sonnet 43 replacing Tennyson's lyric.

More than that, the Shakespeare setting not only took over the shift to the personal plane manifest in the Tennyson but also the associated tonal region, which the last song of the *Nocturne* subtly (and sometimes ambivalently) inhabits: D flat. Indeed, it is not too much to say that the discarded, forgotten song of 1943 was the source, in all essentials, of the final orchestral song-cycle Britten was to compose.

The *Nocturne*, we have long known, evolved poetically and musically out of the *Serenade*; we did not know, however, that the *other* 'Serenade' — 'Now sleeps...' — was the crucial compositional link between the two works. A long history, one might think, to attach to one song. But then it is a history tied into two masterworks, and one that tells us something important not only about their creation, but also about their creator and their principal interpreter. We do not need to spell out, I think, who it was to whom both D flat affirmations of love were addressed, in 1943 and 1958.

*The first page of the composition sketch of the Nocturne, op. 60, reproduced by permission of the Trustees of the Britten-Pears Foundation and Boosey & Hawkes Music Publishers Ltd.*

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# Mansur's Answers

Notes from the Editor's Desk

By Paul Mansur

Herewith begins my sixteenth year as editor of this journal. When I began in 1976 I had no expectation of staying with this endeavor for this length of time. In short, it has been a source of personal satisfaction and gratification that surprised me. I have enjoyed this time immensely. To be sure, there are aspects of the task that approach drudgery, but the joys far exceed the low points. I do appreciate the many kind words that have come my way from members of the International Horn Society.

I know full well that my best playing days are behind me. I was never destined to be a notable performer but I hope I was a competent and a musical player and a good teacher. I've surely been blessed with a number of students who have gone far beyond my own achievements. Perhaps my best and most significant contribution to the horn-playing world is through this journal. If so, then so be it. I can live with that! As Bartles and James would say: "Thank you for your support."

~~~~~

The Twenty-Third International Horn Symposium was a grand affair. Congratulations are indeed in order to President/Host Dr. William Scharnberg. He managed everything beautifully and somehow kept his sanity and his composure. The University of North Texas treated us well and graciously. As with all previous Workshops/Symposia, this one also developed its own character and unique qualities. Notable was the casual and comfortable atmosphere (ambiance?) of the American Southwest. ["Ambience" may not be just the right word to describe a Texas Barbecue, a Sports Bar, or a Boot-Scootin' Texas night club featuring Western Swing music of Randy Travis and Merle Haggard; or the vocal stylings of Reba McEntire.] [Reba just happens to be a former student here in the Music Department and a graduate of Southeastern Oklahoma State University.] I heard her sing a few Italian Art Songs a few years ago during her semester vocal jury examinations. Perhaps it all shows the interlocking and interdependent nature of all kinds of musics.

It is a pleasure to relay congratulations to President Scharnberg and all of the folk who brought the 23rd Horn Symposium to fruition in Baja Oklahoma. (In case you don't recognize it, that's a popular term of endearment used in Oklahoma for our neighboring state south of the Red River.)

~~~~~

Mike Purton and John Wates, hosts for the **24th International Horn Society Workshop**, have reported splendid progress in preparation for this event at Manchester, England, **July 25-31, 1992**. Immediate support has been gained from Barry Tuckwell, Hermann Baumann, Julia Studebaker, Mike Thompson, Richard Watkins, Eric Ruske, and many other renowned artists and clinicians. The BBC is enthusiastic about making a broadcast from a concert with the BBC Philharmonic. Other ideas coming to fruition include beginning with an informal party on Saturday night after registration, an evening with the Hallé choir, the Goldberg Ensemble with music for horn and chamber orchestra, and evenings with a Baroque Chamber Orchestra and Wind Orchestra. By utilizing the museums and facilities of Manchester and, particularly, Harewood House (home of Barry's sister, the Countess of Harewood), a distinctly English flavour will be given to this Festival and Workshop.

John Wates returned from the Denton Symposium with more than 60 pre-registration forms from persons who are keen with enthusiasm to attend this English Festival. John reported that "...one girl told him quite seriously that she is postponing construction of her house so that she can have sufficient money to come to England. Many people want this to feature as part of a more extended European holiday." *Catch the full-page advertisement announcing this Festival elsewhere in this issue of HORN CALL.*

~~~~~

Music Teachers National Association invites the submission of proposals for papers, panels, performances, lecture-recitals and demonstrations at the 1993 MTNA national convention, March 20-25 in Spokane, Washington. Deadline for submissions is Nov. 26, 1991. The theme is centered on motion in music. Other proposals also are solicited relevant to teaching, performance, research, and creativity. For more information, write to MTNA, Suite 1432, 617 Vine St., Cincinnati, OH 45202-2434 or call (513) 421-1420.

~~~~~

Philip Farkas is surely a source of inspiration as he continues to be quite active and receive honors after his "formal" retirement from Indiana University. Last year he was awarded The Edwin Franko Goldman Memorial Citation by the American Bandmasters Association in recognition "Of Distinguished Contributions in the interests of Bands and Band Music in America." Last year he was chosen to serve as assistant principal horn with the Minnesota Orchestra in their season opening subscription concerts as they performed the Mahler *Sixth Symphony*.

More than 23 years ago he was instrumental in the founding of our Society and the first International Workshops. Today he remains enthusiastic, jovial, and is hard at work in further efforts to advance the horn. He has just begun a new term on the IHS Advisory Council after an hiatus of fifteen years, serving on research and committee assignments in behalf of the IHS. Phil epitomizes the very ideas of sharing, service, and genuine concern for our fellow humankind. **Long live King Phil!**

~~~~~

We have learned of the recent deaths of three eminent hornists: Wilhelm Lanzky-Otto and Ingbert Michelsen, both Honorary Members of the IHS; and Arthur Briegleb, a prominent member and organizer of the Los Angeles Horn Club. Memoria for them will appear in *The Horn Call* as soon as possible. One or more may be received in time for this issue.

~~~~~

A First Austrian Horn-Symposium has been organized and set for September 27-28 in Innsbruck, hosted by Prof. Hansjörg Angerer. A comprehensive variety of events has been scheduled including Panel Discussions, Chambermusic concerts, Solo Recitals, Lectures, and Horn Ensemble performances. Some of the artists involved, besides Prof. Angerer, are: Roland Horvath, Hans Pizka, Jan Schroeder, Robert Freund, Friedrich Gabler, Kurt Schwertsik, Erhard Seyfried, and others. The program is well-planned and looks to be a splendid event. We shall hope this is but the first of many Austrian Horn-Symposia.

~~~~~

It is with pleasure that I refer readers to a feature article in *Sports Illustrated*, Vol 74 No. 13, April, 1991. In the feature, "Spotlight," is a marvelous report of the mixed synchronized swimming achievements of Fred and Louise Wing of Lynn, Massachusetts. Louise is a long-time member of the International Horn Society, studied the horn at Juilliard, and has attended International Horn Workshops.

As a swimmer, Louise has won 16 national master's solo titles in 16 tries. She earned a perfect score of 100 last summer at the World Masters Championships in Rio de Janeiro, won three gold medals, and outscored every other swimmer in the meet. She and Fred have won their division of the national mixed championships for six years in a row. The incredible part of their accomplishment is that Louise is 72 years old and Fred is 79. And Louise did not start competing until she was 57 and Fred would not get in the pool with her until the year 1984!

The magazine report is a full two pages long and well worth reading. I recommend you find the issue and learn more about an amazing member of the International Horn Society. Congratulations, Louise and Fred, from the 3000 plus members of IHS!

~~~~~

The Vancouver Symphony Orchestra helped celebrate the 60th Anniversary of the Vancouver Bach Choir with performances of the



Mahler *Eighth Symphony* on Nov. 9 and 10, 1990, Bruce Pullan, Musical Director and Conductor. The occasion elicited this photograph of the horn section.



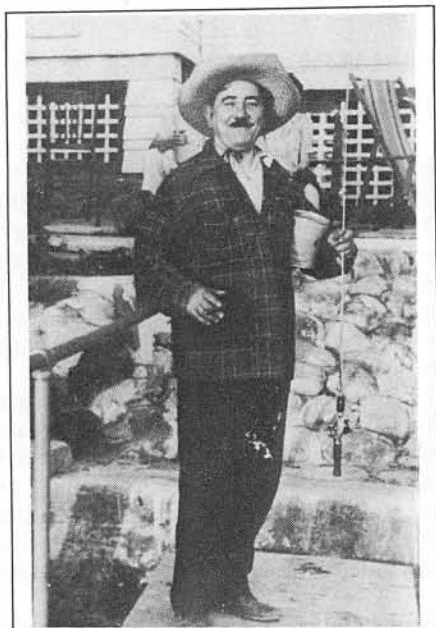
*The Vancouver Symphony horn section. From right to left: Assistant Ken MacDonald, Principal Martin Hackleman, Second Michael Wall, Third Brian G'Froerer, Fourth Diane Lefeaux, Fifth Richard Mingus, Sixth Edmund House, Seventh Peter Burris, and Eighth Steve Denroche. (Photo by Lorraine Fader)*

§§§§

Thanks to Honorary Member and past *Horn Call* editor Harold Meek for providing these three photographs of historical interest to the IHS. First, the two snapshots of Arkata Yegudkin, Professor of Horn (approximately 1934-1952) at the Eastman School of Music, were taken by Meek, ca. 1941, at the General's summer cottage, Lake Canandaigua, New York. The photo of Hugh Cowden and Meek was taken at the Boston Symphony Orchestra Berkshire Music Festival at Tanglewood in 1946.



*Mr. and Mrs. Arkata Yegudkin, ca. 1941 (Photo by Harold Meek)*



*Arkata Yegudkin, preparing to go fishing. (Photo by Harold Meek)*



*Left: Hugh Cowden and Right: Harold Meek of the Boston Symphony Orchestra at Tanglewood, 1946. (Photographer unknown)*

§§§§

In a recent conversation with the ever-prolific composer, **Chris Wiggins**, I learned that he has just completed a new *Sonata for Horn and Piano*, Op. 98. The work is in three movements, of some 12 to 13 minutes duration, and he estimates it to be of Grade V difficulty. **Jim Emerson** of Denver, CO, has commissioned Chris to compose a *Concerto for Four Horns and Orchestra*. The premiere performance for his Op. 93 is scheduled for 22 March of 1992 in Denver. In progress is a new set of "Miniatures" for Three Horns. Thus far, Chris has completed seven movements and is not certain just how many movements will make up the complete set. I think I can speak for most of us: we are grateful that Chris Wiggins has chosen to enrich the current horn repertoire so abundantly.

§§§§

The winner of the Keystone Brass/Yamaha Brass Ensemble Competition this past June in Keystone, Colorado was the Pacific Brass Trio. The members are all students at the University of the Pacific in California and have been performing together for one and one half years.



Left to right are: David Hickman, president of Summit Brass; the Pacific Brass Trio members: Michael Miles, trombone; William Laude, horn; Douglas Nemeth, trumpet; and Johnny Woody, Yamaha Corporation of America and an IHS member. (Yamaha photo)

pppp

Attention: Discophiles! Greenwood Press has just released a new title: **Igor Stravinsky - The Composer in the Recording Studio.** (A Comprehensive Discography) The work was compiled by Philip Stuart. If you are a Stravinsky addict, get in touch with your local book dealer or write to: Greenwood Press Inc., PO Box 5007, Westport, CT 06881 USA.

pppp

Natural horn *aficionados* are encouraged to get acquainted with the Historic Brass Instrument Society. The IHS Newsletter for August, 1991, Vol. XXII No. 1, contains vital information about this organization and opportunities for natural horn utilization in classic ensembles. Check it out.



Word has been received of the death of Meir Rimon in Israel on October 5, 1991. See obituary on page 91.

# Quality

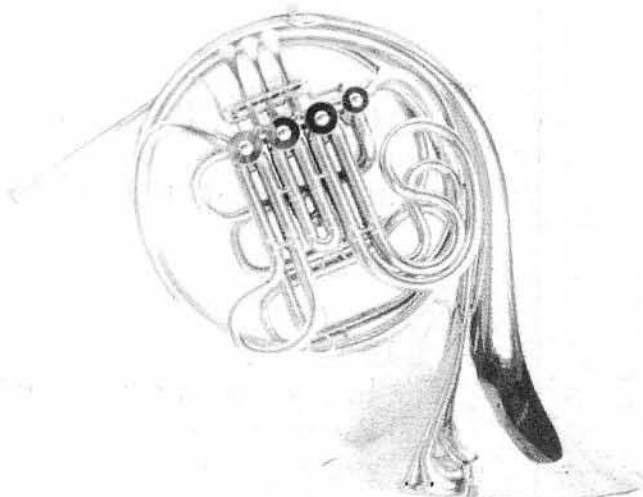
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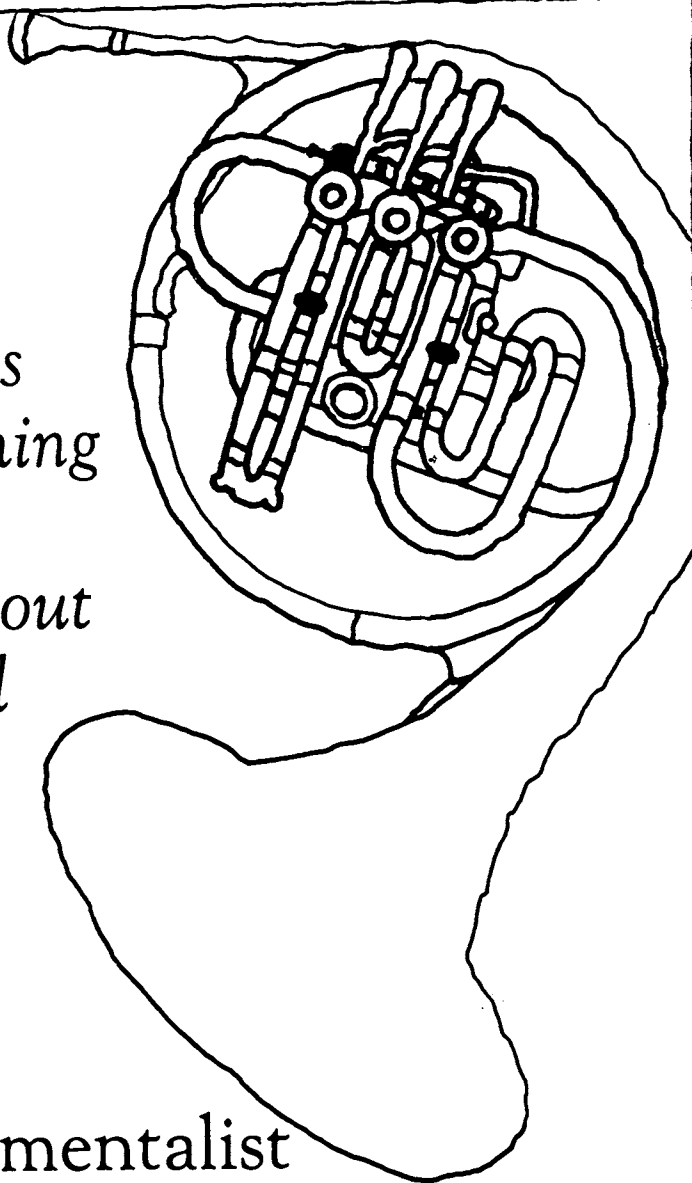
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# Stopped Fingering Chart

## "Take Two"

By Francis Orval

Constantly searching for perfection, yet happily never achieving it, I would like to share with you, without regret for my past errors, the fruit of my continuing experiments with stopped sounds. Since the appearance of the April 91 *Horn Call* I reread my suggested fingerings. Not completely satisfied with my explanations and still searching for good intonation I once again did some research with stopped sounds.

Several methods for horn written by uncontested musical authorities try to explain the phenomenon of stopped sounds more or less successfully. Some say they should be played a half tone higher, others a half tone lower, and some say higher or lower depending on the register one is in. I am inclined to belong to this last category. This mixed idea is also supported by Pyle in his article in the Oct. 90 *Horn Call*. The principle of the sound going up or down is often discussed and it seems then that in certain registers the disturbances caused by the hand in the bell change completely the principle that the sound is lowered a half tone.

Finding the fingerings the most in tune isn't that hard. One only has to try to produce the desired sound with all possible combinations of fingerings with the help of a good ear and an electronic tuner. There is nothing scientific here nor is it very rational since no theory can support the resulting fingerings. This was my error when I wrote the last article and chart for the April 91 *Horn Call*. Since my explanation

of stopped sound's fingerings going up or down depending upon the register being played was not really satisfactory, and since the tuning of certain notes was also less than perfect, I started searching for fingerings that had a relationship to the harmonic being played. In this manner I found a rule that logically explains the preferred fingerings for stopped notes and avoids confusion.

I discovered that everytime I used a fingering that produced the 5th, 7th and 10th harmonics, I obtained a stopped sound one half tone higher and the intonation was very acceptable if not perfect. I don't claim to have found the definitive solution to stopped horn fingerings. I am pleased to be able to offer a system that produces good, in tune sounds while following just one logical rule. The rule works for descending third valve double horns (the type most often used in America) from B below middle C to B-flat below high C, and for ascending third valve double horns from D above middle C to high C. The other registers don't conform to the rule of using the 5th, 7th, and 10th harmonics. I will only state that for ascending third valve horns I have found that for notes below middle C# the pitches are more in tune and centered if one used as much as possible combinations that include the 3rd valve (see chart in April 91 *Horn Call*).

It is evident that this new installment of stopped horn fingerings does not explain everything and much more ink could flow regarding those notes marked by the cross (+), one which we horn players must often bear!

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FRANCIS ORVAL

# HORN F/Bb ASCENDING

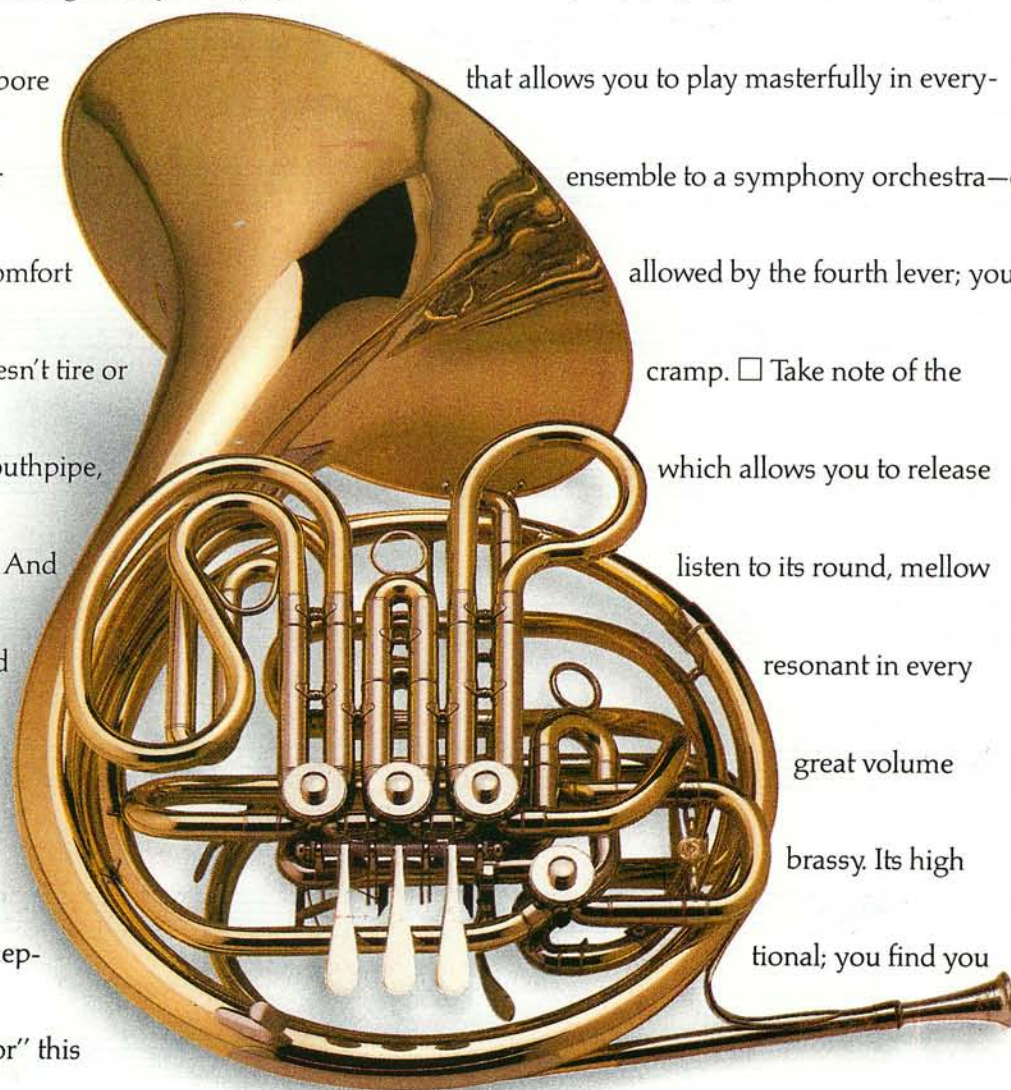
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# Effective Use of the Triplehorn in the Symphony Orchestra

By John MacDonald

Ever since the invention of the valve, brass instrument makers, and especially horn makers, have been constantly pursuing ways to improve the quality and capabilities of their instruments. In the sixties a new idea was introduced which was supposed to make everything much easier for that poor stressed individual on the "Hot-Seat"....the Bb high F horn.

The Bb high F horn is a great idea but has certain disadvantages. The obvious one is that there is no low F side. That means no warm-ups on a horn with "natural" resistance to make the embouchure work properly by playing on higher overtones.

During the Seventies the idea came up to build a triplehorn, a horn that would "get all the notes," (play by itself?). This was definitely an improvement to the Bb high F horn. The extra mass darkens the tone and gives the "feel" of a doublehorn making it very useful, especially for first chair players today.

Improvements by horn makers in the eighties, (expanded valve-ports, light-weight hollow valves, various designs), have now led a lot of players to see that the advantages of this instrument often displace the disadvantages and they're becoming more and more popular.

Purists could argue that the use of the high F horn is "unfair" but times have changed. Who wants to be sitting on the red light playing the same bars of a Haydn symphony, or whatever, for the umpteenth time?! Getting over inhibitions to use the little horn *when it can be used to an advantage in all respects*, is probably more of a problem than using it! There are however, certain aspects which should be considered when using the triplehorn.

First of all we must get away from the attitude that the triplehorn is just a Bb high F horn with the long horn underneath. In fact, it is exactly what its name implies, viz: "three horns in one." (Three times as expensive and three times as much water in it!)

Certain notes on the Bb horn, (like the G# or its neighbour, "how should I finger it?", high A) simply sound better on the high F horn in many instances; maybe *because* they are more secure. These notes are definitely much tighter and more in tune on the high horn as the following examples will also show. Obviously, for long sustained loud playing, the Bb horn, being more resistant, will have a more penetrating quality.

Take this example: Strauss – *Zarathustra*. (↗ = high horn)



Here the advantage of security and clarity of attack of the high horn

can be exploited for the first three bars. It is important to remember not to overblow or *less* will come out!

When the other horns join in then the high Bb can be played on the B flat horn as "we know where it is" and need more penetration at that point.



On the other hand on an entrance like this it's no help to play the high horn at all as the tone will simply not be rich enough to express the musical content. (No help here I'm afraid!)



(Mahler's 5th, last Mvt.)

Here's a situation where there is not enough *time* to use a thumb valve. B2 ↑ would be better.



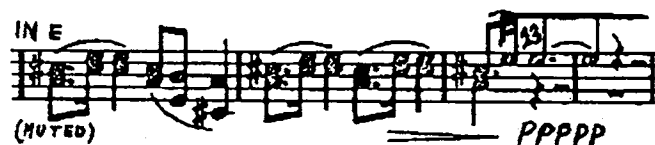
(Alpine Symphony)

Here's an example to show how the three horns can be used to ensure optimal response and intonation in stopped passages.



(Mahler's 5th)

Also, muted situations like this can create an unprecedented musical atmosphere due to the ability to play extremely softly, muted on the high F horn. Security is an added benefit.



(Dvorak's "New World")

The advantage of the triplehorn in the classical repertoire is obvious but requires a totally different approach. Take for example Mozart's symphony in A maj. KV201. In a situation like this it's very useful to



use the high horn even on the fourth space "e" as the note "sits" better and due to the tempo does not necessarily have any disadvantage in tone at all. On the contrary, the compactness of sound is beneficial to the small ensemble (in this case only 2 Hns. and 2 Oboes with small string seating).

In fact, playing down to that "e" on the high horn could be called a "rule of thumb" in early classical symphonies (esp. in "G" or "A"). (Sustained notes on the high horn should always be played relaxed and with an open oral cavity to round the sound.) If the notes to be played on the high horn are diligently practiced by comparing them in tone to the Bflat horn then the tone quality will be indistinguishable between the two horns.

The low F horn should be similarly exploited as much as possible using the conventional change on g#, esp. for the standard romantic repertoire, (Tchaikovsky, Brahms, etc.). It proves its usefulness again for the lip trills.

Actually the triple horn is like learning a new instrument because of the many possibilities it unfolds. I've also found the instrument more practical to play when it is pitched in Bb, pushing for the low horn and the high horn.

It is very difficult to change when one has learned the other way but is well worth the effort to master this instrument which, if it is used intelligently and discriminatively, can be a great help in optimising our work in the symphony orchestra, at the same time supporting the confidence necessary to fulfill the needs of horn playing today.

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*John MacDonald was born in Gimli, Manitoba, Canada in 1948. He began horn study at the age of 12 and completed schooling at the University of Toronto with Eugene Rittich in 1970. He continued horn study, by means of a stipendium from the Canadian Council of Arts and winning the Canadian Broadcasting Corporation Talent Competition, with Barry Tuckwell and then with Prof. Frantisek Solc of the Janacek Academy in Brno, Czechoslovakia. In 1971 he won the Silver Medal at the Geneva International Competition. He took First Prize at the Prague Spring Festival International Competition in 1974, and in 1978 won the International German Broadcasting Union competition in Munich.*

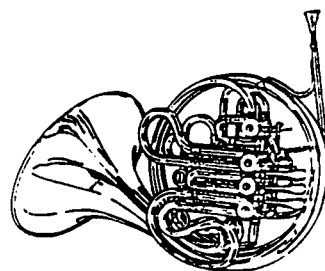
*His early performance experience includes first horn with the Hamilton Philharmonic and free-lancing in Toronto. He was First Horn with the Bamberg Symphony, 1972-75, and since 1976 has been Principal Solo-Horn for the Radio Orchestra, Frankfurt-am-Main, renowned for its recent recordings of all the symphonic works of Mahler, Bruckner, Scriabin, and Berlioz. Recording, solo concerts, and chamber music programs have taken Macdonald to much of North America and Europe.*



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# Profile



## František Šolc's Contribution to the Tradition of Hornplaying in Czechoslovakia

By Kazimierz Machala



František Šolc-1950

Last year the Janáček Academy of Music and Dramatic Arts in Brno organized a farewell concert to honor one of the most accomplished twentieth-century horn teachers in Czechoslovakia: Professor František Šolc. The concert and Mr. Šolc's retirement also coincided with his seventieth birthday. Therefore several friends and his former students attended and performed during the occasion.

František Šolc was born in 1920 in Přerov, which is in the Silesian district of Moravia and at the age of six received his first violin lessons, and later piano lessons.

In 1934 he met a friend who was a member of the Military Music School in Prague and who convinced him to audition for that school and advised him to change his violin to Flügelhorn. During his audition one of the jury members pointed out that Mr. Šolc's embouchure would be more appropriate for French Horn than the Flügelhorn. He was accepted and started his horn lessons with Mr. Novotný and later continued with Mr. Janoušek. At the time the Military Music School in Prague had an excellent reputation and its graduates were among the best trained wind players in Czechoslovakia, including Josef Hobik who became principal horn with the Czech Philharmonic. After two years of studies in Prague Mr. Šolc was transferred to the Military Band in Brno. At the time, Mr. Šolc studied privately with František Janský, principal horn with the Opera Orchestra in Brno.

In 1939, during the Nazi occupation, all Czechoslovakian military bands were dismantled and Mr. Šolc resumed his horn studies with Josef Kohout at the Brno Conservatory of Music (the American equivalent of the Conservatory in Czechoslovakia would be an advanced pre-college division with up to six years of studies). Rafael Kubelík, who was the Music Director of the Brno Opera, attended one of Mr. Šolc's recitals and immediately accepted him to his orchestra. In January 1943 Mr. Šolc was sent to Germany and became principal horn with the Theater Orchestra in Linz under the direction of Molinari-Pradelli. After one of the successful concerts, where Mr. Šolc played Siegfried's call, his salary was raised an incredible ten

times. In September 1944 the Linz Theater Orchestra was closed and Mr. Šolc drove a truck to make a living.

In June 1945 Mr. Šolc became a member of the Brno Radio Orchestra and in 1950 he was appointed principal horn with the Brno Symphony Orchestra. He continued his interrupted studies with Josef Kohout, this time at the Janáček Academy of Music and Dramatic Arts. In addition to his appointment with the Brno Symphony Orchestra and his studies with Josef Kohout, Mr. Šolc also taught at the Brno Conservatory. At the time when Mr. Šolc's performing career seemed to have taken off, he experienced a major setback due to his quickly advancing gum disease. His dentists warned him of losing his teeth in a few months. The prospect of abandoning his performing career mobilized Mr. Šolc to devote all his time and resources towards teaching. He continued to teach at the Brno Conservatory and in 1958 after prof. Kohout's death, Mr. Šolc was offered and accepted a teaching post at the Janáček Academy, which he held for thirty-two years.

It is important to point out that Prague was the main educational center for training of hornplayers in Czechoslovakia until the 1950's. Mr. Šolc added another one after his appointment at the Janáček Academy of Music and Dramatic Arts in Brno. In fact, at the present time five of the six hornplayers in the Czech Philharmonic in Prague are his students. Although the early basic foundation of hornplaying Mr. Šolc received was from Mr. Novotný and Janoušek in Prague, it was professor Josef Kohout who had the most far-reaching influence on Mr. Šolc's hornplaying and his education.

Josef Kohout was born in Vienna in 1895 and studied the horn with some very fine hornplayers, including professor E. Wipperich and K. Stiegler. According to Mr. Šolc, professor Kohout had a great personal interest in teaching. He demanded that his students play all concerti and sonatas from memory, and required solid discipline in all forms of practice habits. Some aspects of the discipline were quite rigorous and insisted, for instance, on quitting smoking. Mr. Šolc studied with Josef Kohout for ten years and even after his graduation from the Janáček Academy he remained in close consultation with professor Kohout.

In order to assess Mr. Šolc's contribution to the tradition of hornplaying in Czechoslovakia, one must be familiar with the circumstances of considerable cultural isolation after the second world war when Czechoslovakia became a member of the Eastern block. Indeed, it was very difficult, if not impossible, to obtain new literature and recordings outside the Warsaw Pact countries, not only for hornplayers but any musician. These factors did not prevent František Šolc from achieving remarkable results as a teacher. Mr. Šolc was born with



František Šolc-1980



extraordinary intuition that allowed him to forecast whether a particular candidate would make an excellent hornplayer. Furthermore, he knew how to provide incentives, how to challenge his students musically, and how to maintain a good psychological balance among all of those. He was always very generous with his time and his students frequently received more lessons than they were entitled to. His accomplishments were most visible at international competitions. Many of his former students were prize-winners in such competitions as Munich, Geneva, Prague and Markneukirchen. Although many of professor Šolc's students became members of very fine European orchestras, the bulk of his teaching time was devoted to etudes and especially solo horn literature which was, and still is, very consistent with the Eastern European tradition in general.

It is interesting to point out that many of professor Šolc's students studied with him at the Brno Conservatory and then continued at the Janáček Academy of Music and Dramatic Arts. It was not unusual for a student to study with professor Šolc up to eleven years, a rather uncommon occurrence for American horn students. With very limited outside infusion of recordings and materials related to hornplaying in the early 1960's that were available to the students, one can imagine what kind of influence professor Šolc had on his students with this length of study. Indeed, František Šolc had a profound impact, not only on his students, but on all hornplayers in Czechoslovakia.

It is quite possible that Czechoslovakia's cultural isolation after the second world war may have helped professor Šolc to develop and preserve a number of stylistic features that were unique. There are many musicians in the world (not only hornplayers) who are fascinated especially with the sound of Czech hornplayers. Let's hope that the unique tradition, accumulated over the years, doesn't change and professor Šolc's contribution to that tradition is remembered.

*Kazimierz Machala is an Associate Professor of horn at the University of Illinois at Champaign-Urbana and a former student of František Šolc.*



## A Pioneer Lady Hornist

*By John Humphries*

Claire Briggs, who has recently been appointed to the position of Principal Horn with the Northern Sinfonia, is one of the few women to hold such a post outright in a British orchestra. The first, Livia Gollancz, is now Chairman of the well-known publishing house founded by her father, Victor Gollancz. In her earlier career she played in many orchestras, including the LSO, the Hallé, the BBC Scottish and at Covent Garden. When I went to see her, I asked her first why she took up the horn.

"I remember hearing a horn at one of Robert Meyer's children's concerts when I was about seven. I thought it was the most wonderful instrument; I just fell in love with it."

At school, Miss Gollancz learned violin and piano, and played viola in the orchestra. She had not intended to take the School Certificate, but was persuaded to do so when her mother promised her anything she wanted if she were to pass.

"I asked for a French horn, which I got just before my 16th birthday. We went into Soho and saw one in a shop window. We bought it for about £5 although we didn't know anything about horns at the time. It was a pretty poor little thing, a sharp pitch Besson which had obviously been a military band instrument. Anyway, I took this thing home and started trying to blow it."

When she was 16 Miss Gollancz left school and took the R.C.M. entrance examination on the viola. At the audition, she announced that she would like to take the horn as her second study.

"I got out my horn and played *God Save the King* and *The Blue Bells of Scotland* which I'd taught myself!"

On the strength of her performance, Frank Probyn took her on as a pupil.

"He had a very up-market accent and was known as the Major, and was always fiddling with his tie. He was *the* teacher of my generation and seemed to have taught at the R.C.M. for *ever*! He was a very

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sound teacher and was very fussy about avoiding bad habits: I think that he was possibly a better teacher than Aubrey Brain, who was at the Academy. Probyn kept me on the hand horn for a year and made me buy an old book of hand horn exercises from Germany. This was very good for me because it made me do everything with the lip. Along with the rest of the L.P.O. section, Probyn himself played on an Alexander which he had bought towards the end of the 1920's. They were the first in the country."

When Miss Gollancz decided that she needed a better horn, she was able to buy an old Raoux from a distant cousin.

"Within two years I was playing the Weber *Concertino* on an F crook, because the sharp notes were very good on that horn. As I'd made such a lot of progress, I decided that I ought to be taking the horn as my first study, so I swapped my instruments round. The war came just as I was leaving college, and the men were called up, so I was able to get work. My parents thought that I was dotty playing an instrument like the horn, but they didn't object."

For a short while, Miss Gollancz took freelance work, including a month's tour as third horn with the L.S.O. Henry Wood heard her playing in Brahms's second piano concerto and offered her the post of 4th horn with the orchestra for the next Prom season, the first to be held in the Royal Albert Hall.

"It was quite harrowing as I didn't know much of the repertoire and nothing was ever rehearsed: only beginnings and endings. In Liszt's *Les Preludes* I suddenly came upon a bit where I, as fourth horn, was playing all on my own while the others were holding a chord, and then I held a note when they played moving parts, and I thought, 'Goodness -- is this right or is it not?', but there were no dirty looks so I just went on and it all came out right in the end."

She stayed with the L.S.O. until 1943, when she heard that Barbirolli was taking over the Hallé Orchestra and could not find a first horn. Victor Brightmore persuaded her to telephone Barbirolli to ask for the job on the basis of her experience both in the L.S.O. and as first horn in the Queen's Hall Light Orchestra, in which Frank Probyn had played second.

"Barbirolli said on the phone, 'My dear, I know you wouldn't ask for the job if you couldn't do it. How much money do you want?' I asked for about £2 a week more than the union minimum for principals out of town and he gave me the job! At that point the Hallé was almost defunct, and Sid Coulston, the previous principal had been called up. There was an emasculated orchestra playing as the BBC Northern, and I think that Otto Paersch had played first in that, but he didn't want to do all the Hallé work as he was quite old by then. He was a wonderful man. Anyway, Barbirolli was starting almost from scratch with a new orchestra. Another girl, Enid Roper (who later married Arthur Bevan), was with me in the section, and Raymond Meert played as well. He was a character! He had come out of retirement having played first horn in the Hallé for years until 1938, and he really hated having two girls sitting above him in the section. He played on a peashooter with a B-flat crook -- on fourth!"

Miss Gollancz stayed with the Hallé for two years, but then moved on to the Scottish Orchestra and later to the BBC Scottish.

"Barbirolli wanted to bring in Dennis Brain as first horn for all recordings, and wanted me to play second. I wasn't happy with this arrangement: I was very out of practice at playing the big leaps required of a second horn player and I didn't think it right to bring in Dennis Brain and still call the orchestra the Hallé. I told Barbirolli this, and he told me very nicely to look for another job. I don't know whether this was because I had been so forthright or because I had cracked too many notes on previous recording sessions."

She subsequently moved to London and spent a few unhappy months at Covent Garden before moving on to the New Theatre. Eventually, she was appointed in 1950 to Sadler's Wells as Principal Horn, a post which she thoroughly enjoyed. Among the conductors there, Charles Mackerras was regarded as a rising star, but Miss Gollancz had great respect for Michael Mudie, whose name is almost forgotten today.

"He was wonderful, he was terribly keen to train me and show me how to play in an orchestra pit, whereas at Covent Garden I'd been thrown in at the deep end. I'd been very uncomfortable with bad lighting, I didn't know the operas and couldn't see the conductor. But at Sadler's Wells things were quite different. Yes, Michael Mudie really was 'the goods' and a marvelous conductor."

For all of her professional career, Livia Gollancz played on a full double horn made by Boosey & Hawkes; an experimental instrument bought in 1938. It was a gold brass instrument with a fairly narrow bore and a widely flanging bell.

"It had something of the old French horn sound, with a slight edge to it. The sort of sound I like."

Her style was considerably influenced not only by Probyn but also by Alan Hyde. He played a Kruspe and had learned with the Dutch player, Van der Merschen, one of the founders of the L.S.O. Hyde himself was L.S.O. principal before the war, and still played first when he was on leave from the forces, so Miss Gollancz had ample opportunity to hear him play.

"I learnt a great deal just playing next to him. He had a beautiful technique. You could hear exactly what he was doing in producing every note. It was so neat! When I went to Manchester, Alan was stationed nearby and he and I played duets a great deal, just for fun, so I continued the process."

Increasingly, however, Miss Gollancz began to have trouble with her teeth, and in due course playing became so painful that she had to retire from professional work. Her first ambition on leaving Sadler's Wells was to become a doctor. However, as a girl she had spent the money which she had been given to buy her Matriculation certificate on buying some opera tickets, and now found that as a result she had no official qualifications. Her father found her a job in his office -- "it was mainly filing, and I thought I'd do it for a couple of years until I found something more serious" -- but she stayed and worked her way to the top. She was not completely lost to horn playing, however, as she carried on as an amateur until 1967.

"I was finding that if I had to play anything I had to practise, and if I was going to work that hard I thought I'd rather do something new."

She turned instead to singing, and finds the technique involved completely different from horn playing. The dedication which led to her rapid mastery of the horn is still evident, though: "I often tape record my lessons," she says!

*Reprinted from the British Horn Society Newsletter.*



The 1992 **Midwest Regional Horn Workshop** will be held at Central Missouri State University, Warrensburg, Missouri from April 10 through 12. Dr. Gary Moege, Professor of Horn, will be hosting this event for hornists throughout Mid-America. Write or call for more information about this event. Dr. Gary Moege, Department of Music, Central Missouri State University, Warrensburg, MO 64093. (816) 543-8897 or 429-1618.



# A Survey of Audition Repertoire in Opera and Ballet Houses

By Arthur LaBar

In the fall of 1990, survey forms were mailed to opera and ballet company principal horn players in the United States, Canada, Mexico, Australia, South America, East and West Asia, South Africa, and Eastern and Western Europe, including the Soviet Union. Over 120 forms were mailed to include every house which had a budget of over \$1 million. The purpose of the survey was to determine what works are most likely to be requested at a theater orchestra horn audition.

The response was, to a degree, representative of the world's larger houses, but the number of responses was very disappointing. Only 20 came back over the following eight months having information usable for compilation of survey results.

I am extremely grateful to all who answered. Several wrote personal notes and letters. Often it was to say how incredibly busy they were with rehearsals, recordings, juggling both orchestral and theater schedules, etc.

Some sent me their audition lists. Gary Pattison of the National Ballet of Canada and Paul Navarro of the Lyric Opera of Chicago sent copies of the actual parts marked for an audition. Several wrote back to say that there are no separate auditions on the opera/ballet repertoire, and some responses were from office workers saying that their houses have no permanent orchestras.

Helpful hints were shared with me by several seasoned pit performers. It should go without saying that candidates for principal horn, for example, should know third parts as well as first parts. Paul Kampen of Opera North of Leeds, England, pointed out the tendency of Italian Romantic composers to "set many traps with transposition. For example, *Lucia di Lammermoor* of Donizetti. This has a horn quartet with 3rd and 4th in G basso. Played as usual transposed up a tone, the parts would upset the harmony." He also mentioned the difficulties of performing back-stage. "This kind of thing often needs playing early and sharp," he reminds us.

Several performers pointed out that it is typical in most cities for the symphony orchestra to do double duty during the ballet or opera season. On the other hand, full-time theater orchestra candidates will be expected to know the standard symphonic repertoire and all will probably be expected to prepare a standard solo, usually Mozart or Strauss No. 1.

As with any selection of excerpts, they are but tiny fractions of entire works. Candidates *must know* the entire context of the passages so that they can convey traditional tempi, rubati, breathing, dynamics, etc.

Below are the most widely requested opera and ballet works as listed by the respondents in alphabetical order, followed by the number of theaters which normally request passages from that particular work. The specific act and scene where a passage occurs was sometimes, but not always, indicated.

|              |                                 |    |
|--------------|---------------------------------|----|
| Beethoven:   | <i>Fidelio</i>                  | 12 |
| Bellini:     | <i>I Capuleti e i Montecchi</i> | 2  |
| Bellini:     | <i>I Puritani</i>               | 2  |
| Bizet:       | <i>Carmen</i>                   | 5  |
| Donizetti:   | <i>La Figlia del Reggimento</i> | 2  |
| Flotow:      | <i>Martha</i>                   | 4  |
| Gounod:      | <i>Faust</i>                    | 2  |
| Humperdinck: | <i>Hansel &amp; Gretel</i>      | 3  |
| Lortzing:    | <i>Der Waffenschmied</i>        | 3  |
| Lortzing:    | <i>Der Wildschütz</i>           | 2  |
| Mozart:      | <i>Così fan Tutte</i>           | 5  |

|              |                                        |    |
|--------------|----------------------------------------|----|
| Mozart:      | <i>Don Giovanni</i>                    | 2  |
| Mozart:      | <i>Le nozze di Figaro</i>              | 3  |
| Nicolai:     | <i>Die lustigen Weiber von Windsor</i> | 2  |
| Prokofiev:   | <i>Romeo and Juliet</i>                | 2  |
| Puccini:     | <i>Tosca</i>                           | 6  |
| Rossini:     | <i>Il Barbiere di Siviglia</i>         | 6  |
| Strauss:     | <i>Ariadne auf Naxos</i>               | 2  |
| Strauss:     | <i>Capriccio</i>                       | 2  |
| Strauss:     | <i>Der Rosenkavalier</i>               | 10 |
| Stravinsky:  | <i>Firebird</i>                        | 2  |
| Tchaikowsky: | <i>Nutcracker</i>                      | 2  |
| Tchaikowsky: | <i>Swan Lake</i>                       | 2  |
| Verdi:       | <i>Don Carlos</i>                      | 3  |
| Wagner:      | <i>Götterdämmerung</i>                 | 11 |
| Wagner:      | <i>Die Meistersinger von Nürnberg</i>  | 12 |
| Wagner:      | <i>Parsifal</i>                        | 2  |
| Wagner:      | <i>Rheingold</i>                       | 8  |
| Wagner:      | <i>Siegfried</i>                       | 10 |
| Weber:       | <i>Der Freischütz</i>                  | 2  |

The above responses were received from members of the following orchestras:

Bayerische Staatsoper Nationaltheater, Munich  
Grazer Oper, Graz  
Hessischen Staatsoper, Wiesbaden  
Lyric Opera of Chicago  
Metropolitan Opera, New York  
Miami City Ballet  
Michigan Opera Theatre, Detroit  
National Ballet of Canada, Toronto  
New York City Opera  
Opera du Rhin, Strasbourg  
Opera North, Leeds  
Österreichisches Bundestheater, Vienna  
Rundfunk Orchester des Hessischen Rundfunks, Frankfurt  
San Francisco Ballet  
San Francisco Opera  
Staatsoper Dresden  
Staatstheater, Darmstadt  
Vereinigte Bühnen Wiens, Vienna  
Wiener Staatsoper, Vienna  
Wiener Volksoper, Vienna



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# International Horn Symposium XXIII

## Big: The Workshop

By: Elaine Braun

Most workshops in the U.S. are held at universities. This time we were going to Bill Scharnberg's school. The fact that we would fly to Dallas didn't seem unusual (in my business, people fly to all kinds of airports—this was one more booking to DFW). The ride to the university wasn't unusual for the U.S.—super highway, open spaces, towns, neon lights, traffic. The dorm was similar to many, with two possible exceptions—shared bathrooms, and the atrium dining area.

It wasn't until the third day that we began to realize the enormity of the place and the program. The music building is three stories high and houses 1 major concert hall, 3 recital halls, 5 large rehearsal rooms plus 3 other large rooms. Then there are the 150 or so studios and other classrooms plus office and technical spaces and indoor and outdoor courtyards. In addition there are two other multiple story practice buildings.

### THAT'S BIG!

The program for the week involved more persons than ever seen at a horn workshop. There were:

- 13 horn ensembles (from 6 to 16 players in each)
- 1 brass ensemble (19 players)
- 1 stage band (18 or so players)
- 1 orchestra (an appropriate chamber size)

Various ensemble players:

- 1 cello
- 1 soprano and 1 mezzo-soprano
- 2 string quartets
- 1 clarinet
- 2 violins—on separate pieces

- 1 percussionist
- 1 narrator (who looked amazingly like a horn player)
- 3 horn quartets of participants
- 2 horn ensembles of participants
- 3 horn herds (it's Texas)
- 1 alto trombone
- 8 pianists
- umptyleven conductors
- AND...53 solo performers

That doesn't count:

18 or so lecturers, panel discussers, rappers, high/low auditioners  
Or: 18 plus exhibitors, and a few folks who just came to watch.

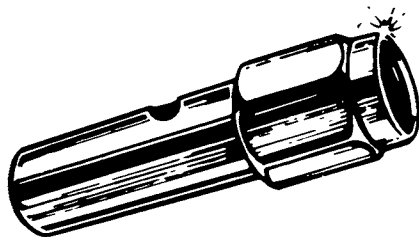
### THAT'S BIG!

As for the program, figure an average of 3 pieces per horn ensemble (that's 39), 6 from the Brass Ensemble, 4 from the Stage Band, 6 on the Orchestra concert, 10 small ensemble pieces, 73 pieces for horn with piano, or tape, or horn alone, and 8 or so for Horn Herd. If you're not counting, that's about 149 and doesn't include the 'off hours' playing or anything recorded.

### THAT'S BIG!

There didn't seem to be any major horn work overlooked, and we heard more "modern" American Horn and Piano music than anyone needs to hear in a lifetime. (I remember sitting on the steps of the recital hall near the end of one program listening to Mozart three. The second movement—so familiar, so direct, so simple, so elegant, so completely relaxing...I only faded away for 6 bars or so—honest!)

Before finishing with the main body of this "review," let me digress: One small difference between this workshop and any previous ones was the presence of one David Ogden Stiers, whom you MAY NOT (that's an order) remember as the character Charles Emerson Winchester on the TV Series M\*A\*S\*H. Of course, what we all really want to know is, does he really play the Horn? This "reviewer" was allowed one question: "What is your relationship to the Horn and why?" He says that he is drawn to the Horn (which he does not play) because of its sound, which he describes as having a



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sense of intimacy while at the same time having great depth and scope. He admires those who can evoke an intense musical experience from playing the Horn. In other words, he's one of us! Except that he is a conductor...but a kind one to be sure. Remember though, if you see him at a future workshop—or anywhere—don't mention the M\* word—or even say anything mentioning the M\* word. Golly, Ain't Hollywood grand!

Several neat things happened during our week: One was the recital by Eric Ruske (already mentioned in the last newsletter), who came up with a full program when it became known that Sören Hermansson would not be able to appear. Not only was the playing extraordinary, but the repertoire included everything from Bach and Rossini to a WONDERFUL performance of *Sweet Georgia Brown* in which Eric and pianist Steve Harlos let go with toe-tapping joy!

Eric Ruske moves a lot when he plays, but he creates a definite pattern in his movement which was doubled in the window of the recording booth adjacent to the stage, and which provided a layered-images visual effect perfectly timed to the music.

At the rap sessions, orchestra stories were in abundance. Mr. Farkas told about a live radio broadcast where half the group had the second piece up instead of the first. After a few notes, the conductor stopped and said, "No! The other piece!" Think about it.

The opening of this workshop included audience participation in the playing of Rossini's *Fanfare de Chasse*. It was begun from the stage by the UNT Horn Choir and answered by everyone else who had a Horn, led by Bill Scharnberg; a symbolic opening to the gathering of the clan.

Except for one day, the weather was fine. The IHS Banquet was a cookout held on the campus and boasted the presence of 2 long-horns and Advisory Council members in cowboy hats and scarves. A special award for service to the Society was given to Paul Mansur for his continued fine work with IHS publications and as *ex facto* historian to the Advisory Council.

Standing in the lunch line, I overheard two people talking; one said: "A lot of what a reviewer writes is a product of his or her mood at the time." The nagging thought which continued to dominate this reviewer during the week was; 'But is bigger, better?' We were told at the outset that we could not possibly see and hear everything, and it was truly impossible to take in the scheduled events and still also visit exhibits, eat, practice, exercise, try horns, etc. So of course, as the week progressed, people began to leave at what they considered appropriate moments in a given program. This turned out to be extremely distracting for some performers, and was the more noticeable because of the creaky seats in the large hall—where it was impossible even to shift your weight without noise. It was especially disconcerting in the slow movement of the Brahms Trio, at that famous place where NO ONE SHOULD EVER MOVE!

The scheduling here seemed to contribute to a condition which has become all too familiar at recent workshops i.e., the coming and going, especially near mealtime, of audience members. This practice shows a blatant disregard for the very reasons behind staging such a workshop. When asked why they left performances in the middle, or just early, people's excuses ranged from—"I have a rehearsal"—"I have to practice"—"I'm playing tomorrow"—to, "I need to get to the exhibits"—"I haven't had an opportunity to try a horn"—"I heard/played this piece recently." It is certainly understandable that an artist who must find moments to meet with an accompanist would need to depart from a given event, and we would not want to create a situation where artists would not attend events lest they be chastized for early departures. However, when 30 or so people leave between successive movements of the same piece, something is wrong.

Perhaps too much emphasis has been placed on more for the money, substituting quantity in time for quality of time. No one seemed averse to the idea of having free time each day built into the schedule. Most international conferences have daytime activities and participants are free to socialize in the evenings. Ours use the entire day with only mealtime and a few big hours after the evening concert to socialize. Another problem with BIG is the inability of the above-

average (but not super-human) brain to appreciate as well as absorb all the events of a given day without time for reflection. Morrie Secor's rap sessions try to address this situation for anyone who wishes to attend; but for many, simply sitting somewhere with a few friends may accomplish the same thing. But when?

In this particular instance, the idea of internationalism must also be considered. Out of 53 solo performers, only 8 were not from the U.S. Even if Mr. Hermansson had attended, the odds would have been almost 6 to 1. The presence of the Mexican Horn Ensemble did lend an international touch, but it too was only one in 13. It is well understood that the largest single-country membership in the IHS is the U.S., but the predominant feeling was that this was an American workshop with guests, and not an international event.

Have we come to the point where truly international workshops are no longer possible? Where in order to attract enough people to a workshop we must invite all those in a given radius to appear as soloists lest no one comes? This is not meant in any way to say that all those good American folks who played did not play well; on the contrary, they played extremely well for the most part. However, maybe the time has come to regroup. Take the same money (it is hoped) and spend it on 4 or 5 international guests who not only play, but also give a masterclass, lecture on a favourite subject, and participate in an ensemble performance of some sort so that we get to know them. In addition, have one event at a time, audience participation and free time to see exhibits or exercise or practice or play or whatever.

For a truly international workshop perhaps BIG is not best, but having said that, the one BIG that will stay with this "reviewer" for a long time is the BIG heart of Bill Scharnberg and all those who brought us Workshop XXIII.

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# The Twenty-third Horn Symposium, Another View

By Stephen M. Quint

This is the first post-symposium edition of *The Horn Call* and so is guaranteed to have at least one letter or article about how it was the greatest and the quality of the performances couldn't be surpassed. Although the quantity of the performances could hardly have been surpassed, I am compelled to differ as to the subject of merit of many of them.

There were too many performers. Bill Scharnberg's admonition at the opening that there were a lot of recitals and we should restrain our attendance at them was kind of ridiculous. When there are new pieces of music being played and horn players you've never heard of but who could be God's gift, it's difficult to resist; although I don't imagine anyone heard all of every recital. It just doesn't make sense that there should have been so few lectures and master classes and such an overwhelming number of soloists.

In one sense it would be possible to say that none of the soloists played badly. But what is bad horn playing? Is it sounding unbelievably awful, missing notes all over the place, and in general trying to play music obviously beyond one's capabilities? There was none of that. Or is it blaring, blasting, and bullying one's way through an entire performance? Whether it's as soloist with piano or as leader of a quartet in a concerto for horns and orchestra, without any regard for the music as long as the noise one can make gets a couple of unsophisticated audience members to yell their approval. Which is more amazing, the number of performers who did this, or who they were? Several of them were American university professors, male and female, who, one would hope, preach something different than they practice. A couple were recognized soloists, who have maybe developed a jaded attitude toward audiences, even one made up of their peers. One was a European performer on a specialized instrument which he played more loudly than he was able and which he couldn't condescend to tune down to somewhere in sight of A446, or so.

Impressionable attendees of the 23rd International Horn Symposium: do not take these players seriously! If you're in high school or the first year of college, fine, go ahead, challenge each other in blasting contests, whatever. Just be warned that the Surgeon-General has determined that a prolonged steady diet of macho playing is as bad for your soul as too much bacon is for your heart.

No brass player or, even more selectively, no musician, can fail to be excited hearing a horn blasted when it ought to be. But when it ought to be is the question. If I hadn't already gone on so long I'd love to paraphrase Hamlet's advice to the troupe of actors (Act 3, sc 2—read it!), but one quote will do: "...o'erstep not the modesty of nature; for anything so overdone is [away] from the purpose of playing, whose end...was and is, to hold the mirror up to nature." The horn's heritage is from the woods. Go there. Look at some trees and a lake, forget about civilization. The horn is not a bulldozer and we're not unskilled laborers. There is something magical about our instrument—I'm embarrassed to say so but it's true—and that magic is best exemplified by the horn's ability to elicit tears with the sounding of one note. Players as different as Tuckwell and Phil Myers can do it. They can deafen you, too, when the time is right. I can't think of any applicable advice from Dear Abby, so Hamlet will have to do again: "Be not too tame, neither, but let discretion be your tutor."

There was some phenomenal playing as well; and Scharnberg's excellent innovation of having students sign up for a lesson or two with attending teachers of repute is a splendid idea. But there is a final

gripe: the description in the flyer of the symposium's participants as "Gods and Goddess [sic] of the Horn." This has been perceived by everyone I've asked as either "supposed to be funny" or a childish throwback to 19th-Century musician-hero worship. Whatever it was supposed to be, it's exactly the kind of thing that scares most of my professional horn player friends away from these workshops. They're missing a truly inspirational experience, from which anyone could profit.

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Louis Stout, Wayne Barrington, Philip Farkas (former Chicago Symphony Horn members). Taken at Symposium XXIII, Denton, TX, May 1991.

(Photo by Lisa Bontrager)

pppp

The Southwest Regional Horn Workshop will be held in Tucson, Arizona, on the weekend of February 28-March 1, 1992. Some of the artists and clinicians are: Eric Ruske, Mary Knepper, Pat Miles, and Doug Hall, a young horn maker and low horn clinician. The workshop will be hosted by the Southern Arizona Horn Club and the University of Arizona School of Music. For further information, write to: Keith M. Johnson, School of Music, University of Arizona, Tucson, AZ 85721 or call him at (601) 621-1492 or 742-1912.



# The 14th Annual Southeast Horn Workshop

Tennessee Tech University

A Review by Kristin Olsen Kelly, Brevard College

"...well, at least it's not snowing!" was a much repeated phrase as we sat down for the opening regional artists' recital on Friday night.

The opening concert had something for everyone; solo works, chamber music, and pieces with horn and electronic media. I found the contrast between Joseph Ott's *Solos for Horn and Electric Tape* (1974), performed by Paul Austin and *The Sun Rising*, composed and performed by Paul Basler, quite intriguing. Both pieces were performed very well, and their placement on the program highlighted the differences in available electronically-produced sounds.

The second half of the recital brought heavy thunderstorms. There was a blackout during Robert Patterson's *Four Pieces for Natural Horn*. Bravo to Robert for continuing in the dark! The next performers had an interesting time arranging the piano and their music to catch the most light from an exit sign or battery operated lamp. One of the images I will always remember from this workshop is Randy Faust and the Tennessee Tech University Brass Quintet performing at the back of the stage, huddled underneath an emergency light. I've never seen a quintet perform with the trumpets playing backwards. Now they know what it feels like to play into the wall! Congratulations to all who performed on that recital!

Saturday's sessions were as diverse as the concert the previous evening. Frøydis Ree Wekre's and Doug Hill's masterclasses had to be switched. Doug could not get out of Wisconsin because of the fog. The Southeast Horn Workshop is always plagued with some kind of weather problems! I had never had the opportunity to attend one of Frøydis's masterclasses. What a way to begin a morning! She has such a great approach, and had some helpful hints concerning the performance of Mozart, Gliere and Gordon Jacob. I am looking forward to the next opportunity to observe one of her classes!

Late morning brought Myron Bloom's masterclass on Tchaikowsky *Symphony No. 5* and Brahms *Symphony No. 3*. We heard some fine young hornists, and gained some insight into both of those excerpts.

Eberhard Ramm's clinic, "Sympathetic Vibrations: When the Horn meets the Microphone" introduced us into the world of studio horn playing. Most of us have limited experience in this area, and this was quite informative. I admire Eberhard for stating his thoughts about the student horn playing that he had heard during the weekend. Although he enjoyed the beautiful, sonorous playing, he stated a concern over the lack of rhythmic integrity and accuracy of pitch. These comments took some people by surprise, but his point was well-taken.

The Festival Artists' recital was spectacular. It was a very pleasant evening, with all the guests performing with superb artistry. We even had the opportunity to meet Doug's daughter, Emily, and hear Frøydis's famous "whistling encore!" I believe we all enjoyed the reception following the recital (thanks Arthur!) We would all still be there drinking beer if the hotel staff had not "shooed us out" at midnight. I guess they had never been exposed to that many horn players at one time!

The final day of the workshop was busy for all. With the solo finalists performing and the mock audition finals, Doug Hill's thoughts on relaxation were timely. The lecture generated a lot of discussion; we could probably all use some help in that area!

The 14th Annual Southeast Horn Workshop was a great success! The weekend was informative and thought-provoking, and it was nice to spend time with colleagues and have the opportunity to hear other students perform. A special commendation should go to Arthur LaBar for bringing in such outstanding artists, and for hosting such an organized workshop. Bravo!



Guest artists pose during a break in the Workshop. (L-R) Frøydis Ree Wekre, Eberhard Ramm, Myron Bloom, Douglas Hill



Panel discussion listens to a point being made by Douglas Hill (r). (L-R) Eberhard Ramm; Myron Bloom; Arthur LaBar, host; Frøydis Ree Wekre; Hill.



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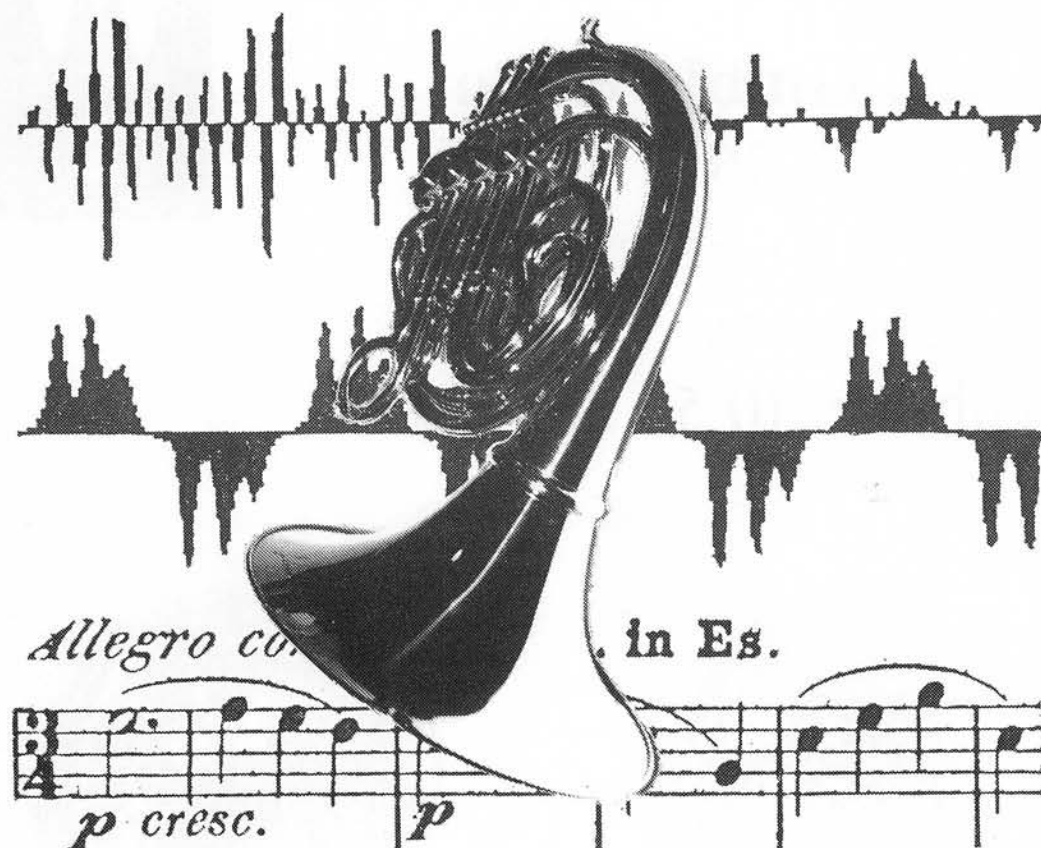
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# 1989 Composition Contest

By Nancy Cochran Block

A piece of moderate difficulty for horn and piano was the category for the 1989 IHS composition Contest, and the winner of the \$1,000 prize was: *Sonata for Horn and Piano* by James Willey. An honorable mention award went to: *Circle Music IV* by Cindy McTee.

The panel of judges consisted of two composers, Donald Grantham (Austin, TX, USA) and Robert Rodriguez (Richardson, TX, USA) and one horn player, Gregory Hustis (Dallas, TX, USA). Many thanks are extended to all three judges for the many hours spent examining the forty anonymous scores and accompanying tapes. Their decisions on both the winner and the honorable mention were unanimous.

The Willey *sonata for Horn and Piano* received an outstanding performance at the 22nd International Horn Workshop in Charleston, Illinois, USA on June 27, 1990 by Peter Kurau, horn and James Willey, Piano. Mr. Kurau is assistant principal horn of the Rochester Philharmonic Orchestra. He serves on the faculties of the Eastman School of Music and the State University of New York-Geneseo and is an active chamber music artist, soloist and clinician.

## Winner

*Sonata for Horn and Piano* by James Willey

I. Summoning Spirits

II. Spooks at Wit's End Come and Go

III. Ghosts at Peace and Sorrow

The judges commented that the work's "strong and imaginative personality stood out over all the others." Composed during the early

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Wolfram, Mark, Brass Trio horn, trumpet, trombone; \$12.50 (score and parts)

Wolking, Henry, Chamber Concerto horn, violin, bassoon; \$24.00 (score and parts)

Willey, James, Sonata for Horn and Piano; \$12.50

Schultz, Mark, Dragons in the Sky; \$19.50 (2 scores and cassette tape)

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summer of 1989, the Sonata consists of three movements connected by a "motto" found at the opening of the first movement. In his description of the work, Mr. Willey writes: "The motto, a kind of heralding by the horn of memories and impressions, a summoning of spirits, directs the content of the work at every level, returning in each of the movements, its first nine pitches generating a three triad progression which underpins much of the piece's activity."

An obsession with earlier American musical idioms, particularly American hymnody, fiddle swirls, and popular melodies touches base on hymn styles and is directed towards an apotheosis of those materials. The second movement, suggestive of a circus, is cast in the form of a palindrome, turning itself around in the middle, its martial rhythm send-ups shifting to Scottish snaps in the process. The last movement, the work's emotional core, reviews all of the piece's material from a reflective, somber beginning to a fervent climax and ultimately to a pensive reflection upon a landscape derived from both the work's and America's musical past."

James Willey is currently Professor of Music at the State University of New York at Geneseo. His *Sonata for Horn and Piano* is available through the IHS Manuscript Press, and other works of his are published by Seesaw Music Publications, Lawson-Gould Music Publishers Incorporated and Leyerle Publications. Additionally, his works have been performed by such ensembles as the Buffalo and Rochester Philharmonic Orchestras, the Seattle and Baltimore Symphonies, and the Dorian Quintet.

He attended the Eastman School of Music (B.M. 1961; M.M., 1963; Ph.D., 1972) where he studied composition with Bernard Rogers and Howard Hanson. In 1964 he attended the Berkshire Music Center at Tanglewood where he studied with Gunther Schuller. He has twice received National Endowment for the Arts Awards, has three times been invited for residencies at the Yaddo Arts Colony in Saratoga Springs, New York, and has been a fellow at the Composers' Conference at Johnson, Vermont.

#### Honorable Mention

##### *Circle Music IV* by Cindy McTee

The judges commented that this honorable mention winner was "clever in concept and very useful to include in a horn recital." The composition (for horn and piano) is indeterminant with respect to form, requiring the performers to determine which one of 15 musical fragments will be heard at any given moment. Such freedom provides opportunities for spontaneous interaction, and the musical "circles" are achieved through the repetition of previously heard material.

Dr. McTee is currently Assistant Professor of Music Composition at the University of North Texas, and her works are published by Concordia Publishing House and Norruth Music, Inc. Her teachers have included David Robbins, Krzysztof Penderecki, Jacob Druckman, and Bruce MacCombie.

Following is a list of all entries in the 1989 IHS Composition Contest. The order of listing is the order in which they were received.

#### 1989 IHS COMPOSITION CONTEST ENTRIES

##### Piece of Moderate Difficulty for Horn and Piano

- |                                                                                                                       |                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. <i>The Joy of Life in All (The Beginning)</i><br>Zakhazov Pavel<br>ul. Williamsa d. 65 kw. 6<br>Odessa 270015 USSR | 5. <i>Beyond the Superstitious</i><br>Jay Vosk<br>320 N. Warren<br>Tucson, AZ 85719                                                               |
| 2. <i>Autumnali Tempore</i><br>Samuel Douglas<br>522 Knollwood Dr.<br>Columbia, SC 29209                              | 6. <i>Sonata for Horn and Piano</i><br>Irshai E. M.<br>Korablestroitel Street<br>House 29, building 4, flat 29<br>Leningrad 199397 USSR           |
| 3. <i>Miniature for Horn</i><br>Robert Hogenson<br>Music Department<br>University of Delaware<br>Newark, DE 19716     | 7. <i>Three Songs of the Green Earth:</i><br><i>Sonata for Horn and Piano</i><br>Michael Maudlin<br>12713 Summer Ave. NE<br>Albuquerque, NM 87112 |
| 4. <i>Coralita</i><br>Brian Fennelly<br>2 Schryver Court<br>Kingston, NY 12401                                        | 8. <i>Matterhorn</i><br>Peter Ramsey<br>275 Woodcock Hill                                                                                         |

- |                                                                                                                                             |                                                                                                                           |
|---------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| Kenton, Harrow<br>Middx. HA3 OPG England                                                                                                    | 25. <i>Alpine Suite</i><br>Glenn Spring<br>1057 Brickner<br>College Place, WA 99324                                       |
| 9. <i>Concertino for Horn and Piano</i><br>Carey Smith<br>4201 23rd Ave.<br>Meridian, MS 39305                                              | 26. <i>Set for Horn and Piano</i><br>Leroy Osmon<br>520 Atascocita Rd. #F-27<br>Humble, TX 77396                          |
| 10. <i>Circle Music IV</i><br>Cindy McTee<br>College of Music<br>U. of North Texas<br>Denton, TX 76203                                      | 27. <i>Horn Sonata</i><br>William Stewart<br>W. Australian Symphonuy<br>ABC 191 Adelaide TCE<br>Perth, W. Australia 6009  |
| 11. <i>Chiaroscuro</i><br>David Carhart<br>20 Standish Rd.<br>London, W6 9AL England                                                        | 28. <i>Partita</i><br>Javier J. de la Torre<br>201 Maple Ave. Apt. C-6<br>Ithaca, NY 14850                                |
| 12. <i>Psychodelia</i><br>Sterling Lanier<br>440 Belmont Pk. Terr. 139<br>Nashville, TN 37215                                               | 29. <i>avoir l'apprenti dans el soleil</i><br>Silvio Palmieri<br>467-90 ieme Ave.<br>LaSalle, Qc. Canada<br>H8R-2Z8       |
| 13. <i>Sehnsucht nach einem Menschen</i><br>Peter Widholz<br>Theresianische Akademie<br>Favoritenstrasse 15<br>1040 Wien Austria            | 30. <i>Concertino for Horn and Piano</i><br>Christopher Brown<br>Terrace YA R. 205A<br>Ithaca College<br>Ithaca, NY 14850 |
| 14. <i>Cantus</i><br>Pál Úrölyi<br>Széchenyi utca 17<br>Pamz, H-2013 Hungary                                                                | 31. <i>Sonata for Horn and Piano</i><br>James Willey<br>25A Prospect St.<br>Geneseo, NY 14454                             |
| 15. <i>Sonata Rhapsodica</i><br>Herbert Frühauf<br>Dapontegasse 4/14<br>1030 Wien III Austria                                               | 32. <i>Genesis: A Geyer's Poem</i><br>Benjamin Boone<br>51 Linden St. #8<br>Allston, MA 02134                             |
| 16. <i>Sonata for Horn and Piano</i><br>Dean Blair<br>Department of Music<br>University of Lethbridge<br>Lethbridge, Alb. Canada<br>T1k 0E4 | 33. <i>Essay for Horn and Piano</i><br>David Watkins<br>227 McKinley Blvd.<br>Terre Haute, IN 47803                       |
| 17. <i>Stufen</i><br>Stephen Berg<br>Am Gutshof 1<br>6411 Künzell-Keulos<br>West Germany                                                    | 34. <i>Day for Horn and Piano</i><br>Michael Pelz-Sherman<br>9665 Genesee Ave. H-2<br>San Diego, CA 92121                 |
| 18. <i>Rondo Creole</i><br>John Fries<br>18 Meadowbrook Dr.<br>Selinsgrove, PA 17870                                                        | 35. <i>Rhapsody</i><br>Angela Raspa<br>2604 Erdman Ave.<br>Baltimore, MD 21213                                            |
| 19. <i>Sounds of Yesterday</i><br>Serban Nignifor<br>Str. Principatele Unite Nr. 2<br>Vila I, Ap. 7<br>70.512 Bucharest ROMANIA             | 36. <i>Im Wald</i><br>Alexander Blechinger<br>Neue Weltgasse 3/8<br>A-1130 Wien, Austria                                  |
| 20. <i>Five Shades of Blue</i><br>David Denhard<br>P.O. Box 213<br>Petersburg, N.Y. 12138                                                   | 37. <i>Introduction and Presto</i><br>Andrew Meyers<br>48 Leeland Way<br>Neasden London NW101SA<br>England                |
| 21. <i>Sarabande and Gigue</i><br>Phillip Magnuson<br>2816 California<br>Kettering, Ohio 45419                                              | 38. <i>Metanoete</i><br>Werner Pelinka<br>Gusenleithnerg 30/14<br>A-1140 Vienna, Austria                                  |
| 22. <i>Intersections</i><br>Liana Alexandra<br>Str. Resia Montana nr. 4<br>bloc 05, scara 4, ap. 165<br>77584 Bucuresti, Romania            | 39. <i>Horn Rhapsody</i><br>Stephen Rush<br>University of Michigan<br>Dance Bldg. 1310 N.U. Ct.<br>Ann Arbor, MI 48109    |
| 23. <i>Sonata for Horn and Piano</i><br>Lynn Glasscock<br>1923 Ephesus Church Rd.<br>Chapel Hill. N.C. 27514                                | 40. <i>Sonata for Horn and Piano</i><br>Kerry Turner<br>4, rue du Kiem<br>L-8030 Strassen<br>Luxembourg                   |
| 24. <i>Fantasy for Horn and Piano</i><br>Robert Johnson<br>2731 Johnson Pl.<br>Cincinnati, OH 45206                                         |                                                                                                                           |

## 1990 Composition Contest

By Nancy Cochran Block

The International Horn Society is pleased to announce the results of its Composition Contest for 1990. The winner of the \$500 prize, publication by the IHS Manuscript Press, and a performance at an International Horn Society Workshop is: Mark Schultz (Austin, Texas, USA) for *Dragons in the Sky* for horn, percussion and tape. Mr. Schultz is a doctoral candidate in composition at the University of Texas at Austin.

An Honorable Mention Award goes to: Ramon Zupko (Kalamazoo, Michigan, USA) for *Solo Passages* for horn, flute, harp and string



trio. Mr. Zupko is Professor of Composition at Western Michigan University.

The International Horn Society extends its sincere thanks to all participants and to the panel of judges: Donald Erb (Cleveland Heights, OH, USA), Roger Kaza (St. Louis, MO, USA) and James Mobberley (Kansas City, MO, USA).

### *Dragons in the Sky*

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*Dragons in the Sky* for horn, percussion and tape

Mark Schultz  
6005 B Cameron Rd.  
Austin, TX 78723  
(512) 459-4972

*Dragons in the Sky* is the last in a set of three works written for acoustic instruments and computer-generated tape, with titles taken from J. R. R. Tolkien's mythological narrative, *The Silmarillion*. The works are adventures of discovery in sound and time manipulation, which endeavor to capture the essence of the acoustic world of live instruments in the performance hall, and the high-tech world of digital sound production. These two forces are then integrated into a *sonic-image mirror* that reflects a little of both worlds, but at the same time (as the titles indicate) imbues a fantastical new realm of sound.

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The music for tape was conceived and realized entirely by using the IBM 3081 super computer and the music synthesis program, MUSIC360. The 'pizzicato string' sounds in the middle section of *Dragons in the Sky* are the only *sampled* (non-digitally produced sounds) used in the work.

### 1990 IHS Composition Contest Entries

1. *Elegy and Requiem for the Victims of Aids*  
horn, piano  
Jeffrey Nytech  
5309 Ashby, Apt. 25A

2. *Dragons in the Sky*  
horn, percussion, tape  
Mark Schultz



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horn, bass  
Neil Uchitel  
1139 W. 27th St.  
Los Angeles, CA 90007
4. *Elegia*  
horn solo  
Kurt Richter  
Rudolf Seiffert Str. 16  
D-1156 Berlin  
Germany
5. *Trio*  
violin, horn, cello  
Markus Grunther  
Siemens Martin Str. 4  
D-1156 Berlin  
Germany
6. *Visions and Revelations*  
horn, chamber orchestra  
Steven Winteregg  
117 Walden Farm Circle  
Union, Ohio 45322
7. *Mutability Quintet*  
horn and string quartet  
Dinos Constantinides  
947 Daventry Dr.  
Baton Rouge, La 70808
8. *Trio*  
violin, horn, piano  
Gordon Carr  
49 Cleaver Square  
London, SE11 4EA  
England
9. *In Search of Mozart*  
chamber ensemble (7 players)  
Violeta Dinescu  
Büttenstrasse 15  
7570 Baden-Baden  
Germany
10. *Sonata for Horn and Piano*  
John Davidson  
3 College Circle  
Haverford, PA 19041
11. *Concertino for Horn and Band*  
Hugh Landers  
1416 B  
Lincoln, NE 68502
12. *Fantasia for Horn and Piano*  
Timothy John Olsen  
2221 Ogden Court  
St. Paul, MN 55119
13. *Steps and Leaps*  
solo horn  
Rainer Liska  
Stübelallee 41  
8019 Dresden  
Germany
14. *Meditation 89 fur Horn und Orgel*  
Heinrich Hartl  
Lauenburgstr. 3  
D-8500 Nürnberg-50  
Germany
15. *Canyon Light: Four Scenes for Woodwind Quintet*  
Michael Mauldin  
12713 Summer Ave. NE  
Albuquerque, NM 87112
16. *Concertino*  
horn and strings  
Robert Burch  
6 E Beach Rd.  
Waikawa Bay  
PICTON 7372  
New Zealand
17. *Those Who Dwell in Realms of Day*  
horn and piano  
John D. White  
P.O. Box 165  
Talladega College  
Talladega, AL 35160
18. *Concerto for French Horn*  
horn and piano or orchestra  
Jan Hadermann  
Frans Cretanlaan 24  
B-2627 Schelle  
Belgium
19. *Poem, Op. 33 for Horn and Piano*  
Norman M. Heim  
Music Department  
University of Maryland  
College Park, MD 20742
20. *Pastorale*  
solo horn  
Maija Einfelde  
Hospitalu 1-48 Riga-13  
Latvia
21. *Lamenting Horn*  
solo horn  
Rachel Calinne  
14 Bergson St. Apt. 8  
Tel Aviv, 69106  
Israel
22. *Sonata da Chiesa for Horn and Piano*  
Don Gillespie  
102 East Ridge Dr.  
Inman, SC 29349
23. *Quartet for Four Horns*  
Mojmir Bartek  
Bezrucova 15  
BRNO  
Czechoslovakia
24. *Horn!*  
horn and piano  
Tom Benjamin  
6305 Blackburn Ct.  
Baltimore, MD 21212
25. *Albion Moonlight*  
brass quintet  
Marti Epstein  
120 Amory St. #4  
Brookline, MA 02146
26. *Cinq Monodies*  
horn, strings, and harp  
Bernard Andres  
2 Résidence du Chêne  
77380 Combs La Ville  
France
27. *Joué sur instruments à vent*  
wind quintet  
Dr. James Wintle  
Department of Music  
SE Oklahoma State U.  
Durant, OK 74701
28. *On a Sunday Afternoon at Oak Grove Park*  
horn and piano  
Daniel Jospsh Laubacher  
Postfach 397  
A1210 Vienna  
Austria
29. *Horn Trio*  
horn, violin, piano, and tape  
Benedict Mason  
10 Seymour Place  
London W1H 5WF  
United Kingdom
30. *Alpine Legend*  
horn and organ  
Dr. Werner Pelinka  
Gusenleithnerg. 30/14  
A-1140 Vienna  
Austria
31. *relations*  
horn and percussion  
Rainer Rubbert  
Gneisenaustrasse 112  
1000 Berlin 61  
Germany
32. *Nature Morte*  
horn, strings, harp and percussion  
Margaret De Wys  
Grey Cottage  
Bard College  
Annandale-on-Hudson, NY 12504
33. *Penelope Popocatepetl and the Three Babirusas*  
brass trio  
Peter Hamlin  
1090 South Ave. #2  
Rochester, NY 14620
34. *Tourists*  
mezzo-soprano, horn, and piano  
Brian Robison  
414 Cayuga Heights Rd.  
Ithaca, NY 14850
35. *Et sted i Norge*  
3 horns  
Fleming Larson  
Spøbjergvej 65 v. 12  
8220 Braband  
Denmark
36. *Quintet*  
wind quintet  
Herbert Frauhuf  
Dapontegasse 4  
1030 Vienna  
Austria
37. *Lucy the Ferret*  
horn, marimba, and violin  
Darell Katz  
10 Crosby Rd.  
Chestnut Hill, MA 02167
38. *Huntsman, What Quarry*  
soprano, horn, and piano  
Simon Sargon  
8500 Hillcrest  
Dallas, TX 75225
39. *Treffpunkt*  
violin, horn and piano  
David Meckler  
8247 Paseo del Ocaso  
La Jolla, CA 92037
40. *Splittergebilde*  
horn and piano  
Gabriele Pikesch  
Dörmanngasse 7  
1220 Vienna  
Austria
41. *Sonatina for Horn and Piano*  
David Kirby  
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Cincinnati, OH 45223
42. *Heritage Music*  
violin, horn, cello, and piano  
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Wooster, OH 44691
43. *Horn Variations on a Theme of Paganini*  
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Henry Kuhn  
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Pepperell, MA 01463
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3000 Hannover 1  
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Luxembourg
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horn, violin, saxophone, and synthesizer  
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Memphis, TN 38104
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Hinterschweigerstr. 101  
A-4600 WELS  
Austria
50. *Trilogie*  
horn and piano  
Karen de Pastel
51. *Adagio*  
horn and string quartet  
Tegebickij Viktor  
1031 Budapest  
Vizimeinár u.8 III/28  
Budapest, Hungary
52. *Hardwick Quartet*  
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John Winsor  
2 Hardwick Circle  
Chesapeake, VA 23320
53. *Nocturne*  
horn and strings  
Curtiss Blake  
P.O. Box 110285  
Anchorage, AK 99511
54. *Solo Passages*  
horn, flute, harp, and string trio  
Ramon Zupko  
1540 N. 2nd St. Rt. 1  
Kalamazoo, MI 49009
55. *Mit Dir, Op. 55*  
horn and piano  
Alexander Blechinger  
Neue Weltgasse 3/8  
A-1130 Vienna  
Austria
56. *Solo for French Horn, The Underground Stream*  
Joseph Hoffmann  
3206 Glendora Ave. #1  
Cincinnati, OH 45220
57. *Progressive Illuminations*  
horn, tape, and live electronics  
Angela Raspa  
2604 Erdman Ave.  
Baltimore, MD 21213
58. *Gold Sound*  
horn and piano  
Patrice Challulau  
Av. Cézanne  
13100 Le Tholonet  
France
59. *Kammermusik II*  
horn, voice, and piano  
Thomas Herwig Schuler  
Ausstellungstr. 69/6  
1020 Vienna  
Austria
60. *Sonate for Horn and Piano*  
Satoshi Sando  
3-10-2-905 Kameari  
Katsushika-ku Tokyo  
125 Japan
61. *Pastoralissimo*  
horn solo  
Vaclav Kucera  
Jizni il., 778  
CS-1400 Praha 4  
Czechoslovakia



# A Report from Colombia

By Virginia Sandoval

Gordon Campbell's reports from Mexico moved me to report on horn activities in Colombia. Last year two enterprising hornists from our orchestra, The Bogotá Filarmónica, started a national magazine for hornists. They called it *El Vuelo del corno* which means "The Flight of the Horn." The emblem on the front is a Condor with a horn in its talons. Through this effort they were able to communicate with hornists all over Colombia and organize the first regional workshop in Cali, Colombia, last June 17-18, 1990. Enclosed are some photos from the workshop. Participants were: Patricia Kainuma, Gerney Díaz, Antonio Matallana, and Virginia Sandoval from Bogotá and Germán Tejeda, Oscar Collazos, Valentine Piñerez, Misael Urrea, Pablo Benavides, Jairo Suarez, Maria Elena Gaviria, Sandra Afanador, and Gustavo Gordillo. All listed are hornists. Several non-hornists also participated. Marjorie Tanaka graciously provided piano accompaniments. We had lectures, ensembles, refreshments, a final concert and a lot of fun. We hope to repeat the workshop in Medellín and Ibaque.



Quartets in the park, June 18, 1990, Cali, Colombia. L to R: Antonio Matallana, Gerney Díaz, Patricia Kainuma, and Virginia Sandoval.



After quartets in the park, 18 June 1990, Cali, Colombia. Participants from 1st Regional Horn Workshop in Cali.

In November Colombia hosted the *Orquesta Latinoamericana de Juventudes Musicales* (Latin American Youth Orchestra) consisting of 105 musicians from 16 nations. The horn section was made up of: Oscar Benavides, Gustavo Cabrera, Rodrigo Loaiza, and Mauricio Medina from Colombia; Mariano Arroyo, Manuel Zuñiga from Costa Rica; Johnny Martinez from Honduras; and Pablo Sotuyo from Uruguay.

I've included a photo from an occasion when some of the Filarmónica section invited the visitors out to lunch. It seems that where they were staying all they had to eat was "very little chicken" so we took them out for steaks. It was great fun to meet people from

other countries who shared the same problems, frustrations, love and devotion to the same instrument as ourselves.



L-R: Virginia Sandoval, Colombia; Gerney Díaz, Colombia; Pablo Skotuyo (behind), Uruguay; Oscar Benevides, Colombia; Johnny Martinez, Honduras; Mariano Arroyo, Costa Rica; and Antonio Matallana, Colombia.

Lastly, I have included a picture of the *Trio de Cobres de Bogotá* (Bogotá Brass Trio). We have been rehearsing once a week since March of 1989 and have recorded for National Radio and TV as well as performing several concerts. The trumpet player is Philip Westover, Trombonist is Scott Terry, and I am the hornist.

*Editor's note: Photo was not reproducible.*

Besides all the activities mentioned, our orchestra began a Mahler cycle in 1989 which is continuing. Thus far we have played the First, Second, Third, Fourth (twice), Fifth, and Sixth Symphonies and numerous songs. We manage to stay busy. There are seven hornists in our section: Patricia Kainuma, 1st.; Virginia Sandoval, Assoc. 1st-3rd; Antonio Matallana, 2nd; Rafael Atehortua, 4th; Oxford Kitchenings, Utility; Alfonso Gil, 3rd; and Gerney Díaz, Assistant.

Maria Infiesta's effort for a Spanish language *HORN CALL* is greatly appreciated. However, I think most Colombians are waiting to see if it is going to be a permanent addition before they decide to join the IHS.

Virginia Sandoval  
A.A. 22843  
Bogotá D.E.  
Colombia S.A.



The Music Industry Conference is preparing an exposition to take place in conjunction with the 53rd National In-Service assembly of the Music Educators National Conference. The conference is set for April 8-11, 1992, in New Orleans.



any other occasion when he went to such elaborate lengths to write in comic effects into a manuscript. Certainly, again, there is the mocking abuse, "For you Mister Donkey... Come on, poor little fellow... You make me laugh... At least get one note in tune you ....". But there is also criticism of the strings "Sheeps bleating." And also of the composition "Oh! What a dissonance... Coming back to bore me for the last time."

#### HOW WAS IT DONE

It is also worth remarking that Mozart completes the horn part and the comic words *in toto*, but leaves aside the rest of the orchestration completely. This is in marked contrast to the other fragments (except K. 370) where, in keeping with his normal practice, he writes the solo, high and low string parts at the same time. In his book on the Complete Symphonies of Mozart, Zaslaw writes on p.355 "Among the rather poor sketches (of symphonies) that survive, some are on a single line but many occupy two lines on which are found the *Hauptstimme* (principal melody) and the *basso seguente* (lowest sounding part). From those scores that Mozart began as fair copies and from scores in which he changed ink or quill while writing, one sees that those two structural voices were written first, and the others fitted in later." (Haydn composed and taught composition in the same way.) From this we can tell that Mozart attached great importance to the humorous asides. The joke was more important than the strings.

From this, it seems that Mozart starts off by some rudeness at Leutgeb's expense. But he gets carried away and includes the other players and himself in the fun. We know from his way of composing that he would have carried the remaining orchestral writing fully worked out in his head; it was the humour that he felt impelled to commit to paper.

#### FRIENDLY TIES

Maybe Mozart did not have such a poor opinion of Leutgeb. He had a low Salzburgian sense of humour (even though he looked down on Salzburgers if they shared this 'fault') and himself admitted in a letter of June 25th 1791 "I can never resist making a fool of someone --even if it is not Leutgeb, then it must be Süßmayr" (quoted in Braunbehren's *Mozart in Vienna* p. 382.) Poor Leutgeb; even his wife couldn't be trusted with the simple things in life. Mozart wrote to his wife on June 6th 1791 "Madam Leutgeb has laundered my necktie today, but you should see it--good god! I kept telling her, 'Do let me show you how my wife does them!'-but it was no use." But this is further evidence of the good heartedness of the Leutgeb family who were extremely close to the younger couple.

#### HONOURED ABROAD

As many a prophet, Leutgeb was appreciated abroad if not in his home town. In 1770 the *Mercure de France* wrote "...he played two concertos with the highest artistic mastery. He showed an absolute security of intonation on his instrument, which astounded the experts. Above all his '*cantabile*' playing in the *Adagio* was faultless with a velvety tone -- very interesting and absolutely safe." After a concert in the same year in Frankfurt the *Postzeitung* remarked on the visit of the opportunity to admire the well known horn player Herr Leutgeb.

Perhaps we can therefore put a good measure of the humour of Mozart down to "familiarity breeds contempt."

#### DID MOZART IMPROVE AS A COMPOSER FOR THE HORN?

One of the most remarkable pieces of horn writing that Mozart ever produced was as a 16 year old in 1772 in Salzburg.

#### FOUR HORN PIECES

The Divertimento K. 131 was written, perhaps, for the election festivities of Colloredo as Prince Archbishop of Salzburg, for Strings, Flute, Oboe and four horns. Now only 5 symphonies have 4 horns: K. 118, 130, 132, 183, 318 plus Divertimento K. 131. The Divertimento alone makes extensive use of the stopped notes. So there we have an almost unique and unequalled work for horns written in Mozart's teens. How was the experience of writing complicated works for four horns not repeated?

#### SYMPHONY K. 130

We know that the Symphony in F Major K. 130, which was written

just before the Serenade, had started with a pair of horns. But the Minuet has 4 horns and Mozart went back and wrote horn parts in the blank staves in the manuscript. Zaslaw, in his book on the Symphonies, surmises that this may have coincided with return of Leutgeb from a European tour. Suddenly Mozart found he had four horn players instead of the normal complement of two.

The Trio of this Symphony K. 130 has "stratospherically high" horn writing. It was described by Saint-Foix as "daring and bizarre." Bizarre it may have been but it was also considered as Mozart re-wrote 10 bars of the Trio; and not to make the horn writing easier. The symphony was also checked over by Leopold, as was his habit well into the '70s, who added "*Molto Allegro*" in pencil as the tempo for the last movement.

#### DIVERTIMENTO K. 131

Let us then turn to the writing of the Divertimento of K. 131, which I would argue, Mozart never surpassed in maturity of composing for the instrument.

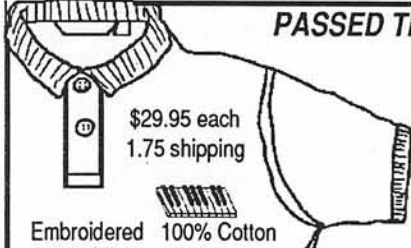
The opening Allegro has top C for 1st horn and an F# in the bass clef for the 4th horn. The 1st Trio in the 1st Movement has stopped E flat in the 1st horn set against a stopped F# in the second horn.

The Adagio opens with the unaccompanied Horn Quartet--the score looks more like Weber than Mozart.

The 3rd horn has to be able to play all the chromatic notes from D above middle C to Top A. The first horn plays all the chromatic notes from E flat above middle C to Top C.

#### THROW IT AWAY, SAM


The clue to all this comes in the fact that K. 131 as Divertimento was a *piece d'occasion*--music written for a specific date with the knowledge that certain musicians would be available. Leutgeb was returned from his trip abroad and almost certainly a visiting pair of horn duettists were in town who could be entrusted with the 3rd and 4th horn parts. Perhaps the Thürschmidt or Palsa brothers. The essence of a Divertimento, at the speed Mozart wrote, was that it was 'throw away' music. He didn't expect it to be repeated so was not



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trio. Mr. Zupko is Professor of Composition at Western Michigan University.

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*Dragons in the Sky* for horn, percussion and tape

Mark Schultz  
6005 B Cameron Rd.  
Austin, TX 78723  
(512) 459-4972

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The music for tape was conceived and realized entirely by using the IBM 3081 super computer and the music synthesis program, MUSIC360. The 'pizzicato string' sounds in the middle section of *Dragons in the Sky* are the only *sampled* (non-digitally produced sounds) used in the work.

### 1990 IHS Composition Contest Entries

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# A Report from Colombia

By Virginia Sandoval

Gordon Campbell's reports from Mexico moved me to report on horn activities in Colombia. Last year two enterprising hornists from our orchestra, The Bogotá Filarmónica, started a national magazine for hornists. They called it *El Vuelo del corno* which means "The Flight of the Horn." The emblem on the front is a Condor with a horn in its talons. Through this effort they were able to communicate with hornists all over Colombia and organize the first regional workshop in Cali, Colombia, last June 17-18, 1990. Enclosed are some photos from the workshop. Participants were: Patricia Kainuma, Gerney Díaz, Antonio Matallana, and Virginia Sandoval from Bogotá and Germán Tejeda, Oscar Collazos, Valentine Piñerez, Misael Urrea, Pablo Benavides, Jairo Suarez, Maria Elena Gaviria, Sandra Afanador, and Gustavo Gordillo. All listed are hornists. Several non-hornists also participated. Marjorie Tanaka graciously provided piano accompaniments. We had lectures, ensembles, refreshments, a final concert and a lot of fun. We hope to repeat the workshop in Medellín and Ibagué.



Quartets in the park, June 18, 1990, Cali, Colombia. L to R: Antonio Matallana, Gerney Díaz, Patricia Kainuma, and Virginia Sandoval.



After quartets in the park, 18 June 1990, Cali, Colombia. Participants from 1st Regional Horn Workshop in Cali.

In November Colombia hosted the *Orquesta Latinoamericana de Juventudes Musicales* (Latin American Youth Orchestra) consisting of 105 musicians from 16 nations. The horn section was made up of: Oscar Benavides, Gustavo Cabrera, Rodrigo Loaiza, and Mauricio Medina from Colombia; Mariano Arroyo, Manuel Zuñiga from Costa Rica; Johnny Martinez from Honduras; and Pablo Sotuyo from Uruguay.

I've included a photo from an occasion when some of the Filarmónica section invited the visitors out to lunch. It seems that where they were staying all they had to eat was "very little chicken" so we took them out for steaks. It was great fun to meet people from

other countries who shared the same problems, frustrations, love and devotion to the same instrument as ourselves.



L-R: Virginia Sandoval, Colombia; Gerney Díaz, Colombia; Pablo Skotuyo (behind), Uruguay; Oscar Benevides, Colombia; Johnny Martinez, Honduras; Mariano Arroyo, Costa Rica; and Antonio Matallana, Colombia.

Lastly, I have included a picture of the *Trio de Cobres de Bogotá* (Bogotá Brass Trio). We have been rehearsing once a week since March of 1989 and have recorded for National Radio and TV as well as performing several concerts. The trumpet player is Philip Westover, Trombonist is Scott Terry, and I am the hornist.

*Editor's note: Photo was not reproducible.*

Besides all the activities mentioned, our orchestra began a Mahler cycle in 1989 which is continuing. Thus far we have played the First, Second, Third, Fourth (twice), Fifth, and Sixth Symphonies and numerous songs. We manage to stay busy. There are seven hornists in our section: Patricia Kainuma, 1st.; Virginia Sandoval, Assoc. 1st-3rd; Antonio Matallana, 2nd; Rafael Atehortua, 4th; Oxford Kitchenings, Utility; Alfonso Gil, 3rd; and Gerney Díaz, Assistant.

Maria Infiesta's effort for a Spanish language *HORN CALL* is greatly appreciated. However, I think most Colombians are waiting to see if it is going to be a permanent addition before they decide to join the IHS.

Virginia Sandoval  
A.A. 22843  
Bogotá D.E.  
Colombia S.A.



The Music Industry Conference is preparing an exposition to take place in conjunction with the 53rd National In-Service assembly of the Music Educators National Conference. The conference is set for April 8-11, 1992, in New Orleans.





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# Mozart and The Horn

By John Wates

Much has been written about Mozart and the Horn. In particular, Hans Pizka produced *Das Horn bei Mozart* which gave many of us, for the first time, an opportunity to study the Autograph manuscript in Mozart's own hand writing. He also added many useful insights from a performer's point of view. Since then Alan Tyson's study of the original paper enabled him to come up with an accurate dating for the various concertos.

## OUTSTANDING QUESTIONS

However, with the complete Philips re-issue of everything Mozart wrote and the issue of the complete scores of all Mozart's works during the course of this year, there are still some interesting questions remaining. Why did Mozart bother to write so much music for an instrument with so many limitations as the horn of his day? Why didn't he write for the trombone? Was Leutgeb the complete idiot he has been made out to be? Was there a progressive improvement in Mozart's understanding in how to write for the horn? I will try to provide some tentative answers to these questions in the hope that others will take up the cudgels in disagreement or furtherance of what is stated. In this way, by the end of 1992, we might have improved our understanding of Mozart's relationship to this most beautiful of instruments.

## WHY A HORN?

### TROMBONE vs. HORN

Have you ever wondered why Mozart never wrote a series of Concertos for the Trombone? Here, after all, was an instrument with about the same range as the horn and able to play chromatically. No problem with the trombone with "all the missing notes." And yet, for all his impetuous genius, Mozart preferred to limit himself to the poor old hunting horn with a hand stuck up one end of it. Why?

### PREPARE TO MEET YOUR MAKER

The trombone had a long and distinguished history behind it by the 18th century. In particular, the Italian composers had made great use of it in their Church music. In Germany, it was much used in the Town bands and Tower music. But it had not made it into the secular orchestra. The problem seems to have been its ecclesiastical associations. It was the instrument that brought you near to your maker. So Mozart made striking use of it in the last Act of *Don Giovanni* at the point when Giovanni is about to meet his doom. Again, it has a prominent solo in Mozart's *Requiem*. Even Beethoven was sparing in his use of it. Think how he introduced it for effect only in the last Movement of the 5th Symphony.

### SYMBOLIC HORN

So the trombone wasn't the instrument that you used in a light hearted Concerto to amuse the Burghers of Salzburg. If the Trombone was associated with the serious things of life, the horn had other connotations. In his book on *Mozart's Golden Years*, H. C. Robbins Landon comments on p. 152 on the use of the stopped E flat in the Terzetto of *Marriage of Figaro*. "It must be remembered" he states "that horns are always symbolic of adultery, apart from anything else!"

### TRUMPET vs. HORN

What about the trumpet? Whilst still in an early stage of development like the horn, many Concertos had been written for it. Hadn't Leopold Mozart himself written Concertos for that instrument? Mozart wrote mainly for the trumpet to give a bit of "pomposity" to the music. If there were some kettledrums handy and a couple of trumpets, then perhaps an existing symphony might be "jazzed up" by adding in a trumpet part. But it was always a "tack-on goody." The

answer goes back to Mozart's childhood. When he was very young, Schachtner wrote of Mozart that "he was of a tender and docile disposition, and afraid of trumpets." Maybe it was as simple as that.

## WHAT YOU KNOW AND WHO YOU KNOW

There were three factors that influenced Mozart in his love of the horn: his family, his friends and the instrument itself.

### PATERNAL INFLUENCE

The family influence came through his father and his sister, Nannerl. Leopold's background was in Augsburg in the rural area of Swabia. Add to this rustic upbringing the notoriously broad Salzburg sense of fun, and you have an explanation for his *Sinfonia da Caccia*. This combines four hunting horns with gunshots, dogs barking and encouraging shouts from the audience. Leopold wrote for the Alphorn (or at least a Shepherd's Horn) as well as conventional double Horn Concertos. So, his father obviously had an enjoyment in writing for the horn.

### WORTHWHILE HORNS

Then his elder sister, Nannerl, can take some credit for keeping him up to the mark in composing for the horn. Writing after Wolfgang Mozart's death, she remembered "On the fifth of August (1764) we had to rent a country house in Chelsea, outside the City of London, so that father could recover from a dangerous throat ailment, which brought him almost to death's door. Our father lay dangerously ill; we were forbidden to touch the keyboard. And so, in order to occupy himself, Mozart composed his first symphony with all the instruments of the orchestra, especially, trumpets and kettledrums. I had to transcribe it as I sat at his side. While he composed and I copied he said to me, 'Remind me to give the horn something worthwhile to do!' At last after 2 months, as father had completely recovered, we returned to London." At the age of eight, in Chelsea, Mozart started on his career of superb writing for the horn.

### FRIEND LEUTGEB

Finally, his father's friendship with Leutgeb was clearly the deciding factor in Mozart's production of fine horn music. Even as a small child he woke up at night crying because he was separated from his friend Leutgeb. The horn player was twenty four years older than Mozart, but the friendship lasted all his life. Hans Pizka covers the musical side of the friendship in his book *Das Horn bei Mozart*. Leutgeb appears in the collected Mozart letters throughout Mozart's lifetime. At the very end, Mozart composed some of *Die Zauberflöte* in a little room in Leutgeb's garden. Mozart, of course, usually refers to him as 'Leitgeb' as this is how his name would have been pronounced in the Salzburg dialect. Ironically, there is a suspicion that it was another Leitgeb, the sinister Franz Anton Leitgeb, steward to Count Franz Walsegg-Stuppach, who may have been the mysterious messenger who gave Mozart the commission for the Requiem.

### WAS LEUTGEB AN ASS?

Could the person that Mozart wrote some of his best music for have been a complete idiot? The evidence of the autographs seems, at first, fairly conclusive. K.417 has as its heading "W. A. Mozart took pity on Leitgeb, ass, oxen, fool at Vienna may 27 1783." For good measure, the top left hand corner of the first page also states "Leitgeb ass."

K. 495 is written in multiple inks--allegedly to fool the soloist.

The Rondo (marked Adagio) K. 514 contains all sorts of rudeness directed at the poor soloist.

### COLOURED VIEW

But yet... But yet... Leaving K. 417 aside for a minute, the multiple inks of K. 495 would not necessarily have been seen by anyone other than Mozart and his copyist. The soloist's part uses the complete range of inks: red, green, violet and black. The other parts are also liberally multicoloured. Only the viola player is spared with just five bars in red. But then, not even Mozart went Technicolour in this work. One thing we can be certain of, is that it cannot have been done exclusively at Leutgeb's expense.

### WORDS AND MUSIC

K. 514 may well be unique in Mozart's oeuvre. I do not know of

any other occasion when he went to such elaborate lengths to write in comic effects into a manuscript. Certainly, again, there is the mocking abuse, "For you Mister Donkey... Come on, poor little fellow... You make me laugh... At least get one note in tune you ....". But there is also criticism of the strings "Sheeps bleating." And also of the composition "Oh! What a dissonance... Coming back to bore me for the last time."

#### HOW WAS IT DONE

It is also worth remarking that Mozart completes the horn part and the comic words *in toto*, but leaves aside the rest of the orchestration completely. This is in marked contrast to the other fragments (except K. 370) where, in keeping with his normal practice, he writes the solo, high and low string parts at the same time. In his book on the Complete Symphonies of Mozart, Zaslaw writes on p.355 "Among the rather poor sketches (of symphonies) that survive, some are on a single line but many occupy two lines on which are found the *Hauptstimme* (principal melody) and the *basso seguente* (lowest sounding part). From those scores that Mozart began as fair copies and from scores in which he changed ink or quill while writing, one sees that those two structural voices were written first, and the others fitted in later." (Haydn composed and taught composition in the same way.) From this we can tell that Mozart attached great importance to the humorous asides. The joke was more important than the strings.

From this, it seems that Mozart starts off by some rudeness at Leutgeb's expense. But he gets carried away and includes the other players and himself in the fun. We know from his way of composing that he would have carried the remaining orchestral writing fully worked out in his head; it was the humour that he felt impelled to commit to paper.

#### FRIENDLY TIES

Maybe Mozart did not have such a poor opinion of Leutgeb. He had a low Salzburgian sense of humour (even though he looked down on Salzburgers if they shared this 'fault') and himself admitted in a letter of June 25th 1791 "I can never resist making a fool of someone—even if it is not Leutgeb, then it must be Süssmayr" (quoted in Braunbehren's *Mozart in Vienna* p. 382.) Poor Leutgeb; even his wife couldn't be trusted with the simple things in life. Mozart wrote to his wife on June 6th 1791 "Madam Leutgeb has laundered my necktie today, but you should see it—good god! I kept telling her, 'Do let me show you how my wife does them!'—but it was no use." But this is further evidence of the good heartedness of the Leutgeb family who were extremely close to the younger couple.

#### HONOURED ABROAD

As many a prophet, Leutgeb was appreciated abroad if not in his home town. In 1770 the *Mercure de France* wrote "...he played two concertos with the highest artistic mastery. He showed an absolute security of intonation on his instrument, which astounded the experts. Above all his '*cantabile*' playing in the *Adagio* was faultless with a velvety tone—very interesting and absolutely safe." After a concert in the same year in Frankfurt the *Postzeitung* remarked on the visit of the opportunity to admire the well known horn player Herr Leutgeb.

Perhaps we can therefore put a good measure of the humour of Mozart down to "familiarity breeds contempt."

#### DID MOZART IMPROVE AS A COMPOSER FOR THE HORN?

One of the most remarkable pieces of horn writing that Mozart ever produced was as a 16 year old in 1772 in Salzburg.

#### FOUR HORN PIECES

The Divertimento K. 131 was written, perhaps, for the election festivities of Colloredo as Prince Archbishop of Salzburg, for Strings, Flute, Oboe and four horns. Now only 5 symphonies have 4 horns: K. 118, 130, 132, 183, 318 plus Divertimento K. 131. The Divertimento alone makes extensive use of the stopped notes. So there we have an almost unique and unequalled work for horns written in Mozart's teens. How was the experience of writing complicated works for four horns not repeated?

#### SYMPHONY K. 130

We know that the Symphony in F Major K. 130, which was written

just before the Serenade, had started with a pair of horns. But the Minuet has 4 horns and Mozart went back and wrote horn parts in the blank staves in the manuscript. Zaslaw, in his book on the Symphonies, surmises that this may have coincided with return of Leutgeb from a European tour. Suddenly Mozart found he had four horn players instead of the normal complement of two.

The Trio of this Symphony K. 130 has "stratospherically high" horn writing. It was described by Saint-Foix as "daring and bizarre." Bizarre it may have been but it was also considered as Mozart re-wrote 10 bars of the Trio; and not to make the horn writing easier. The symphony was also checked over by Leopold, as was his habit well into the '70s, who added "*Molto Allegro*" in pencil as the tempo for the last movement.

#### DIVERTIMENTO K. 131

Let us then turn to the writing of the Divertimento of K. 131, which I would argue, Mozart never surpassed in maturity of composing for the instrument.

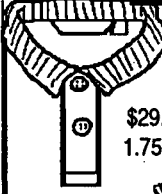
The opening Allegro has top C for 1st horn and an F# in the bass clef for the 4th horn. The 1st Trio in the 1st Movement has stopped E flat in the 1st horn set against a stopped F# in the second horn.

The Adagio opens with the unaccompanied Horn Quartet—the score looks more like Weber than Mozart.


The 3rd horn has to be able to play all the chromatic notes from D above middle C to Top A. The first horn plays all the chromatic notes from E flat above middle C to Top C.

#### THROW IT AWAY, SAM

The clue to all this comes in the fact that K. 131 as Divertimento was a *piece d'occasion*—music written for a specific date with the knowledge that certain musicians would be available. Leutgeb was returned from his trip abroad and almost certainly a visiting pair of horn duettists were in town who could be entrusted with the 3rd and 4th horn parts. Perhaps the Thürschmidt or Palsa brothers. The essence of a Divertimento, at the speed Mozart wrote, was that it was 'throw away' music. He didn't expect it to be repeated so was not



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constrained as he might be with a Symphony by the thought of a performance by the town band in some minor Princely court.

#### DIVERTIMENTO vs. SYMPHONY

We have evidence that only a very few were repeated. The Galimathias Musicum, for example, survives in parts in Paris and Donaueschingen, evidence of performance in those towns. But for the most part the Divertimenti were unrepeated and unpublished--although pillaged by Mozart to make up movements of later Symphonies (as required). So, for example, Mozart drew on the Haffner Serenade to make the Haffner Symphony. The Haffner Symphony was published in 1792: the Serenade--never, even though it was a far more substantial piece.

#### SUPER HIGH

To conclude on this burst of creativity of the 16 year old Mozart, the next thing he wrote was the Symphony K. 132, again with four horns. But what horns? He calls for "2 Corni in E la fa alto/2 corni in E la fa basso." There is great argument over what Mozart had in mind --or, more practically, what the players had in their hands. Since the first pair are not required to go above the 9th partial (written D) whilst the 2nd pair go up to the 12th partial (written g above the staff), Mozart must have been thinking of some super high horn.

#### KNOCKING THEM OVER

Mozart never wrote such florid horn parts again, apart from the 12 Duets K. 487. We know that these were written on a specific occasion, Vienna 27 July 1786, whilst playing at skittles. They too may well have been written for a visiting pair of horn virtuosos. I would take issue with Hans Pizka, who thinks that they were written for Leutgeb. Almost certainly they were not for Leutgeb whose range by this time was probably not up to the high notes and whose reputation was for his Cantabile, not his "stratosphericity."

The fact that they were published in Paris by Imbault soon after 1794 indicates that the original performers may have kept copies with them on their travels; thus allowing the French publisher to have access to what was probably intended as music to while away the minutes whilst waiting one's turn in the game. For good measure, the open notes of the horn are written out in the margin of the score as though someone said "Come on Wolfgang: remember these are the notes we horn players are at home with."

#### PLAYABILITY

But between the ages of 17 and 30 Mozart hardly ever dared write in such a demanding way for the horn as he did in that brief period in Salzburg when he could lay his hands on four superb players. This was in marked contrast to Rössler-Rosetti who clearly had virtuoso horn players at his disposition at the Court at Wallerstein, and even Haydn at Esterhazy. If Mozart wanted to get his works published, it was no good relying on extensive hand horn technique. Where he knew who he was writing for he could indulge himself. The need to keep material intended for sale and wide distribution simple is illustrated by Haydn's letter to his publisher in Paris, Boyer; "Last year I composed three beautiful, splendid, and by no means over lengthy symphonies ... they are all very easy and without too much concertante ... I assure you that these three symphonies will have a huge sale." Zaslav p.350.

So the Symphonies, which he always hoped might be published, were by the nature of things restrained in their writing. The Serenades being commissioned or written for special occasions of a more or less intimate nature would have been performed by an ensemble rehearsed and directed by either Leopold or Wolfgang, with known horn players.

#### SECRETIVE SOLOIST

There is one other exception to the rule that it is only in Serenades and, of course, Concertos, that Mozart was able to really write for the horn. H. C. Robbins Landon in *Mozart's Golden Years* devoted pages 149-152 to the horn parts in Mozart's piano Concertos. Leutgeb had moved from Salzburg to Vienna and would thus be available to perform in Mozart's later Piano Concertos. As Mozart regarded these very much as his own personal showcases not only did he not publish them; he went to great lengths to ensure that no illegal copies were

made. Thus, knowing when and by whom the horn parts would be performed, he could permit himself the luxury of making more extensive use of stopped notes. The main addition was an E flat; sometimes requiring the first horn to start with this note rather than move to it in mid passage e.g. K. 466 and K. 459. Note that these are adjacent to the Leutgeb Concertos K. 417, 447 and 495.

#### HARMONIE

In Vienna, Mozart could have called on the horn players of the famous Imperial Harmonie (Wind Band). There had been many of these on the estates of the nobility, especially in Bohemia. But it was at Joseph II's command that an Imperial Harmonie was created on 24th April 1782. Both the oboe players, Triebensee and Wendt, were skilled arrangers and may have made more money out of their arrangements of Mozart's operas than Mozart did. The clarinets were the two Stadler brothers who inspired some of Mozart's best and last works. The First horn was Martin Rupp. The second horn was Jakob Eisen of whom it was noted "Is supposed to be even superior to Mr. Rupp."

In the Hofmusik and National Theatre personnel in Vienna in 1782 the Theatre Almanach gives Horns: Hr. Leitgeb Krzybanek. In 1791 the Hofmusik players were Rupp and Eisen.

#### CONCLUSION

Mozart preferred the horn to the other brass instruments as it was the instrument he was "brought up on." His relationship with Leutgeb was the key factor in this. From older family friend, Leutgeb became a very close musical colleague and "pal." Humour was very much part of Mozart's character and he needed a constant butt for his jokes as some sort of safety valve. Leutgeb provided this. Mozart's writing for the horn was at its best when he knew by whom it was to be performed. Only then did he feel confident in exploiting the instrument's capacity to the full. We can be grateful that there were people like Leutgeb and the others to inspire him.

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# Dennis Brain

## A Seventieth-Birthday Tribute

By John C. Dressler

On May 17, 1921 a significant event occurred that would affect the entire horn world to come. Dennis Brain was born into a family of distinguished horn players: grandfather, Alfred; father, Aubrey, and uncle, Alfred. Through live and recorded performances Dennis has probably influenced more horn players since that time than any one other person. For that reason it was fitting that a tribute be made to Dennis on May 17, 1991 (the seventieth anniversary of his birth) during the recent IHS symposium at the University of North Texas. After having agreed to chair the session, I struggled with selecting appropriate and varied presentations which would represent the many contributions Dennis gave all of us. The following is a synopsis of the session; a bibliography/discography of Brain ephemera appears in a separate article for ease of reference.

The session opened with a general welcome and remarks regarding the significance of Dennis Brain's prominence in the musical world from the 1940's until his untimely death September 1, 1957 resulting from an automobile accident. Two anecdotes were then read: the first contributed by Michel Garcin-Marrou (solo horn, Orchestre de Paris) and the second from Ed Glick (a faculty member at the University of North Texas and a service band hornist during World War II who had taken several lessons with Dennis at the Guildhall School). Both of these tributes related personal accounts of Dennis's live and recorded talents and his inspiration to these two particular men.

It was truly special that Doug Elliot, brother of bassoonist Willard Elliot, could be with us in Denton that day. Doug lives in nearby Fort Worth and owns the B-flat Alexander horn on which Dennis recorded the Mozart and the Strauss concerti on the Angel label. Doug brought the instrument to the session and proudly discussed its obvious historical importance to us all. It was also terrific that Phil Farkas could be with us as well as he shared with us his copy of Dennis's mouthpiece and read from a letter Dennis had sent along with the mouthpiece.

Dr. Michael Meckna, Associate Professor of Musicology at Texas Christian University and a Dennis Brain aficionado, presented a paper titled "The Legacy of Dennis Brain," which highlighted Dennis's education, professional experiences and life in general. I believe especially the younger hornists in the audience were then able to perceive the magnitude of such a person as Dennis. Through the efforts of John Wates, British Magistrate and host for the coming 1992 IHS symposium in Manchester, England, the Anvil Films production of Dennis performing the Beethoven *Sonata* has been reissued in an updated audio and video version. After showing the film I am certain that even those toward the rear of the auditorium were able to see clearly Dennis's embouchure and solo concert standing position as well as appreciate his musicality and style.

I thought it appropriate to play a few samples of the more rare recordings that Dennis made throughout his career. While Dr. Meckna included some Mozart and Britten samples in his lecture, I chose the Brahms *Symphony No. 3* solo from a recording with Cantelli conducting, the "Long Call" from Wagner's *Siegfried* from a Covent Garden broadcast, and the short solo from "September" of Strauss's *Four Last Songs* (the Flagstad, not the Schwartzkopf recording). During the course of the session, I also displayed eleven of the phonorecordings available. Some of these are now reappearing on compact disc; some even include interviews with Dennis. Thanks to Bill Scharnberg I have added several taped live performances of Dennis to my own collection: Schubert *Auf dem strom*, Sieber *Notturmo*, and Schreier *Sonatine*.

As I was preparing for this session I wanted to somehow include all of the horn "gods and goddesses" who were soloist/presenters at

the symposium as I was certain they had their own special memories of Dennis. Since time would not allow each of them to speak, I sent out a survey form soliciting their comments about Dennis in several categories. Again, I want to thank the following people from that group who contributed their comments: Wayne Barrington, Lisa Bontrager, Anthony Brittin, David Bushouse, Wallace Easter, Philip Farkas, Randall Faust, Eldon Matlick, Clyde Miller, Verle Ormsby, Jr., Roy Schaberg, Morris Secon, Louis J. Stout, James Thatcher, and Virginia Thompson. The following is a chart of their thoughts:

### I. Dennis as a hornist

- no one has ever played more sensitively and with such musical phrasing and melancholy
- the embodiment of correct horn-playing musically and fundamentally
- no matter what brand of horn he played, it sounded great
- his use of air, phrasing and overall musical integrity made him without equal
- there were and are many technically great horn players, but his taste gave him an edge
- he was superb; no one has ever surpassed him; everything he played seemed to be easy
- one of the extraordinary hornists of our time; his technique was the finest and cleanest of anyone of his era.
- I heard Dennis live only once: Thomas Beecham was conducting an early 1950's U.S. tour; Dennis sounded a bit like a cross between a fine cornet and a trombone, but incredibly accurate
- no one could make a better soft high entrance

### II. Dennis as a recording artist

- Dennis was the first horn soloist to have a significant body of works commercially available in the U.S. facilitating the study of major literature by other hornists as to style, phrasing and other parameters of his flawless technique; I wish the recording

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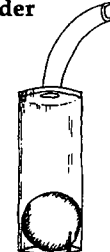
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- industry at that time had advanced further in terms of accurately recording and reproducing live sound
- after listening to at least two dozen recordings of the Mozart concerti, I always return to the Dennis Brain recordings as the epitome of the very highest of Mozart and Strauss concerti albums, and I wanted my horn to sound just like his.
- a legendary artist who has had the greatest effect on the musical world since Giovanni Pugnani; a very meticulous musician
- those who knew his playing through his recordings were constantly trying to attain his perfection; may those almost 40-year old recordings be reissued forever
- as a student, I was so taken by his *Villanelle* recording; as a teacher, I have observed that many young players may own only one horn recording, but it is a Dennis Brain recording
- all of my students are required to hear Brain's Mozart recordings; this is the greatest example of what horn playing is all about
- although his recordings have been around so long, my appreciation for them is renewed every time I see the delight of a young student who has just discovered him; I still feel the thrill of discovering orchestral recordings such as the little solo at the end of the second of Strauss's *Four Last Songs*
- the first solo horn recording I ever heard was a Columbia 10-inch LP (catalog number ML2088 recorded in 1950) of Dennis with Walter Susskind and the Philharmonia performing Mozart's second horn concerto and Dennis with the Hallé Orchestra performing Mozart's fourth horn concerto; I had just taken up the horn after switching from cornet, and that recording inspired me to practice

### III. Dennis as a person

- dignified
- mannerly
- happy and congenial
- humorous
- humble about his talents
- well-dressed
- articulate
- fine gentleman without pretension
- friendly to all
- respectful of other people, their ideas and their performance styles even if they were contrary to his own

### IV. Dennis as a colleague

- he brought our entire profession up several notches until we all were (and continue to be) very proud of our profession
- Dennis was truly a colleague of the horn world and the music world in general; he was one of the very best ambassadors for our profession; when he toured with the London Symphony he always took time to visit with other hornists and musicians

### V. Dennis as a role model

- he is why I wanted to play the horn; he is still my role model
- the horn playing of Dennis Brain became the standard against which the efforts of everyone else who followed (both great and not so great) has been judged; like with Mozart, everyone speculates "what would he have done if he lived another 36 years?"; all we do know is he will always be an inspiration to horn players
- we feel fortunate to have had Alfred Brain (Dennis's uncle here in Los Angeles; he was first horn in the Los Angeles Philharmonic and first horn at Twentieth Century Fox studios; much of his influence filtered down through his students and then to my

generation; it is through Alfred that I also feel a special affinity to Dennis

- to me, Dennis is the perfect role model for the Classic literature of Haydn, Mozart and Beethoven; his style and accuracy blended with woodwinds without destroying them; everything about his horn playing was to be admired and copied
- it's hard to imagine what our repertoire would be like if Dennis Brain had never been, and I'd like to think that we pay tribute to his great contribution to the art every time we perform one of the many works written for or dedicated to him
- we all tried but never quite succeeded in emulating his technique, musicianship and remarkable accuracy

I hope you will agree that these comments are probably echoed by nearly every hornist that has studied diligently and by nearly everyone who has ever been captivated by the sound of the horn. The session concluded with a special contribution of Neill Sanders, a close associate of Dennis in England and a recently-retired professor from Western Michigan University. Neill kindly shared with us the recording of his premier of the Poulenc *Elegie* (written in memory of Dennis following his death) with Poulenc, himself, at the piano. Mr. Sanders also added his own comments about Dennis in a way that only a close relation could do—an uplifting finale to this birthday celebration. It was my pleasure and an honor to host this session: a collective gift to the memory of one of our earliest significant mentors.



Mrs. Yvonne Brain in her garden holding a typescript of the 70th Anniversary Tribute session for Dennis held at the University of North Texas conference. She was visited by John Dressler in July who also made the presentation of both the typescript and cassette tape copy of the session. (Photo by John Dressler)



# Dennis Brain:

## A Bibliography

By John C. Dressler

Following the seventieth-birthday tribute to Dennis Brain at the IHS-Denton symposium, several of our members were asking me about specific catalog numbers, publishers and magazine articles which reflect documentation of Dennis's life and career. In order to make this information available to everyone (especially those who were unable to be with us in Denton), I have compiled a bibliography of items of interest to many. I solicit additional entries from all to make this an on-going project with updates as needed. I am certain, for instance, that many recordings will be reissued on compact disc in the near future. Please send citations of items for the bibliography updates to:

John Dressler  
Department of Music  
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### Compact Discs

- |           |                                                                                     |
|-----------|-------------------------------------------------------------------------------------|
| Mozart    | <i>Four Horn Concerti</i><br>(Karajan/Philharmonia)<br>Angel CDH-61013              |
| Mozart    | <i>Quintet for Horn and Strings, K. 407</i><br>(Griller Quartet) London 425960-2 LM |
| Hindemith | <i>Concerto</i> (Hindemith/Philharmonia)<br>Angel CDC-47834                         |
| Hindemith | <i>Concerto</i><br>(Hindemith/Philharmonia-1956)<br>Angel CDH-63373                 |
| Strauss   | <i>Two Concerti</i> (Sawallisch/Philharmonia)<br>Angel CDC-47834                    |

### Phonorecordings (itemized by disc rather than by composer)

- |           |                                                                                                                          |
|-----------|--------------------------------------------------------------------------------------------------------------------------|
| Mozart    | <i>Four Horn Concerti</i><br>(Karajan/Philharmonia)<br>Angel 35092<br>the "yellow" cover issue predates<br>the "red" one |
| Strauss   | <i>Two Concerti</i> (Sawallisch/Philharmonia)<br>Angel 35496                                                             |
| Hindemith | <i>Concerto</i> (Hindemith/Philharmonia)<br>Angel S-35491                                                                |
| Mozart    | <i>Divertimento in B-flat, K. 270</i>                                                                                    |
| Ibert     | <i>Three Pieces</i>                                                                                                      |
| Jacob     | <i>Sextet</i><br>Angel Seraphim 60169                                                                                    |
| Mozart    | <i>Piano Quintet in E-flat, K. 452</i><br>(ob., clar., hn., bsn., p.)                                                    |
| Berkeley  | <i>Trio, Op. 44</i> (vln., hrn., piano)<br>Angel Seraphim 60073<br>(also released as Capitol G-7175)                     |
| Berkeley  | <i>Trio, Op. 44</i> (same as above recording)                                                                            |
| Mozart    | <i>Horn Quintet in E-flat, K. 407</i><br>(same as BBC below)                                                             |
| Marais    | <i>Le Basque</i><br>(same as the BBC recording below)<br>Everest SDBR 3432                                               |

- |             |                                                                                                                                                                                                                                                                                                 |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Beethoven   | <i>Sonata Op. 17</i>                                                                                                                                                                                                                                                                            |
| Mozart      | <i>Divertimento in E-flat, K. 289</i>                                                                                                                                                                                                                                                           |
| Schumann    | <i>Adagio and Allegro, Op. 70</i>                                                                                                                                                                                                                                                               |
| Haydn       | <i>Symphony No. 31,</i><br><i>"Horn Signal" (first movement)</i>                                                                                                                                                                                                                                |
| Mozart      | <i>Concerto No. 2, K. 417</i>                                                                                                                                                                                                                                                                   |
| Dukas       | <i>Villanelle</i> (with Gerald Moore, piano)                                                                                                                                                                                                                                                    |
| Dittersdorf | <i>Partita in D Major (Minuet and Trio)</i><br>ed. K. Haas<br>Angel Seraphim 60040                                                                                                                                                                                                              |
| Brahms      | <i>Trio in E-flat, Op. 40</i> (vln., hrn., piano)                                                                                                                                                                                                                                               |
| Mozart      | <i>Horn Quintet in E-flat, K. 4007</i><br>(vln., 2 vlns., cello)                                                                                                                                                                                                                                |
| Marais      | <i>Le Basque</i><br>BBC Records REB175                                                                                                                                                                                                                                                          |
| Marais      | <i>Le Basque</i> (same version as above)                                                                                                                                                                                                                                                        |
| Maliipiero  | <i>Dialogue No. 4 for Wind Quintet</i>                                                                                                                                                                                                                                                          |
| Beethoven   | <i>Quintet in E-flat, piano and winds,</i><br>Op. 16                                                                                                                                                                                                                                            |
| Dukas       | <i>Villanelle</i> (with Wilfrid Parry, piano)<br>Interviews with: Dennis, Norman Del<br>Mar, Gareth Morris, and Felix<br>Aprahamian<br>Lecture-Recital by Dennis, "The Early<br>Horn," with Neill Sanders; features<br>Dennis also playing on a garden<br>hosepipe<br>Arabesque Recordings 8071 |
| Strauss     | <i>Four Last Songs</i> (Flagstad/<br>Furtwangler/Philharmonia)<br>Vox/Turnabout 34830                                                                                                                                                                                                           |
- 3-record boxed set titled "The Art of Dennis Brain"  
(not to be confused with the Seraphim records above  
each issued singly titled The Art of Dennis Brain,  
v. 1, 2 and 3)
- |             |                                                                                                                                                                                                  |
|-------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Mozart      | <i>Musical Joke, K. 522</i> (with Neill Sanders)                                                                                                                                                 |
| Mozart      | <i>Divertimento, K. 270</i> (same as above)                                                                                                                                                      |
| Mozart      | <i>Concerto No. 2, K. 417</i> (Susskind/<br>Philharmonia)                                                                                                                                        |
| Mozart      | <i>Concerto No. 4, K. 495</i> (Sargent/Halle<br>Orch.)                                                                                                                                           |
| Beethoven   | <i>Sonata, Op. 17</i> (same as above)                                                                                                                                                            |
| Strauss     | <i>Concerto No. 2</i> (same as above)                                                                                                                                                            |
| Strauss     | <i>Concerto No. 1</i> (Galliera/Philharmonia)                                                                                                                                                    |
| Berkeley    | <i>Trio, Op. 44</i> (same as above)                                                                                                                                                              |
| Ibert       | <i>Three Pieces</i> (same as above)                                                                                                                                                              |
| Dukas       | <i>Villanelle</i> (same as recording with Moore)                                                                                                                                                 |
| Hindemith   | <i>Concerto</i> (same as above)                                                                                                                                                                  |
| Mozart, L.  | <i>Concerto for Hose-Pipe &amp; Strings</i><br>(a later recording than the one in the<br>above lecture-recital; this one with<br>Norman Del Mar conducting the<br>Morley College Symphony Orch.) |
| Mendelssohn | <i>Nocturne from Midsummer Night's<br/>Dream</i> (Kletzki/Philharmonia)                                                                                                                          |
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Festival Concert of November 13,  
1956 in Royal Festival Hall)  
Angel 35500

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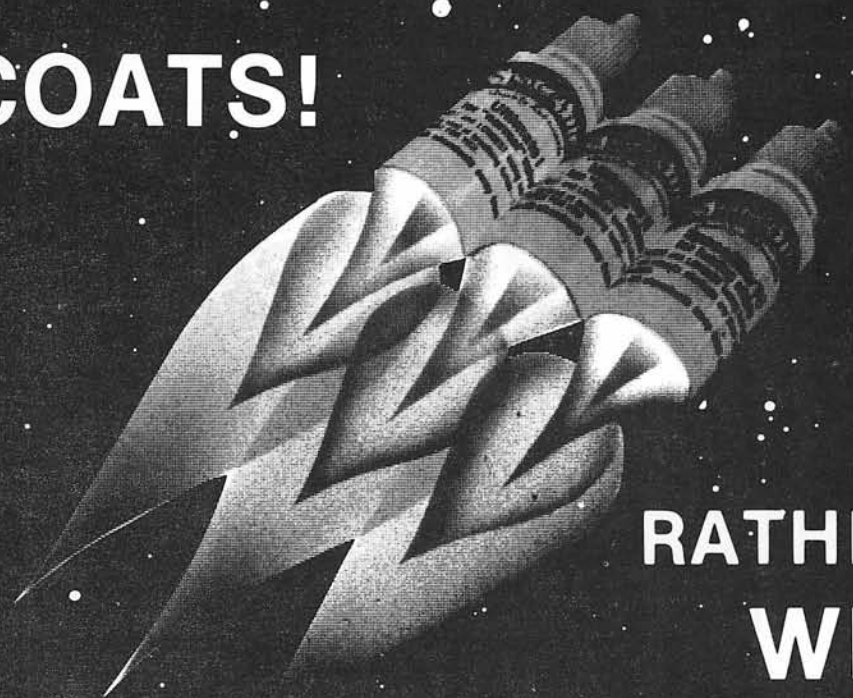
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# Tuckwell at 60

An 'Appreciation'

by John Wates

The key to Barry Tuckwell is 'musical intelligence.' The intelligence runs from the 'animal cunning' necessary to survive in a big Symphony Orchestra (especially as its Chairman) to a broad interest in life that means you are as likely to find Cabinet Ministers at dinner with him as musicians. The musical side is inherited from his father, a fine pianist and organist who made his living as a cinema and theatre performer. The organ was to be one of Barry's many instruments.

Born on 5 March 1931 into a musical family--his sister, Patricia, became a violinist--it was soon discovered the young Barry had perfect pitch. But it was only after some years playing piano and violin and singing in the choir that a chance visit by a young horn player called Dick Merewether to see Patricia, that the 13 year old Barry discovered the horn. Incredibly, within seven months he was playing it professionally and at the age of 15 was third horn in the Melbourne Symphony.

In 1951, aged 19, Barry came to the UK and joined the Hallé under Barbirolli. After a spell in the Scottish National Orchestra and the Bournemouth Symphony he joined the London Symphony Orchestra as its first horn in 1955. With Dennis Brain's untimely death two years later, Barry assumed a leading role as a horn player. Adding to his reputation as an orchestral player, he also became the Orchestra's Chairman at the critical time of planning for the Barbican. Forming the Barry Tuckwell Wind Quintet and increasing demand for his services as a soloist meant that he launched out as a soloist, leaving the orchestra in 1968. He then became the only horn player in the world to earn a living as a soloist, without orchestral or teaching ties.

In recent years, conducting has come to play an ever increasing part of his life. After a spell as Chief Conductor of the Tasmanian Symphony Orchestra from 1980 to 1983, he founded the Maryland Symphony Orchestra in 1982. Barry has toured frequently with the Northern Sinfonia and the City of London Sinfonia and been Guest Conductor with many other orchestras.

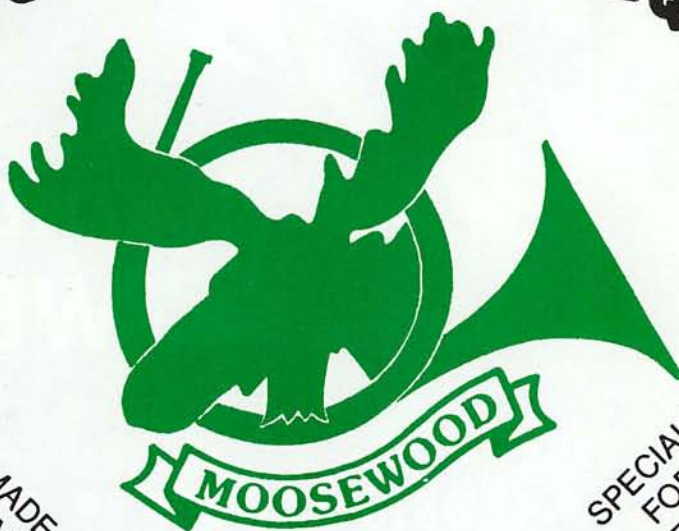
Among his recordings, personal favourites include his recent recordings of the French composer Koechlin, which includes over-dubbed music for genuine hunting horns, a sensational record of Zelenka orchestral music with stratospheric horn parts and the 'complete' Mozart horn music on Decca. But he also made a record of the music of Jerome Kern--he adores the music of Tommy Dorsey and, on the classical side, enjoys the romantic sound of the horn appropriate to Mahler, Wagner and Strauss. For all that, he works closely with contemporary composers such as Gunther Schuller, Thea Musgrave, Richard Rodney Bennett, Alun Hoddinott, Iain Hamilton and Malcolm Williamson, who have all written works for him.

With a Tuckwell performance, you get the mastery of one of the most difficult instruments, a musicianship second to none and the product of a complex personality rich in humour. He has contributed enormously to horn playing through his performances and his records and through the International and British Horn Societies, both of which he helped to found. At 60, as a horn player but, above all, as a musician it still seems possible 'that the best is yet to come.'



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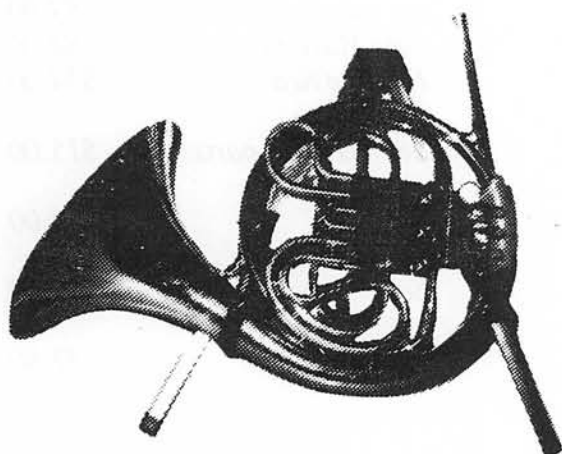
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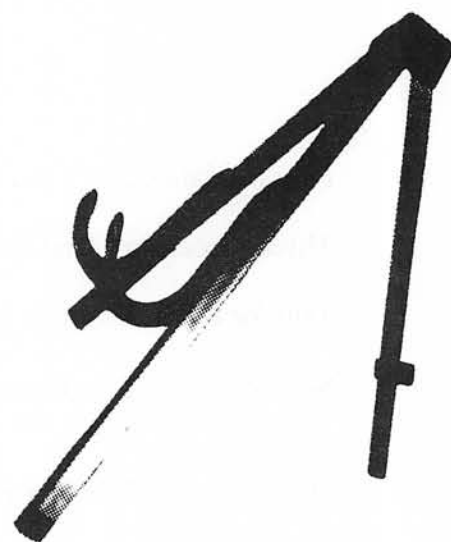
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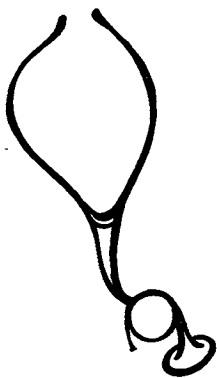
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# Clinics

## Jazz Clinic

By Jeffrey Agrell

### Dominant Behavior

OK, sit down, take a deep breath, and tell me your story once more. Hmm. Let me see if I have this straight: you feel like a failure and your girlfriend called you a wuss and won't talk to you anymore because you were faced with a situation that called for the proper Dominant Behavior, and you didn't have a clue what to do? Well, you came to the right Clinic. I've seen this kind of thing many times, and I've got just the thing for you. No, I can't inject it or give you pills for it. As I said, this is a Behavior, this is something you do, and that means to get it, you have to <practice> it! Let's get to work:

C7. Sounds harmless, doesn't it? This is the chord symbol for the C dominant seventh chord (V7=five seven) in the key of F (C7 resolves to F. But you knew that). The scale that goes with this is straightforward: C D E F G A Bb (=scale steps 1, 2, 3, 4, 5, 6, b7). Some folks like to call it the mixolydian mode, on the piano it's just white keys G to G (though 'mixolydian' sounds more like a disease found in rabbits; "Sorry, I'm afraid your rabbit has come down with acute mixolydia"). When it's your turn to solo and you're faced with a C7, you can play all day on these notes while the rhythm section lays down a C7; you're playing all the 'right' notes, no one can find fault with that, right? Well...they might think a couple things. Boring, for one. Very Boring, for another. So let's have a look at some strategies to put some pep in your step, some glide in your stride, some real crunch in your muesli.

### First strategy

1. Like scotch and soda, night and day, oil and vinegar, or the Lone Ranger and Tonto, the V7 chord is usually accompanied in a chord progression by its faithful partner, the iim7 chord (some call it the supertonic. I call it the "two"). The scale of the iim7 is often called the Dorian mode (D Dorian on the piano is the white keys D to D); in the key of F, the iim7 is Gm7, spelled G A Bb C D E F (=1 2 b3 4 5 6 b7). So this progression (which makes up about 3/4's of the progressions in jazz standards) is simply iim7 - V7 - I (two five one), with the iim7 and the V7 taking up a half-measure or a measure each. In F we have Gm7 C7 resolving to F. Sometimes the C7 will appear all by itself, in which case, the jazz musician will usually add the iim7 anyway. Aha! This is the key you've been looking for:

From all your classical training, you've gotten used to accepting anything printed on the paper as the Holy Writ. Well, if you're learning a new jazz tune from a fake book, you're going to have to stop that kind of thing. In jazz, you're going to be playing a lot of things that aren't there, that don't appear on paper. You're going to be spicing

up the bare bones of both melody and harmony given in the fake book with your own ideas. The first thing we can do: substitute more interesting harmonies.

So: when faced with that C7, the first thing you can do is play a iim7 over it. For C7, play Gm7 C7; for G7, play Dm7 G7, and so on (Ex. 1):



Substitutions can quickly add spice by providing easy access to more exotic tones which might not occur to you so readily in the original chord. Just running up the Gm7 chord tones give you the 5, b7, 9 and 11 in C (and if you used Gm9—G Bb D F A—you'd have the 13th—A—as well), which should immediately stop the rhythm section from yawning quite so much (in a bit we'll get into some tricks that will make them start smiling and swaying and poking each—hey, this guy's startin' to get something going!).

Let's take it one step further: let's forget the C7 entirely and play only the Gm7 over the C7. Very often you will be given iim7 V7 in the fake book instead of just the V7, so you can play it by ignoring the V7 and just playing the iim7 through the whole measure. This is a very common substitution, and is a big help at faster tempos, when it's nice to only have to think of one chord per measure instead of two. (Ex. 2)

Ex. 2



### (More) Spice is nice...

2. The substitution of iim7 for V7 is a very common Dominant Behavior, and can be used ever and always; however, it is still pretty much a plain vanilla kind of sound. From here on, we will wade into more exotic harmonic territory. You may stop right here and just stick with the iim7 substitution and none of us will think the worse of you. No, really! (As a matter of fact, it is a good idea to work on it until you're comfortable before going on). But if you're up for a little adventure, put on your crash helmet and bring your pick and pitons (and maybe your hip boots) and we'll take you on a tour of some really intense flavorings. (N.B.: The following scales are mainly designed for altered dominant chords [e.g. C7b9, C7#9#5, etc.] but they can also be used with taste over ordinary V7s).

## Blues scale

One easy way to get some pizzazz in two five's is simply to use a blues lick. Just use the blues scale (1 b3 4 #4 5 b7) of the upcoming tonic, e.g. instead of C7-Fmaj7 or Gm7 C7-Fmaj7, play Fm blues—Fmaj7. To wit (Ex. 3):

Ex. 3



Note (and listen!) to how a straight run down the blues scale gives such nice friction over the C7 (the Ab is the #5 in C7, and Eb=#9).

## Diminished fun

The 8 note diminished scale (built in a series of alternating whole and half steps) is a common and useful scale for some added crunch; just remember that you have to use the scale beginning a half step above your dominant. For example, for C7 altered use the C#° scale (or E°, G°, or Bb°—the diminished scale is symmetrical, so they are all the same). (Ex. 4):

Ex. 4



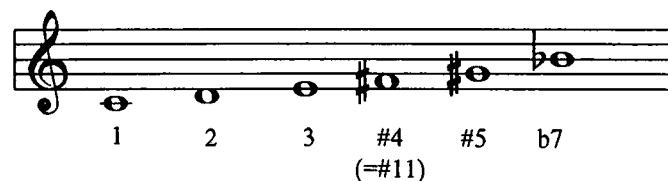
The numbers given are the flavors (scale steps, altered and regular) that the C#° scale brings to a C7 harmony. The 3 and b7 are there to

provide the basic identity of the C7 dominant sound, and the most desirable spice tones (altered scale steps), the b9, #9 and #11 are right there for you. NB: There's a lot of ground to cover here so we're just going to be giving you the scales (mostly); When you work on them in practice, you need to learn them as follows: 1. Learn to get up and down the scales and arpeggios in all keys at various tempos. Do this practice as much as possible with play-along records, Band-In-A-Box type software or hardware using your MIDI instruments, etc. (It's a lot more fun to practice the crunchy scales if you can hear what you're crunching against). 2. Make up and memorize some licks (i.e. short musical phrases) using the scales and arpeggios. 3. Start listening to how other folks use them in their playing. Ask other players, take some off records, put them in a notebook, add them to your vocabulary. Once you have the sounds of these tasty scales in your ear, you'll be able to pick out much more easily what you hear in solos on records.

## Augmented

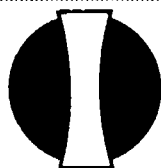
If you're playing something that uses a V7#5, then the augmented (or whole tone) scale (e.g. Take the A Train) is just the ticket. The diminished scale had an extra note; the augmented scale has one less (Ex. 5).

Ex. 5



## HM5

HM5 is the abbreviation they teach you in jazz school for the scale



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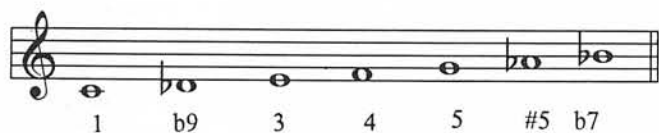
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that uses harmonic minor scale starting at the 5th step. HM5 is the first thing they teach you to play over V7b9 chords (c7b9=C E G Bb Db). The correct HM5 for C7b9 is built on the F harmonic minor scale (F G Ab Bb C Db E—the HM scale has that funny leap between 6 and 7; HM5 just puts this leap between 2 and 3), so beginning at the 5th step gives our C7 HM5 (Ex. 6).

Ex. 6.

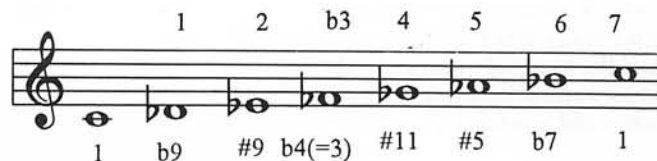


For lagniappe, HM5 also gives you a b6, which the ear will hear as a #5, always a yummy note to use over dominants.

### Getting Real

Now the fun begins. If you want to sink your dental work into some real crunch, you're going to want to get well acquainted with the "altered" scale, which goes by many different names, depending on who you're talking to and what note they like to start on. A lot of folks like to call it the real or jazz minor scale, which is nothing more than a melodic minor scale (1 2 b3 4 5 6 7) which keeps the 6th and 7th steps raised both ascending or descending (as you know, classical folks like to flat the 6 and 7 descending, not that anybody ever practices this scale). This scale is used like this: for a C7alt., use the Db real minor scale. Very simple, but possibly a little misleading if you tend to think of the step numbers of the Db scale and not the C7. Anyway, what you'd get is this (top numbers are the scale steps of the Db real minor scale; bottom numbers are the effective scale numbers in C7) (Ex. 7):

Ex. 7



What a scale: *every note* (except the tonic) is flatted! Pure crunch! Stand back! Rhythm section, fasten seatbelts! In practical use, the b3 is a #9 and the b4 gives you the regular 3, so with the b7, we have the 3-b7 dominant chord identity, surrounded by choice flavorings. Of course, there are perhaps those who have just gotten off the bus from ClassicLand who might say, hey, aren't those just a bunch of wrong notes, I mean, really! Well, they are powerful tensions which have to be used with skill and discretion (don't try too many altered scales when you play *Silent Night*...) to achieve a satisfying tension and release (as long as you resolve it properly, any dissonance can sound 'right.' Only unresolved dissonance sounds really wrong, then you've got all spice and no stew, which is never tasty). They're really an indispensable part of the vocabulary of the jazz improviser. And don't forget they are the same spices the Romantics and Impressionists used—jazz theory gives you another and more practical way to think of them and put them to use.

### A spice by any other name...

If you are still with me this far, you might be asking, "This real minor stuff is very nice, but why don't we just learn the scale from C instead of a 1/2 step away." Good point. The main reason some folks like to use the 'real' minor a 1/2 step higher is because 1) the ascending melodic minor scale is a much simpler scale to learn than the 'flat everything' scale and 2) if you fool around on some basic patterns in Db real minor, you will find you are stepping all over the most pungent tones to spice up your C7. For example, play this at the piano and listen to the sounds (Ex. 8):

Ex. 8



The solo line is simply playing 1 2 b3 4 etc. in Db, but in C7 these notes are b9, #9, 3, #4. Crunch made easy.

But back to the question: it does make some sense to call the spade a spade and give the scale a name starting from its correct root. This scale (the same, C - C, given in Ex. 6) has been given various names by various folks: the Super Locrian, the diminished/whole tone scale, the altered scale. To make things even more interesting, some folks like to think of this scale and its use over dominant chords in still another way: they use the lydian dominant scale starting a tritone away. The lydian dominant scale (1 2 3 #4 5 6 b7) to use in this manner over C7 altered would thus be Gb lyd-dom (Ex. 9):

Ex. 9



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Note that these are the same notes as in the Super Locrian or Real minor scales, just starting on a different step. Again, this scale would have the same advantages as the real minor scale: it is relatively simple and a simple lick using it brings juicy results. You pay your money and you take your choice.

### Mix and Match

I know you'll be disappointed, but no, we won't talk about one more variation of the same scale, the Lydian augmented (George Russell won a MacArthur "Genius" award for his book and work on this subject...). I'm also going to have to reluctantly leave the use of pentatonics over dominants for another time. We're only going to hit one more idea here which will enable you to have the most fun with all of the aforementioned ammunition: mix and match. It's just what it sounds like: Once you are familiar with two or more of these scales, you don't have to stick to one throughout a chord, you can switch back and forth between them as your incredible skill and impeccable taste dictate, i.e. you can go from plain vanilla to pistachio mint chip with whipped cream, sprinkles and a cherry on top and back to vanilla if you want. Start it out plain, add more tensions to the end, you'll have them falling off their chairs when you make that fantastic resolution, the rhythm section will be cheering and buying you beers, and your girlfriend will be cutting her organic chemistry labs to come and listen to you and keep all those good looking pre-meds away from you. Here's a couple licks to get you started (Ex. 10):

Ex. 10

Three musical staves showing horn licks with various chord changes. Staff 1: C7 to Fmaj7. Staff 2: C7 to Gm7 to C7Hm5 to Fmaj7. Staff 3: C7 to C altered to Fmaj7.

Enjoy!



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# Orchestral Excerpt Clinic

(Jeffrey Agrell, Series Editor)

## Shostakovich Cello Concerto #1

By Frøydis Wekre

When I was 25 I had just been moved up to alternate first horn in my section in the Oslo Philharmonic Orchestra. The Russian, Kiril Kondrashin, was the guest conductor during the principal player's annual military service, so I was it on 1st horn.

On the program was this cello concerto by Shostakovich that I had never heard of before—even though I was married to a cellist at the time—because it was a rather new work then. When everybody else in the section left, I realized there was only one horn part, but there was nothing in it that I could not play, I thought. (A great, optimistic, not-too-experienced and therefore not-too-uptight attitude!)

Kondrashin had this ability to look very scary, so I had decided already earlier in the rehearsal to put my eyes somewhere else (experienced enough to be *that* smart...). But now he sure put *his* eyes on me and said in a dark voice: "Are YOU playing?" After I nodded trustingly, he continued: "Well, this needs to be *really* strong and LOUD!"

As the rehearsal progressed, I first realized my lack of precise, explosive attacks, particularly in the first theme, 1st movement.

### Example 1

Example 1 shows two staves of musical notation. The first staff begins with a boxed measure number '15' and contains a series of eighth and sixteenth notes with accents. The second staff begins with a boxed measure number '16' and continues the melodic line with similar rhythmic patterns and accents.

It became clearer all the time that "strong and LOUD" also meant a rather aggressive character, although the Russian part only said "mf" and "solo."

The next big and exposed solo required some well-placed and quick breathing, along with the same authoritative, almost devilish

character. (There was certainly a lot to be gloomy about in the composer's homeland in the early sixties--as there still is.) The combination of *tenuto* and accents at the beginning of the longer notes, can create a very dramatic and yet expressive effect.

### Example 2

Example 2 shows three staves of musical notation. The first staff begins with a boxed measure number '31' and contains a series of eighth and sixteenth notes with accents. The second staff continues the melodic line with similar rhythmic patterns and accents. The third staff continues the melodic line with similar rhythmic patterns and accents.

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In the second movement I think I used a little more vibrato then, and I might still do that today. When a Russian horn part says

"espressivo" a (tasteful!) touch of vibrato is appropriate and warms up the atmosphere.

### Example 3

Example 3 shows musical notation for a horn part. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a triplet of eighth notes, followed by a half note, and then a series of eighth and sixteenth notes with slurs. Dynamics include *ff espr.*, *f*, and *mf dim.*. The second staff starts with a box containing the number 57, followed by a half note, a quarter note, and a half note, all with slurs. Dynamics include *p* and *pp*.

Also, this is a good example of necessary dynamic extremes, like in the 10th symphony by the same composer.

In the last movement it became quite fun and gratifying to play out:

### Example 4

Example 4 shows musical notation for a horn part. The first staff starts with a box containing the number 78, followed by the word "Solo", a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a series of eighth and sixteenth notes with slurs. Dynamics include *ff espr.*. The second staff starts with a box containing the number 79, followed by a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a series of eighth and sixteenth notes with slurs. Dynamics include *ff espr.*. A tempo marking "♩ = 108" and a rhythmic pattern are shown above the staff.

At the concert Kondrashin put up his hand at this point to reduce my volume slightly, not without a quick smile. (I have to confess, though, that the hall we played in at the time was extremely helpful to the horns at the higher dynamics; to produce a fine pianissimo was much more of a problem than getting a big sound.)

Anyway, a year later I went to Leningrad to study with Vitalij Boujanovskij. He asked me to play this and that, and finally he asked to hear something really loud. So I came up with some loud playing (I thought), but he looked puzzled: "Is that all?" It turned out that

Kondrashin had told him about this girl playing so loud that he had to "cool" it in the concert. So much for having a lively hall—I am still working on my *forte fortissimos*...

The obligato horn part to Shostakovich's 1st cello concerto demands an attitude of a co-soloist, rhythmic and dynamic assertiveness, firm, precise energetic playing and no shyness whatsoever. Then the horn player will contribute substantially to the success of this piece. Go for it and have fun!



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## Report of the Meeting of the Area Representatives

*By John C. Dressler*

The meeting of the area representatives was called to order by John Dressler at 9:30 p.m. May 16, 1991 during the IHS-Denton symposium. The following items of business were conducted:

1) Thirteen new members were enumerated: Arizona, Keith Johnson; Arkansas, Robin Dauer; California, Tom Hiebert; Delaware, Amy Boyd; District of Columbia, Amy Boyd; Georgia, Jean Martin; Illinois, Joe Neisler; Massachusetts, Ellen Donohue-Saltman; Michigan, Willard Zirk; Missouri, Larry Lowe; New Jersey, Linda Loustad; New Mexico, Ellen and Doug Campbell; Oklahoma, Eldon Matlick; Texas, Charles Gavin; West Virginia, Virginia Thompson; Wisconsin, Jim Decorsey.

2) Dates for the next two workshops were read:

- a) July 25-31, 1992-Manchester, England (John Wates, host). Artists to include: H. Baumann, B. Tuckwell, J. Studebaker, M. Thompson, R. Watkins. Party at the home of Barry Tuckwell's sister (cousin to the Queen)
- b) May 16-22, 1993-Tallahassee, Florida (William Capps, host).

3) Reminder of the "every member" challenge from the Advisory Board to encourage every current member to seek out a friend for membership in the IHS; area reps were encouraged to mention this in their next newsletters and to distribute application brochures to large music stores and repair shops in their areas where prospective members would see them.

4) Paul Manley will be hosting Philip Farkas at a regional workshop in the Spokane, WA area in June.

5) A list of clinicians representing Holton/Leblanc, King, Conn and Yamaha was distributed to new area reps to encourage more area workshops; these corporations often assist in making the appearances of their clinicians more financially possible.

6) The following names were offered by area reps as other clinicians: Betty Scott (University of Missouri-Columbia), seminar in relaxation through hypo-therapy; Barry Green (University of Cincinnati), "Inner Game" seminar; Arnold Jacobs (call Chicago Symphony office), breathing/musicianship, etc.

7) Demographics for those at the Denton symposium: members, guests, participants and vendors from 35 states and 10 foreign countries; 346 paid registrants; Texas-68 registrants; Florida, Michigan and Missouri had 18 registrants each.

The meeting was adjourned at 10:15 p.m.



pppp

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# The Second Chinese Horn Competition April, 1991

by Hans Pizka

Planning started early for another visit to China this year for concerts and for teaching horn. My first appearance in the People's Republic of China was in 1984 with a recital in Shanghai and a Concert at Beijing with the Central Philharmonic Orchestra, playing K.417.

Then I spent four weeks in China in the fall of 1986, when Beijing programmed R. Strauss op.11 twice and Shanghai once. In 1989 I visited my friends in China on a vacation tour with my wife and my son Denis. LI Lizhang from Xi'an and Luwen QI from Kunming had been here in Munich to attend the Munich Symposium. They spent a two week ride on the TRANSIB RAILWAY and another two weeks to ride back home. I had promised to see them in August, 1989. I wanted to visit some other friends and experience the change of the new situation in China. In 1990 I had played Weber's op.45 and Mozart's K.495 in Kunming in the Southwest of China; Weber and the Hübler plus some other pieces at Chengdu.

The preparation for the concerts, the clinics and lectures for the 1991 tour took longer than usual because of change in the Chinese bureaucracy. The bureaucracy in China is rather slow compared to ours, which is not fast at all. Sometimes my colleagues teaching at these institutes were not experienced enough to present their interests in the right convincing way to their directors, to have me there for some lectures or clinics. But the main problem seems to be the local budget. It is insufficient in any area. I promised to use the "CANTING"-food, the chinese *mensa*, (*school cafeteria*), but this had been refused for some unknown reasons. Perhaps the sometimes "wild" dining manners or what? I don't mind! I tried the *canting* in Kunming last year. It was delicious; and very enjoyable and familiar.

Well, even the housing in the institute's guesthouse costs money as they're used commercially. This exceeds the institute's budget. What to do? Organize everything privately. Yes, of course! A local piano manufacturer sponsored my stay at the hotel in Guangzhou/Canton, right beneath the zoo, where the tigers roared between ten at night and midnight. The costs of breakfast in the hotel were taken by the hotel's general manager, who had had some horn lessons in the past. He has a relative working here in Germany as chief cook. Nobody knows the future, right? Visits to instrument factories ended with excellent dinners always. This was a reason for the functionaries to be very friendly as they could join us for dinner as well. The Chamber Music Institute of Guangdong Province provided a superb invitation for Cantonese Dinner for all hornists and functionaries involved with my appearance. HAN Sien Kwong, the important Shanghaiese horn teacher (second place at Geneve Competition 1960!!!), living, teaching and doing business as representative of Chinese music instrument factories in Hong Kong now, arrived to meet me in Canton. He invited several of us to a fine crab dinner on business expenses, surely. Our friend XIANG Fei from the Radio-TV-Symphony in Beijing was my host for eleven days. He moved his wife and himself to the small living room to settle me in the bedroom. The accommodations were very modest as usual in China, but the hospitality came from a warm heart full of friendship. Xiang Fei is a vegetarian, mostly, and a super-cook himself. You should be a guest of He ZHONG at Chengdu, the capital of Szechuan! The one-week-clinic planned for Xi'an, was cancelled three weeks before my departure.

Nearly everything was privately organized in Beijing and Tianjin, where I spent a one-and-half-day sidetrip, to visit the well known music instrument factory there. I arrived by train accompanied by Xiang Fei, my host, Hie Xoumin and Zhang Zhenwu, both horn professors from Beijing, and returned by the factory's minibus. Helmut Finke from Vlotho/Exter in Germany is well known there, as he gave important advice to them and provided them with very valuable machines to improve the quality of their products. Regarding sound, intonation and response, the new doublehorn by the Parrot company can easily compete with the medium class of our western products. Back in Beijing, I found out that Parrot had paid a greater part of the costs of my appearance in Beijing. Thank you very much, Mr. ZHANG Tie Liang. But it might be mentioned here, that this company covered quite the entire costs of the Chinese horn competition. There was a banquet again that evening. So I got the chance, to meet Mr. SIN Lin, the famous horn teacher from Tianjin, on first sight looking like a twin brother to our honorary member Kaoru Chiba from Tokyo, an example of friendliness.

Now to the competition: There were two categories: the Chinese horn competition to be held with three rounds, and the children and student competition. For the original competition a limit of thirty years of age was set. Twelve candidates competed for the palms of victory. They came from all parts of China. There was one candidate from the Mongolian minority as well as another from the Korean minority. ZHU Kuen-qi, solohorn with the Army Symphony Beijing, presented himself as an excellent soloist with Strauss' op.11, Cherubini's Second *Sonata*, Weber's op.45 and Mozart's K.495. He won the first prize by unanimous decision of the jury, where I had to preside. Some further polish, and he would stand well within foreign competitors at any horn competition. JIA Huei from Guangzhou got second place, because he played below his usual level, in my opinion. He was quite nervous. He had played Weber and R. Strauss' Second Concerto for me quite impressively, when we met in Guangzhou earlier the same month. Well, not every day's form is good. The competition day is the important one, as in sports. I had anticipated him as the winner before.

But it should be mentioned here, that the climatic conditions weren't ideal at the Central Conservatory's great hall, it was very cold in the hall and air leaked everywhere. The room temperature barely surpassed 12° centigrade. We, the jury members, had hot tea, to be warmed up. Heating? You cannot expect any heating in China's spring! Even the new concert hall, built after 1984, is not airtight. Keeping proper intonation becomes problematic even for the experienced soloist. And tea the whole day long. The Chinese friends wondered why that I didn't drink one drop the whole morning. Everywhere you meet them, they carry their marmelade glass filled with green tea. Hot water to fill the pot up is available everywhere.

JIN Ren-xue from Chinese Korea earned rightfully the third prize by playing very lyrical and musically. He has to get better control over his nervousness, which is quite right for the musical aspect of his performances. He is very hot tempered, demonstrating it with Franz Strauss op.8 and Cherubini's Second *Sonata*. ZHANG Xia, a Mongolian student of twenty years, living in Beijing, arrived on the honoured fourth place, playing a fine Hindemith *Sonata* in F and R. Strauss' op.11 on his Conn horn.

Summarizing, I could note that the level of the Chinese hornists has been improved essentially. One should remember the many handicaps compared to our study conditions. There is very little printed music available, and most are copies made of copies made of very weak and worn-out copies. Their copy machines belong to the worst in the world. Financial resources are the other problem, and organization. The average income of a musician is around 200 Yuan, equivalent to \$40.00 US, but a Chinese double horn costs 5,000 Yuan or \$1,000 US. How to get a privately owned instrument??? Can you imagine? One amateur competitor from the far west city of Lanzhou earned great sympathy. He plays keyboard in the Chinese theatre at

Lanzhou and took four weeks of extra vacation to prepare himself for the competition by eight hours (!) daily practice in Beijing.



Winners in Beijing 1991: from left to right: ZHU, JIA, JIN, ZHANG



Winners in Beijing 1991: from left to right: LAN Chuan Pin (10 years), CHU Sha Sha (9 years)

The children's competition was divided into two parts, the competition for children and the other one for younger students. This fact confirms the wide acceptance of the horn in China. Two girls LAN Chuan Pin (10 years) and CUN Sha Sha (9 years), could hardly hold the horn, but played their short pieces lovely. I noticed that most of the students had too small mouthpieces, because of their, or their teachers, obviously wrong opinion, "high notes are the most important, and only to be achieved by the small bore and small diameter mouthpiece". But this problem is worldwide. The right hand either tends to close the bell too much there in China, therefore to muffle the sound, or to remain too open, thus creating a trumpet-like tone. This could be improved by my lectures; I hope they might remember.

Do you know Xiang Fei's story? Or the one of YIN Rufang in Guangzhou, or the one of SUN Dafang, who's living in New York now. All these three friends of about the same age came from countryside or the small town, where poor harvests and hunger made life harder than hard before 1949. So they ran away from their families and joined the Revolution Army at thirteen years of age, still hop-o'-my-thumbs; and did their duty as children-soldiers during the fight against Japanese invaders and the Kuomintang-Army. Xiang Fei told me as he was presenting some small photographs, that he had marched from Tianjin to Nanjing, passing Shanghai to arrive Guangzhou; today a jet-flight of about three hours. Can you imagine that? His head had been full of lice for six months. But at age fifteen they had begun to get horn lessons, mostly at Shanghai, where Prof. HUANG Jijun became their teacher. HUANG is now a worldwide



Participants of the students and children competition. XIANG Fei behind the girls.  
Photos by H. Pizka

respected conductor of 77 years of age. HAN Sien Kwong is one of his former students also, and YAO Wenhua. Further impetus to hornplaying in China came from the visits of Heinz LOHAN, with the Dresden Woodwind Quintet in 1957, - (Heinz Lohan died last March near Stuttgart at age 68), and of Fritz HOFFMANN from the East Berlin Radio in 1958 or so. The latter stayed for nearly a year. Barry TUCKWELL and Douglass HILL influenced the Chinese Horn Playing as well.

XIANG Fei is now president of the Beijing Horn Club and of all the Chinese hornists. They have about three hundred members all over China plus one overseas-member, and I joined them for twenty years, paying my membership-fee in advance. They pay 10 Yuan per year from an average income of 200 Yuan per month; a high membership fee. I learned at the general-meeting of the Beijing Horn Club, that they're planning to hold an International Horn Symposium in October 1995. They have asked me to be their advisor. The symposium will be organized by the Ministry of Education. Many soloists from the Western hemisphere will be invited. This will be a good chance to combine the horn symposium with one or two weeks travel in China.

In Guangzhou they asked me, after an extensive lecture, if I could do a radio program of 90 minutes the same evening, playing, talking, answering questions etc. Well, I did it; played Beethoven's op.17 and Mozart's K.147 live with piano. For Heaven's-sake, I had brought with me plenty of recordings on my DAT recorder. They fit well to the program. But answering questions over the air, be wary.

After my arrival in Beijing, they asked me in passing, if I'd agree to record my recital program for cassette to be produced commercially in China. O.K., why not! The recording conditions at the concert hall were below standards. A TV-team from the central conservatory interrupted the session. They wanted to set up their camera for my evening recital, but just meddle during the recordings. By the way, nobody had asked me for permission to videotape my recital. Personal rights, who knows about? We paused, giving them some time. When they were ready, I asked them if they would like to do some trial shots. No, thanks, they had no time, because it was dinner time now, but I could record two or three pieces a half hour before the recital. I thought by myself "Goetz from Berlichingen". To care about other's work is not the strongest virtue of the Chinese. It wasn't in the past history anyway. They smoke during lessons, teachers as well as listeners. One has to imagine this habit here in the West. Did you know they smoke 220 million packs of cigarettes every day in China. Hallo, Marvin Howe! What did you say to me in Charleston last year? "Don't exhale!" You're right, absolutely right, Professor Howe! It's time for me now, to quit smoking.

Well, I continued the recordings, but a workman of the concert hall trampled over the stage whirling his bunch of keys. But we made it finally. The producer of the cassette surprised me with a contract

above 22 months salary of my host; but for two hours work, that much? With it I could double the competition prize money, add a fourth prize, pass some money to an aging colleague to support him, pay the pianist quite reasonably (an excellent playing middle aged lady), and finally buy some souvenirs to be brought home from the tour.

The recital's program was a "goulash" of hornplaying: Maxime-Alphonse's Etude No. 1 (a la Bach) from part 4 and Gallay's Prelude *sans mesure* opened the program, F. Strauss "Nocturno" op.7 followed. "Hunter's Moon" by Gilbert Vinter made a glimpse of the Western World available for the Chinese audience. With Hermann Neuling's "Bagatelle", well known as the audition piece for low horn, I demonstrated that a principal hornist must be able to cover the extreme low range as well. With Franz Strauss *Theme & Variations* op.13 and five Pieces from Didac Monjo's "*Friendship Suite*" I closed the recital after more than one hour of playing. After the intermission, they came back with the Radio Symphony Orchestra playing Tchaikovsky's Fourth. The 1800 listeners liked the concert as well as the other audience the next evening when I played Weber's *Concertino* op. 45, Mozart fragments in D, (first concerto) K.412?514 (new), and the fourth concerto K.495 straight; one piece after the other. After the intermission I joined the orchestra playing assistant first for Tchaikowsky's Fourth.

Departing from the cold Beijing (average 12 degrees centigrade), I had some trouble getting a seat on the flight. I had made my reconfirmation in time, but was not on the passenger list for an unknown reason. The plane was disabled but they let us check-in anyway without telling us. Later, after the security control, we started complaining about the when and whereabouts of the plane. How about connecting flights from Hong Kong? All China Airline officers refused to understand or speak English at all. With some tricks- *make your own experience in China*- then you'll believe it - I got on board another flight heading for Hong Kong one hour later, the last seat in the back. Twenty minutes time left, to run from one side of Hong Kong's terminal to the other side, passing security control again, but I got my Cathay Pacific flight (what a polite service) to Bangkok. Arrival temperature was 38° centigrade (101° F.) Whew, nice hot! No wonder, it was just Thai New Year, the Songkram Water Sprinkling Festival. No luggage to change clothes.

But it arrived the next afternoon. Here I had my first rest day in more than two weeks. Monday at 9 a.m., ten minutes to walk from the hotel, the Bangkok horn clinic began. The lecture room was located at the Christian College near Silom Road, the older higher educational institution in Bangkok since 1842. What a surprise, as seventy students waited for my lectures. They had arrived even from far away provinces such as Chiangmai and Khon Kaen. The lectures began at 9:00 a.m. and ended about 5:00 p.m.; a two-hour noon break included. Often we continued to talk about horn related matters after the afternoon lecture. Horn quartet-playing was integrated. Every student got two chances to play for me and to receive personal advice. Members of the horn section of the Bangkok Symphony Orchestra (BSO), all quite young, provided a translation into the Thai language. I'm not that firm with this language, but several times I had to interrupt my translators to correct their translation. Having been married to a Thai twenty years has affected my knowledge of languages. To my surprise, most participants, very young, mostly, including several female students, used F-horns, confirming that something has remained from my first visit twenty years or so ago. We closed the clinic on Saturday morning with a short horn ensemble concert and set a good starting signal for the development of the horn ensemble in Bangkok. Organizers and audience were enthusiastic. By the way, principal hornist Vichan Chinnavirojpisan is an excellent hornplayer. The days didn't end for me after the lectures, because I had some rehearsals with the BSO for the Weber *Concerto* again. This was quite strapazious (sic) after all the heat in the crowded lecture room and all the standing around (I don't sit during lessons). One evening a student waited for me in front of the hotel until I returned from dinner

at 11:00 p.m. Then we went to the Bankrak night market, had some late night soup, only one bottle beer- it was too hot for more. A Chinese friend helped in translating the student's embouchure problems and my advice in return. We professional hornists, we were six, gave a welcome fanfare to M.R. Kukrit Pramoj, the first democratically elected prime-minister of Thailand on the occasion of his 80th birthday on Monday, April 22nd, 1991. He is well known as a prince, journalist, dancer, actor (*The King and I*) etc. I ended my stay in Bangkok with the performance of Weber's *Concertino* op.45 in the new Thai Cultural Center, a hall of nearly 2000 seats, with perfect acoustics. We would be happy to have such a good hall around here. Back home: jet lag, mountains of letters.....

I am to go to Bangkok twice again this year, but for four days only, to play Mozart's K.495 twice for the Sai-Jai-Thai-Gala, a social highlight of the year. The whole project belongs to Her Royal Highness Princess Sirindhorn, who will participate as pianist in the first part of the concert, which is classical, and jazz-trumpet in the second part, which contains rather popular music. His Majesty King Bhumipol Aduljei was her teacher. The whole income of these two concerts and the donations presented during the intermissions support the princess's anti-drugs-project. A very good idea, which I support very strongly by playing gratis. And finally, accompanied by my wife, I'll spend my August vacations on the beaches and in the North and in the East of Thailand, meeting again my students at their places in Chiangmai and Khon Kaen.

IHS has now a good base in Thailand as well as in China. I did enroll several new members, WE members of course, as they cannot afford the membership-fee. Even in Thailand, the average income is very, very low, about \$105 US per month. But be sure, as soon as the Thai can afford to pay their dues by themselves, they will do it. They are a very proud people.



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## On Compositions by Daniel Pinkham

by Virginia Thompson

Daniel Pinkham (b. 1923) has had an extensive career not only as a composer, but also as a conductor, teacher, and performer on harpsichord, organ, and piano. He studied with many illustrious musicians such as Samuel Barber, Nadia Boulanger, Aaron Copland, Archibald T. Davison, Arthur Honegger, A. Tillman Merritt, Walter Piston, Putnam Aldrich, Wanda Landowska, and E. Power Biggs. Pinkham is currently on the faculty of the New England Conservatory of Music. He is also the Music Director of King's Chapel in Boston, and is a Fellow of the American Academy of Arts and Sciences.

In May (1991), I had the pleasure of performing for the premiere of Daniel Pinkham's *Pentecost Cantata* (Ione Press, Schirmer, 1990), commissioned for the West Virginia Wesleyan College Centennial. The work is scored for mixed chorus, tenor, horn, and harp. It is about twelve minutes long, and consists of five short movements: I. Introit, II. Sinfonia, III. Hymn, IV. Lesson, and V. Antiphon.

Pinkham has a nice sense for manipulating the colors of this unusual instrumentation. In the first, fourth, and fifth movements, the horn is often playing a pedal point that can be further enhanced with an optional organ. These pedals utilize the lower register from g down to G (F# when the organ is not used).

The second movement is a brief duo for horn and harp alone, which consists of disjunct eighth-note motion in syncopated rhythms, with many specific articulations and small dynamic changes. It is marked "sciolto" ("loose") and swings a little. The horn range for this movement is quite moderate: b-g#.

The third movement, the longest, at approximately three minutes, is tacet for the horn. The fourth movement includes a three-octave fortissimo glissando from B-b" (Firebird-like, according to Pinkham), and a two-measure duet with the high tenor solo.

The last movement begins with a three-note horn call (alone) recalling the disjunct harp line (featuring a 9th) from the opening of the second movement. The horn echoes the call stopped, and utters a last call whose decaying end-pitch changes to stopped with the entrance of the harp. Pinkham himself rehearsed and conducted the premiere. He has a wonderful energy and a great sense of humor. I got to chat with him a little bit about his work, so I asked him about the inspiration for this unusual combination of horn and harp. He told me that he had written another work for chorus, brass quintet, and harp, in which he included an interlude for horn and harp that had intrigued him. He also mentioned that he enjoys composing for particular events and people, and that he often works with an especially accommodating harpist in Boston. He is planning to compose a sonata for horn and harp.

Pinkham has been a prolific composer of both sacred and secular

music for a long time. He has written a number of works that include horn. The following is a brief list of varied and interesting pieces.

*Fanfare Aria and Echo* for two horns and timpani. Peters. 6 minutes. The Fanfare has much rhythmic interest achieved through meter changes and cross rhythms clearly indicated by beaming: the actual meter stays in 4/4, but the beaming and accents show changes such as 3+3+2/8. Both voices are quite active, with some strict imitation between the two. The Aria consists of sustained and lyric lines that feature chromaticism and contrary motion frequently in parallel rhythms. The Echo is an unmeasured Scherzando for horn and timpani with another horn off-stage. It has the articulation and feel of a rondo in 6/8, but the echo fragments often overlap by only one eighth (except for a couple of wonderfully startling dissonances), and there is an occasional unexpected "beat" of only two eighths. The overall range for the entire piece is quite moderate: A-a".

*Brass Trio* for trumpet horn, and trombone. Peters. 1970. 5 minutes. This is a serial composition in three movements. The opening consists of disjunct lines fragmented throughout the three voices. Pinkham indicates detailed articulations and dynamic markings (reminiscent of Webern's Five Pieces for Orchestra, op. 10), which provide for a rather romantic sounding interpretation. The light style is a fine setting for the changing colors. The second movement is sustained and legato, but its length is quite brief, the tessitura is moderate for all voices, and the phrases are rather short. The third movement is attacca and after a fast Allegro scherzando, the entire second movement is repeated before a closing exchange of lyric fragments between trombone and horn. The ending is very soft and muted.

*Inaugural Marches* for brass quintet. Ione Press, Schirmer. 1983. 6 minutes. These very short "marches" will take the pomp out of any circumstance. The first two, both a little over two minutes each, will not provide a groove for procession. The first has a few interesting meter changes in addition to a refreshing lightness. The second has an almost-regular alternating of 4/4 and 3/4 with dissonances that are very reminiscent of marches by Ives. The third march, only about a minute and a half, doesn't compromise much rhythmic interest for its regular meter, and, though extremely brief, even includes a legato section to contrast its light and flashy staccato material. These marches inaugurate a tasty alternative to the bombastic (and tiring) brass-choir-type marches we must so often perform in quintets,

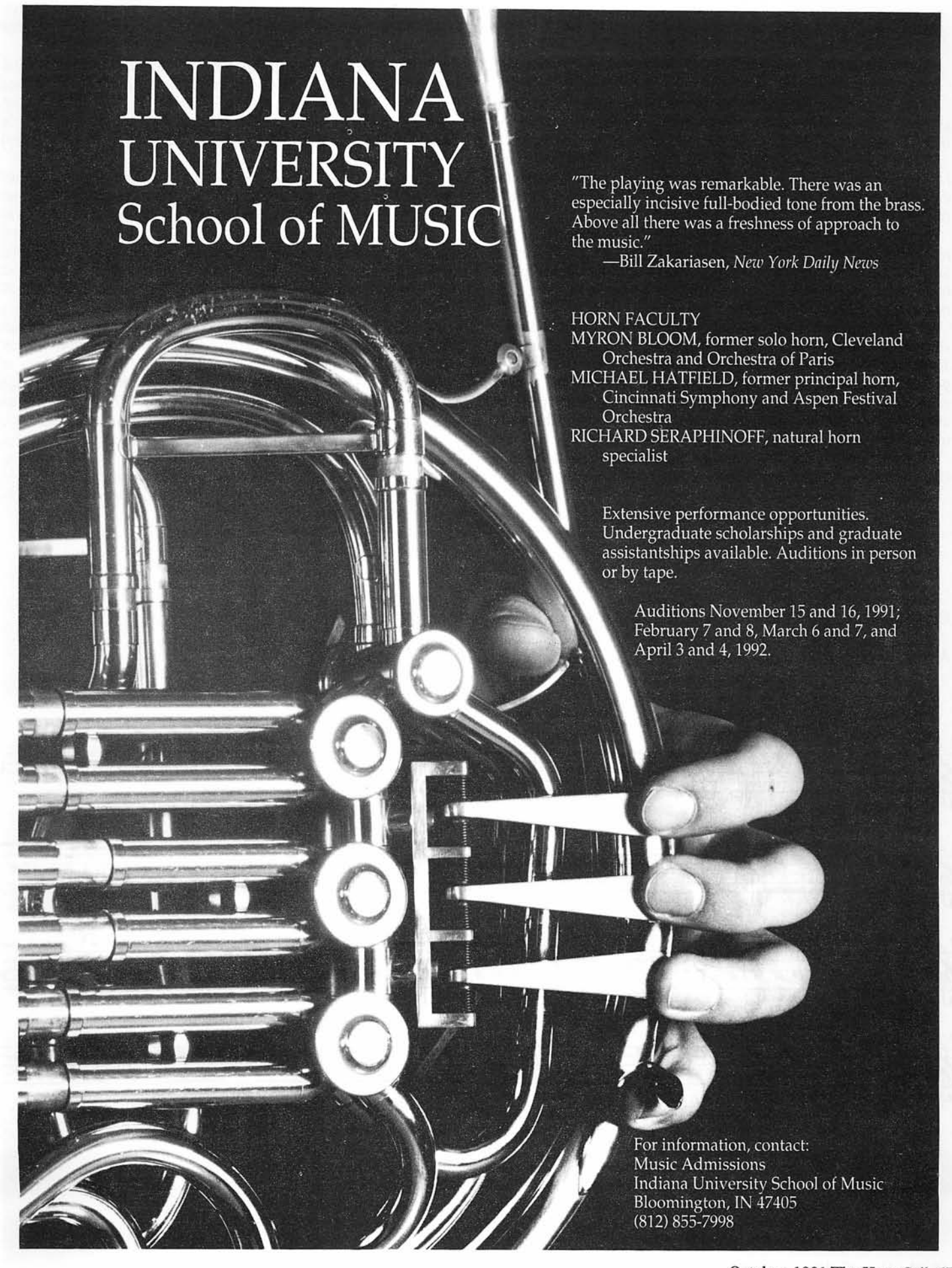
*Prelude and Scherzo* for wind quintet. Ione Press. Schirmer. 1982. 7 1/2 minutes. The two movements, performed without pause, are an animated and intricate study in constant contrast. Color, meter, rhythm, harmony, dynamics, articulation, and style change rapidly. The one element that does not change is the overall forward motion. The interaction of all of the voices should make it a satisfying piece for the ensemble.

Since the preceding list includes only a few of Pinkham's compositions that have horn parts, I hope that the particular pieces I have mentioned are intriguing examples of this versatile composer's work.

*Virginia Thompson, Professor of Horn and Theory, Division of Music, College of Creative Arts, West Virginia University, Morgantown, WY.*







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# MOZART EXCERPT

By James F. Whipple

I'm sure some readers of *The Horn Call* could answer a question about a Mozart excerpt that seems to be clearly in the wrong transposition.

In his *Serenade No. 12* (K. 388) for 8 winds, the last movement (Allegro) is in C-minor for most of its duration. The key signatures for the oboes and the bassoons show 3 flats, and the horn parts are in E-flat.

At the coda Mozart switches to C-major to bring the piece to a rousing conclusion. (In my set, *Musica Rara*, 1961, this occurs at letter M, measure 216.) Logic suggests that the horns would replace their E-flat crooks with C crooks at the point, but in fact the parts continue to indicate E-flat horns.

Enclosed are two pages, one showing the 1st horn part, the other showing the 2nd. The upper portion of each page shows the actual part for horn in E-flat; it requires a good deal of hand-muting. The lower portion of each page shows a hypothetical part for horn in C; almost every note could have been played on the open horn, which presumably would have been more consistent with the character of the music in the coda.

The horn players would have had 8 measures of rests in which to change crooks. If that was not enough, there were many measures

before the written E's (tied half notes near letter L), which would have been written G's for a horn in C. Hence, it seems quite strange that the horn parts in the coda remained in E-flat.

A few possible explanations come to mind. I would like to think that Mozart himself, in a playful mood, intentionally left the horn parts in E-flat to test the alertness of the players. Would they keep puffing doggedly away in E-flat, using their hand-horn skills, or would they notice that they could play the parts in straight-forward fashion by using their C crooks?

Perhaps the true explanation is more mundane. Perhaps Mozart wrote the score in concert pitch, and someone assigned to write out the instrumental parts did not realize that the horns should switch to C. Perhaps the horn parts originally did switch to C, but some later editor or publisher transposed them to E-flat. Short of rewriting the whole piece for horns in F, that could have been a favor to players with valve horns, enabling them to continue in an E-flat mentality (as in all four movements up to that point).

Of all the horn players who have done *Serenade No. 12* in the past two centuries, I seriously doubt that I have been the first to wonder about this phenomenon, but I don't know of any discussion or explanation of it. There may even be other Mozart excerpts in which the horn parts are in the "wrong" transposition. This is not exactly an earth-shaking problem, but I trust that you and/or some readers of this interesting magazine would be able to satisfy my curiosity.

145 Pinckney St. #503  
Boston, Mass. 02114

Example 1: W.A. Mozart -- *Serenade No. 12 in C-minor* (K. 388) -- 4th mvt., Allegro.

Actual: 1st Horn in Eb (last 4 lines)

Example 2: Hypothetical: 1st Horn in C (last 3 lines)

Example 3: W. A. Mozart -- *Serenade No. 12 in C-minor* (K. 388) -- 4th mvt., Allegro.

Actual: 2nd Horn in Eb (last 4 lines)

Example 4: Hypothetical: 2nd Horn in C (last 3 lines)

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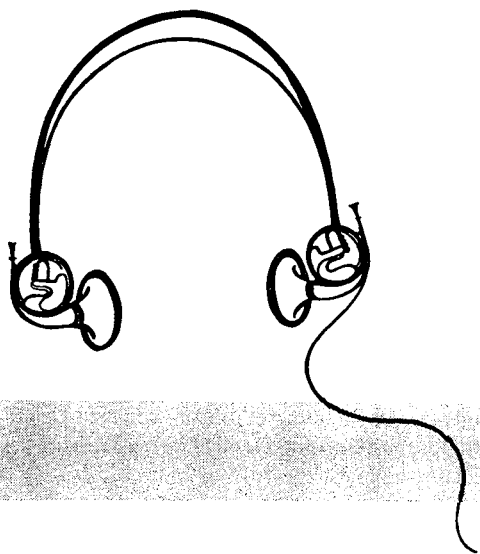
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# Reviews

## GUEST BOOK REVIEW

By James Winter

### **Master Class Workbook, Horn: Basic Drills, Excerpts and Group Studies**

by James Decker

Los Angeles: International Video Audition Service, Inc., 1988  
(Rev. 1990)

I have known for a number of years that James Decker was deeply involved in a project using video and audio tapes to help young hornists to prepare for auditions, and I have known James Decker and his truly remarkable playing for many more years. When he asked me if I would consider reviewing his new book for the *Horn Call*, I was both honored and delighted. The book, complete with both audio and video tapes arrived, and caught me in a period of unusually heavy playing commitments, so that I didn't submit my review in time for the spring issue of the *Horn Call*. A brief hiatus gave me time to attend the Symposium at North Texas, and I realized when I watched (and participated in) some of Mr. Decker's demonstrations there how very fortunate it was that I had been so slothful: To see a quartet of high school juniors or seniors and/or some college/university lower division students sitting before a conductor on a giant video screen, reading regular orchestra parts for various standard orchestral works (in original notation, of course) was both highly instructional and really exciting. (After more years than I like to admit as a first horn, my own attempt at Horn IV in Strauss's *Don Juan* was highly instructional and more than a little depressing...)

The *Workbook* is a direct outgrowth of an earlier project under the aegis of the International Committee of Symphony and Opera Musicians, in which the ICSOM strove to convince management and conductors that initial rounds of auditions could and should be done by controlled video tapes. Mr. Decker, Gunther Schuller, Ralph Pyle, and others worked diligently on this very useful project, but were unable to gain approval from enough orchestras. In the process, Mr. Decker began to explore the idea of a combination "text book," audio tape, video tape vehicle to train young players specifically in the preparation for auditioning. He has specifically thanked James Brown (London Symphony) and Vincent deRosa (USC, Hollywood recording artist) for their assistance. The "Interactive Video Approach to Horn Teaching" is the result of his own vast experience in studio playing, orchestral recording (the Columbia Symphony series under Bruno Walter and others), and public performances in all sizes of ensembles.

The book is divided into three large sections, and is supported throughout by appropriate audio and video tapes. The three large sections are: I. Basic Drills, II. Memory Excerpts, III. Group Rhythm Studies. The three major divisions consist in order of the following:

- I. Basic Drills: Long Tones, Balancing Tones, Developing the Double and Triple Tongue, Scales and Transposition, The Natural Horn, The Advanced Natural Horn, Coordinating the Legato, Stopped and Echo Horn, Endurance, The Lip Trill, Concentration, Your Guide to Applying for an Audition.
- II. Memory Excerpts: Fifty-two excerpts of standard orchestral audition material, selected from audition lists of thirty orchestras, including Boston, New York, San Francisco, Los Angeles, Chicago, Cincinnati, Sacramento, Honolulu, Minnesota, Pittsburgh, San Diego. In addition to the actual excerpts, there are two lists for low and high horn respectively.
- III. Group Rhythms Studies: Twelve studies to be played in groups (sections), stressing all aspects of horn playing found in the Basic Drills, and further requiring the utmost attention to intonation and rhythmic precision.

Every exercise or excerpt in this book contains precise instructions on "how to do it" as well as detailed descriptions of the goals to be achieved. In the epilogue, there is a formidable repertoire list, grades 1-6, of solo/concerto literature, and an indication of the contents of Volume II of this book. It was from Book II that the demonstration videos for full sections, playing complete works, were displayed at North Texas.

There was a time when young players were told, "If you can play everything in the two volumes of Kopprasch Etudes, you're ready to play for a living." To this simplistic advice, later generations added the Kling studies, the more demanding Gallay etudes, Maxime-Alphonse (at least through Volume V), and more current treatises. I am prepared to say simply, "If you really can play everything in this book, you are extraordinarily well qualified to play for a living." It is the most comprehensive thing of its kind I have seen. Mr. Decker has distributors for it, but you may also write directly to him: James Decker, 1 Sicilian Walk, Long Beach, CA 90803.

1386 E. Barstow  
Fresno, CA 93710



By Paul Mansur

A CALL TO ASSEMBLY, *The Autobiography of A Musical Storyteller* by Willie Ruff. Viking, division of Viking Penguin USA, 375 Hudson Street, New York, NY 10014 USA, 1991. (432 pages)

The HORN CALL is delighted to receive first serial consideration from Viking for Willie Ruff's autobiography, A CALL TO ASSEMBLY, *The Autobiography of A Musical Storyteller*. Ruff is not only a comprehensive musician who is involved in an amazing spectrum of musical achievement ranging from the Mitchell-Ruff Duo through the legendary Big Bands to the Concert Platform, he is assuredly a master storyteller.

This is an entertaining book, but it is also an impressive thesis that reiterates the inherent power of the human spirit. Willie Ruff, born into segregated Southern poverty in northwest Alabama, is living proof of the worth derived from essential values, of the unlimited horizons that spread before eager minds, and the awesome attainments that are within the reach of dedicated, persistent, and curious hearts, minds, bodies and souls.

There is a true charisma and dignity that pervades these stories as Ruff tells of his extraordinary adventures. He relates the nether side of US segregation in the 1930s and 40s with a vitality that impales the collective conscience of society. Yet there is no vitriol, no recrimination, no retaliation expressed in the face of seemingly insurmountable barriers. Instead, the persona of this indefatigable character who listened with "good remembers" and learned his way into a realm of discovery and sterling achievement shines through every page. The ultimate lesson that he would have us to learn is that there are no unbreakable chains of "disadvantage" or "handicap."

If I had my way, this would be a "Required Reading." Recommended most enthusiastically!

A sample reading appears below. We are pleased to present a complete chapter from the published text.

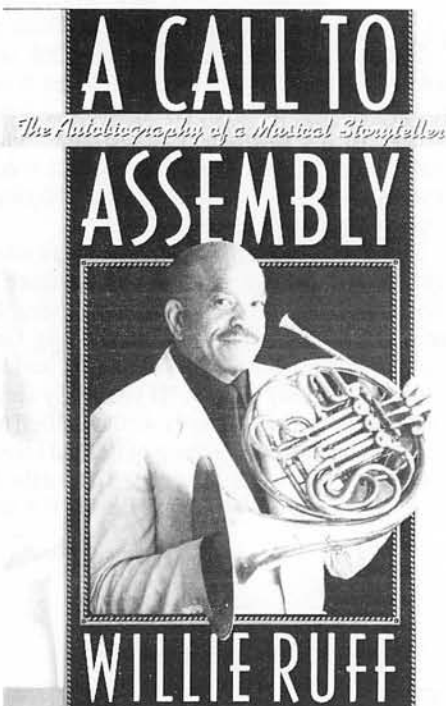
## BOOK EXCERPT

"HINDEMITH, AT LAST"

by Willie Ruff

Chapter 24 from A CALL TO ASSEMBLY: *The Autobiography of A Musical Storyteller* by Willie Ruff, Viking, New York, 1991, pp. 204-211.

IN THE EARLY PART of my first year at Yale, Bob Cecil and his wife, Dottie, invited me to drive with them into New York to visit Denny De'Intinis, a New York Philharmonic horn player who'd been Bob's classmate at Juilliard. We stayed overnight at Denny's apartment and went with him the next day to hear the orchestra. It was my first trip to Carnegie Hall, as well as my very first time listening to a live performance of the great Philharmonic. Dimitri



Mitropoulos conducted. I couldn't believe my good luck.

The concert was the ear feast I had expected. The next-best thing was Denny's invitation for the Cecils and me to come to the musicians' locker room after the concert. The backstage room buzzed with the exhilaration that comes over musicians hot off the stage following a rousing performance. Everyone talked at once. Mr. Gomberg, the oboist, congratulated Mr. Vacchiano, the trumpeter. The manic patter and the hurried motions of a hundred musicians anxiously coming out of their black tailcoats reminded me of a noisy flock of penguins.

Over near the corner, the man snatching off his white tie was Saul Goodman, the flashy timpanist I'd just seen playing his drums with the elegant body English of a ballet dancer. He was great. And the man packing away his silver French horn was James Chambers, who'd just taken our breath away with his solo in the overture to Oberon. I'd heard so much about his sound and incredible musicianship from Abe Kniaz back in Columbus, and Bob and Denny had been Chambers's students at Juilliard. Denny gave me the thrill of an introduction, and I learned just how small the professional musicians' world is. I had lost touch with Abe Kniaz. He seemed to have disappeared from Columbus without a trace. My letters to him had come back unclaimed. I mentioned this to Mr. Chambers, who'd taught Kniaz at the Curtis Institute years earlier. Chambers called out to Mark Fischer, the orchestra's third hornist. "Say, Mark, didn't you say you'd seen Abe Kniaz playing somewhere here in New York recently?" Fischer said he had, and suggested I contact Kniaz through the musicians' union.

As soon as I got back to Sister's apartment, I wrote a letter to Abe care of the New York union. About a week later, he called me with an invitation to New York. I asked if I could bring my horn for a lesson. "Why?" he said, laughing. "What could I teach a Yale man?"

He, Judy, and I had a reunion that wouldn't quit. We caught up with each other that day. "A few months after you left Lockbourne for Yale," Abe said, "the Columbus Orchestra suddenly collapsed because they fired our conductor, Izler Solomon. We were all left without jobs, so I came to New York to see what it's like."

Judy and Abe asked me about my life at Yale. I told them that I'd made the dean's list so far, was holding my own with the prep school crowd and even leading them in the French class I was taking every morning in Yale College. Thanks to Mr. Brice's ear-training and theory classes back at his Lockbourne Khaki Conservatory, I found some of the first-level musicianship classes at Yale profitable and pleasurable, though not always a breeze. I had stopped worrying about keeping up and was giving myself over so completely to playing and learning exciting things that sometimes I wouldn't even remember to stop to eat until I got to the door back at my sister's apartment and smelled dinner working on the stove.

Kniaz was wrapped up in the high adventure of free-lance music-making in New York: Broadway musicals, chamber music, and the recording studios. I resumed my lessons, and they turned out better than ever, because now I knew more.

Once while I was there for a lesson, I tagged along with Abe to hear him play a Frank Sinatra show at the Roxy Theater. Sinatra's lushly orchestrated arrangements featured several exposed horn solos, which Abe played fabulously, putting in all the little musical seasonings he'd begun teaching me back in Columbus. Sinatra acknowledged the horn solos by graciously signaling the spotlight operator to swing his beacon downstage to Abe.

After a season of New York commercial work, Kniaz accepted the principal-horn chair of the National Symphony Orchestra in Washington, D.C. The big time for him, a drag for me; Washington was too far away for me to keep up my lessons.

During this time I began thinking a lot about the world of classical music, which I was getting deep into at Yale. I grew increasingly aware of European traditions that still dominated classical music performance in America. The principal players and conductors of our symphony orchestras either were European or were students of European masters who'd made their way here from the Continent earlier in

the century. Even Kniaz, my own teacher, a product of European training at the Curtis Institute, fit that mold. At Yale I couldn't escape the haughty pant of Mother Europe's hot breath down my collar.

But after all, I had come to Yale because of Paul Hindemith. Unfortunately, he was on leave from Yale, giving the Norton Lectures at Harvard. While waiting for Hindemith, I studied his past. And studying his past, I became more and more intrigued. In his native Germany, his music had been declared decadent, and all performances of it were banned by order of Adolf Hitler. Prominent German musicians were fired for ignoring the ban, among them the brilliant conductor Furtwängler. Hindemith was also severely criticized for "being at home in the company of Jews." In 1940 he arrived in the United States from Switzerland, having fled Germany a year earlier. It didn't take long for me to learn that this exotic musical hero of Charlie Parker's was a thundering paradox. For one thing--and this floored me--he'd spent no more time in school than I had. The precocious young Hindemith didn't bother to show up much for school--he was too busy teaching himself. And he taught himself so effectively, and played the violin so brilliantly, that much to the envy of other boys his age, his truancy went unnoted or, worse, unpunished by the authorities. To support himself, he played the drums in jazz bands, or at least what the Germans called jazz then; he also wrote music for films, mechanical instruments, stage plays, and school minidramas. The most glaring paradox in the whole complicated life of Paul Hindemith--a learned professor of greatest distinction who taught medieval Latin and mathematics at the Hochschule in Berlin, who revamped the entire music education system in Turkey, who shuttled between the lecture halls of Yale and those of Harvard--was that he had all his life passionately avoided schoolhouse book learning for himself.

Hindemith returned to Yale, and I was finally in his History of the Theory of Music class. At the first lecture, I had to elbow my way through the packed hall to find a seat. I didn't know what to expect. I hoped Hindemith might want to talk about modern chords, elaborate on weird dissonances, or at least address some subject close to the new ideas in twentieth-century music--a theme that would have interested the progressive Charlie Parker.

Hindemith was a small, tightly packed man who exuded self-assurance; his intense, piercing eyes reflected firmness and strength rather than arrogance.

His first lecture confused me. It put me off; I kept asking myself: Why is the man so hung up on the past? He talked at length about Boethius, Pythagoras, and the music of the spheres. We heard about the ancient Greek notion that all things are number or explainable by number.

"The quadrivium," Hindemith said, "those four subjects whose concerns are measure--geometry, astronomy, mathematics, and music--formed the core of an educated person's learning in olden times."

He then filled the blackboard with a long string of numbers representing the ratios of vibrating frequencies that made up musical tones and the resulting harmony of musical tones sounding together. Directing his steady gaze at us and rubbing his hands, Hindemith said:

"The list of great scientists and philosophers through the ages who have also written on music theory is long and impressive. They include Ptolemy, Euclid, Descartes, and, of course, Johannes Kepler. Johannes Kepler, a seventeenth-century mathematician and astronomer, was driven in his work by a musical idea. In the process of exploring and laboring to prove those same musical ideas, he was to lead to some of the most intriguing discoveries in the whole history of science."

I didn't know then that Hindemith had a peculiar obsession with Kepler's lifework; that for nearly a decade he'd been laboring at an opera, "The Harmony of the World," based on the bizarre details of Kepler's dogged life.

Again, in that large lecture hall, he harked back to the ancient Greeks and their notion of the music of the spheres. Still rubbing his hands, he said, "The Pythagoreans imagined that each planet, in what they thought to be a circular orbit, would sweep out a note and that all

their notes taken together produced a chord. There was, in their view, a constant cosmic chord sounding in the universe."

A faint glimmer of hope broke over me, and I wondered if those old Greeks could have been right about a truly celestial model of the music we humans hear down on earth. But still, how did Hindemith intend to connect up his preoccupation with the history of science to the concerns of our class? Back again to Kepler and his discoveries: In a 1619 treatise, Hindemith explained, Kepler published the first reliable data showing that there are musical principles involved in the march of the planets around the sun. However, they are not as the ancient Greeks imagined them.

"Kepler's first law of planetary motion states that planets move in elliptical orbits at constantly changing rates of speed, and not in perfect circles at a constant velocity, as the Greeks had thought. Further, the constantly changing relationships of the planets to each other cannot produce the single cosmic chord the Greeks had imagined."

Hindemith then read to us from a large book, *Harmonice Mundi*, the 1619 treatise he'd referred to, translating the Latin to English as he read. "The heavenly motions are nothing but a continuous song for several voices, to be perceived by the intellect, not by the ear; a music that, through discordant tensions, through syncopations and cadenzas, as it were, progress toward certain predesigned six-voiced cadences and thereby sets landmarks in the immeasurable flow of time." What would Charlie Parker think of this? I wondered. Hindemith went on to say that Kepler had thrown out a challenge to his musical contemporaries to set the musical march of the heavens to a sacred text; he himself would demonstrate the celestial harmonies in numbers.

The clock on the wall said that it was time to bring the lecture to a close, and Hindemith summed up what he wanted to leave with us: "The science of music deals with the proportions objects assume in their quantitative and spatial, but also in their biological and spiritual, relations. Kepler's three basic laws of planetary motion . . . could perhaps not have been discovered had he not had a serious backing in music theory. It may well be that the last word concerning the interdependence of music and the exact sciences has not been spoken."

This was a puzzling beginning to my long-awaited encounter with the man "Yardbird" Parker had said he wanted to study with. I could see that what Bird had supposed were Hindemith's musical passions would not be what I'd be learning in that class. "What will I learn?" I asked myself, and, "Will the man ever get beyond those ancient Greeks and get modern?" That cosmic music box he'd talked about, the music of the spheres, the idea of planets that sing, kept me in my seat long after the other students and Hindemith had left the room. Had I come to the right place to study music?

I finally made up my mind to take my professor as I found him and to wait and see where his concerns would lead me. "After all," I told myself, "just a short three years ago you were in a Wyoming barracks boiler room with an instrument that confounded you as you fumbled through a book that you struggled to read with your lips moving!"

A few weeks into the semester, when Hindemith started passing out sheets of music in his own neat script, I got the feeling my patience was about to pay off. As he distributed the manuscript he said, "Now we will make some music together."

I was ready! But to my horror, the sheets of music were not his own compositions; the music wasn't even of the twentieth-century at all. Rather, he'd given us transcriptions he'd made of some of that medieval music he'd already talked about, which I had hoped was behind us. Hindemith tested our voices individually, and he carefully divided the class into singing sections of tenors, sopranos, altos, and basses. Then he stood in front of us and began conducting our singing. A sudden miraculous transformation took place: Paul Hindemith, the real musician, broke free of the tight little lecturer-teacher who'd been confounding me for so many weeks. The surprising sounds of music written in twelfth- and thirteenth-century Europe were making sense to me. Day by day, as we sang those long-forgotten relics from Europe's Middle Ages, a far clearer understanding of the importance of what had happened in the musical past began to come into focus. We worked our

way on chronologically, and with Hindemith's expert choral direction, our performances came alive. Then he grew more adventurous: we took up music of a later period, with instrumental accompaniment. He insisted on our hearing the authentic instruments of the period and fetched them, when available, from dank museum basements for us to play. Miracles began to happen. From our shaky beginnings on the creaky and out-of-tune instruments, here and there in our rehearsals a stunning combination of sounds would leap out, which would have turned even Charlie Parker's head. For me, connections gradually became clearer. Then, a little later in the semester, I really got an earful as we worked our way forward in time all the way up to sixteenth-century Venice.

Hindemith began putting on public concerts in Yale's acoustically sumptuous Sprague Hall, with us playing and singing the work of a miraculous body of music that had been written for performances in St. Mark's basilica in the 1500s. We even took our show on the road to New York's Metropolitan Museum of Art, where our large group stood on the grand staircase in the foyer and raised the roof with the majesty of our sound. So here I was at the Met, playing my horn and singing in that huge, high-ceilinged space, getting my kicks from the living energy in Gabrieli's invigorating chunks of harmony, the stunning echo effects, the exhilarating rhythms, and Gesualdo's grinding dissonances. Hindemith was so pleased with our sound he arranged for us to make recordings.

All this lavish Venetian church music that Hindemith was insisting we know set up reverberations in my memory of W. C. Handy's message to the children at my Alabama schoolhouse way back in 1937. I was not absolutely sure of it, but I had the distinct feeling that the religious music of my world—those spirituals Mr. Handy had admonished Sheffield's children to sing with pride in their voices—and this rich body of Old World religious music were connected. Years later, I was to find the connection.

I never had much private contact with Hindemith, but he did listen to me play his horn sonata and a sonata for four horns that he'd written while at Yale. There was a handful of Yale students Hindemith took on as composition students, but I was not nearly ready for that. I always suspected his heart was less in teaching composition than in advancing the larger notion of music as metaphor and in making the connections he loved to make between our craft and the dynamics of life itself.

From *A CALL TO ASSEMBLY* by Willie Ruff

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# Music Reviews

By Arthur LaBar

By coincidence, four new pieces for solo horn recently arrived for review, representing Austria, England, Norway and the United States. I shall review them together.

*Solo Music for Horn* (1988) by Frederic Goossen. Duration: ca. 5'. Tritone Press. 1991. Selling agent: Theodore Presser Co., Bryn Mawr, PA 19010 USA. \$5.00 (US)

*Solo Music* was written for IHS past-president Randall Faust, who performed its premiere.

The work is the most consistently active of the four compositions, with a recurring rhythmic motive of  $\text{♩} \text{♩} \text{♩}$ . There is little to no rest

in the work, but with a comfortable tessitura and range of  $A_1$  to  $a^1$ , it is not particularly taxing—always one of the concerns in a solo piece.

The piece seems to revolve around the note G, but is so chromatic as to render no actual tonal center. There is plenty of variety in the area of tempo changes, which makes up for a certain monotony of recurrence in the rhythmic motive.

Goossen (b. 1927) is composer-in-residence at the University of Alabama. He has a large catalog of works in most genres outside of opera, including four other works involving the horn or horns. His *Solo Music* is an effective work which provides a good vehicle for demonstrating technical skill. It is definitely worth checking out.

*Soliloquy I* for Solo Horn, Op. 94 by C. D. Wiggins. C. D. Wiggins, 167 North Street, Luton LU2 7QH, ENGLAND. 1990.

I was attracted to *Soliloquy I* after performing Wiggins' *Suite no. I* for Eight Horns, op. 58—a wonderful piece, both powerful and heroic, with exuberant harmonic and melodic effect.

The *Soliloquy* develops from the nugget of a G, A, C#, B melodic idea stated at the beginning. From there, we are led logically through a series of rhythmic and melodic climaxes, with a march-like theme in the middle. The piece closes with a return to its opening pensive mood, ending with a long, sustained, stopped g.

As an aside, I found some of the markings to be ambiguous. Wiggins may have intended some long slurs to be phrase markings, since other contrary markings occurred under these slurs. Such phrase markings are at best confusing to performers and should be avoided.

Overall, I believe the work to be of merit. It is certainly a welcome addition to the short list of good choices for solo horn.

*Canto per Corno Solo* in Fa by Knut Nystedt. Duration: 4'30". Norsk Musikforlag A/S, Karl Johansgt. 39A, Oslo, NORWAY. 1990.

Knut Nystedt (b. 1915) is a widely-renowned composer of choral music who also has many works of other types to his credit (a review of his *Concerto* for horn follows).

*Canto* is, by definition, song-like, although quite angular, since it relies heavily on the interval of the major seventh. Through exploiting the various registers, Nystedt makes good use of two of the opposing qualities of the horn: its power and, conversely, its calming qualities.

The piece is liberally sprinkled with rests, which leads one to the impression that the piece is overly segmented. More variety in tempi could have given the piece greater interest, but a little creativity on the part of the performer may solve this problem. The total effect of the work is one of peaceful reflectiveness. Range: C# to b<sup>1</sup>.

*The Host of the Air* (1988) for horn solo by Richard Dünser. Duration: ca. 4'. Ludwig Doblinger (Bernhard Herzmansky) K. G., Vienna. 1990. Agent: Foreign Music Dist., 13 Elkay Dr., Chester, NY 10918, USA. \$5.85 (US).

Printed notes inform us that Dünser was born in 1959 in Bregenz, Vorarlberg, Austria and is now a composition teacher at the Mozarteum in Salzburg. The work is dedicated to Dr. Herbert Vogg on his 60th birthday. The title, as well as some of the quotations over the music, come from a poem by William Butler Yeats.

Movement I, marked *Ruhig, elegisch, traumerisch*, is dominated by *pp* dynamics and dotted half-note values, with frequent melodic use of the tritone.

In both movements, agility is a prerequisite, since the performer must be prepared to make large leaps of register. In movement I, for example, a melody is written largely above the staff, stopped, with excursions into fragments for open horn below the staff.

Movement II is marked *aufgeregt*, wild, and features interval jumps of the 9th, and even the 17th, at eighth-note speed. This latter movement, entitled "The Dance," is almost fiendish in character, and is in sharp contrast to the elegiac first movement. The combined effect makes this easily the most dramatic of the four solo pieces reviewed here. Range: D to b<sup>1</sup>.

*Concerto for Horn and Orchestra*, Op. 114, by Knut Nystedt. Duration: 17'. Norsk Musikforlag A/S, Oslo (Horn and Piano edition). 1990. Karl Johansgt. 39A, Oslo, NORWAY.

This *Concerto* was written for the famous Norwegian horn soloist, Frøydis Ree Wekre. It is in three movements entitled: Allegro, Adagietto, and Allegro vivace.

This is a very energetic work, with the horn taking control from the very first measure. The soloist clearly sets out the themes in sonata form in the first movement which begins in an orientation around the note A. Nystedt's rhythm and harmony combine with nimble melodic lines to create a texture of great vitality. Meter in the Allegro is 4/4 and 3/4 at quarter=132.

An extended cadenza (50 measures) occurs midway through the first movement. In this section, as in the *Canto* (see above), Nystedt

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writes in an oddly non-cadenza style. That is to say, the passage is strictly metered, with not the slightest change of tempo or pacing indicated anywhere outside of a lengthening of the note values toward the end. I look at this as a weakness, but again, as in the *Canto*, I would also accept the task of making this cadenza into something exciting, thereby taking the opportunity to make my own personal imprint on the performance within the sparse framework given by the composer.

The Adagietto is extremely well-written, with a lovely cantabile solo melody over quietly pulsating harmonies in the strings. An *un poco piu mosso* in the middle of the movement provides the "B" of the A B A form, which also comes with an intense *ff* by the orchestra. A *ppp* D chord by the orchestra ends the movement.

The horn again has the first word in the finale, at once stating a rhythmic sixteenth-note figure. This rapid-fire theme is contrasted throughout with a more lyrical eighth-note theme.

The entire work is obviously well-thought-out and executed. For example, Nystedt makes sparing use in the first two movements of the extreme high range of the horn, saving the most exciting bits until near the end. Judging by the cues in the piano score, a full orchestra is required, including horns. Technical demands on the soloist are well within reason.

Time will judge this work far better than I can, but I fully expect this *Concerto* to soon become standard repertoire. It is both exciting and accessible: two of the prime criteria in a work of this genre.

*Tre Poemi* (1986/87/89) by Volker David Kirchner for Horn and Piano. Duration: ca. 7 1/2/4'. B. Schott's Sohne, Mainz. 1990.

This set of three works is the most intriguing I have seen in a long time. Although written separately, the three *Poems* present a cohesive grouping of slow, quick, and very slow. The movements are entitled: *Lamento*, *Danza* and *La Gondola funebre*. They were written for Marie-Luise Neunecker, who performed their premieres in New

York and Karlsruhe. The Lament was commissioned by the Concert Artists Guild.

Each *Poem* takes a limited melodic and rhythmic idea and exploits it fully in a carefully crafted way. Even though melodic content is severely limited, the rhythmic, tempo and dynamic elements work together to maintain a high degree of intensity throughout all three Poems. Harmonies are a series of rich dissonances in which an occasional triadic moment comes as an odd surprise.

Since the work is quite rhythmically complex and demands careful rehearsal, a cue line for the horn part would have been valuable. There is a real partnership in the parts with an accomplished pianist being required.

Special effects are called for in both the horn and piano parts, including playing into the piano (pedal sustained), stopped and half-stopped horn, fingernail pizzicato in the piano, etc. Kirchner demonstrates thorough knowledge of the workings of the horn by correctly indicating fingerings for glissandi.

It is worth pointing out that the final movement, in particular, makes a well-defined sense of pacing imperative due to the extreme slowness of the tempos. Markings call for from MM. 30-33 to 56-63 to the eighth-note in 6/8, 4/8 and 9/8 meters.

If the performers of this outstanding work are up to its several challenges, a powerful, rewarding, and memorable performance can result.

Range for horn in F: G<sub>1</sub> to a<sup>1</sup>.

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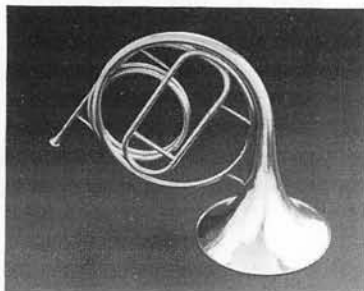
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*16 Duets* for two Horns, by George Berg (1730-1770), 11 pp., \$9.00 (US); *Six Duets*, by Braun (18th Century), 12 pp., \$8.00 (US); *Twelve Duets* from Book I, II for Clavier, by Francois Couperin (1668-1733),

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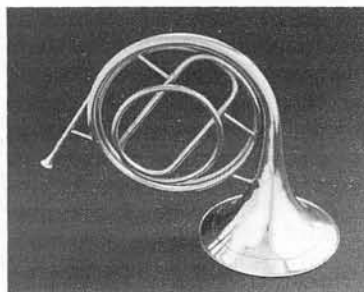
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20 pp., \$9.00 (US); *Selected Etudes* for two horns from *Methode de Premiere et Second Cor*, by Heinrich Domnich (1767-1844), 22 pp., \$13.00 (US); *Nine Duets* for Two Horns, by Christian Hartmann (1750-1804), 17 pp., \$9.00 (US); *Twelve Duets*, Op. 53, from Piano Pieces, by Carl Nielsen (1865-1931), 13 pp., \$9.00. Domnich edited and arranged by Gregory Danner; all others transcribed and arranged by Ronald C. Dishinger, Medici Music Press, Owensboro, Kentucky, USA. 1989, 1990, 1991.

Here is a large series of duets newly issued by Medici. The only one originally for horns, the Domnich, as might be expected, is one of the most idiomatically interesting. Professor Danner notes that Domnich himself was German-born, and taught at the Paris Conservatory. This section of his *Methode* was originally composed with figured bass accompaniment.

The nicely melodic parts are divided to an extent between the two players with a great deal of contrapuntal activity. In fact, duet number One features 32nd note scale passages in both parts. The range is from C to c<sup>2</sup>, always in treble clef.

*Twelve Duets* arranged from Carl Nielsen are also very interesting. Both parts are equally active, with the upper line always written at higher pitch. What makes this arrangement attractive, though, is Nielsen's unique melodic and harmonic style. They're fun to play. Range: G to a<sup>1</sup>.

The *Six Duets* by Braun are also enjoyable. It is unclear from the notes by the editor whether these works were originally for horns, but the outlines of the second part, including several Alberti-type figures, indicates that they were not. They are charming nevertheless. Range: F to a<sup>1</sup>.

The Hartmann is written in the predictable melodic style of the late 18th century. It would be a good set for younger players.

The Berg sounds as if it might be written by an early American composer. It is a series of period dances written in a somewhat primitive style which is strictly parallel thirds and horn fifths. As such it would be valuable for natural horn practice.

The entire group of publications is all printed clearly on good paper in double stave format, with only the occasional awkward page turn.

Medici Music Press, Inc.  
100 W. 24th St.  
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*Rondo for Horn* in D Major, by Mozart, reconstructed and edited by John Humphries. Fentone Music, Ltd., Corby, Northants, ENGLAND. 1988. Theodore Presser Co., selling agent.

*Rondo in D-Dur* for Horn und Orchester, by W. A. Mozart, K. V. 412 (386b). Completed and edited by Franz Beyer. Edition Kunzelmann, Albert J. Kunzelmann GMBH, D7891 Lottstetten/Waldshut, GERMANY. 1988.

With these two new publications, there are now at least two available editions of the *Rondo* movement to Mozart's concerto commonly known as No. 1 in D major. Both Humphries and Kunzelmann agree that the commonly known editions were derived from a completion by Franz X. Süssmayr in 1792 of Mozart's unfinished autograph of the movement. Recent scholarship has determined that the rondo in question was not originally meant to belong to what we know as the first movement. The two movements differ in original instrumentation as well as in likely date of composition. At any rate, Mozart left only the complete horn and first violin parts to this D major movement along with complete instrumentation of the first 40 measures. Süssmayr used the A theme and a few other elements of Mozart's autograph, but composed the rest himself.

It is interesting to discover the differences between the Süssmayr and Mozart themes. Here is a brief list, outlining themes in the rondo form for this movement as ABACADA coda. A<sup>1</sup> is the same. B is similar, although the Süssmayr is four measures longer. A<sup>2</sup> is also the

same. C (Mozart 35 measures, Süssmayr 48 measures) is completely different, except for the last nine measures, where Mozart and Süssmayr are similar. A<sup>3</sup> has Süssmayr using an 8 + 8 statement and answer, while Mozart states the theme only once, split between the solo and the tutti. In the D section, Süssmayr takes 8 measures of Mozart's idea and adds two more, while the autograph is 26 measures long with a completely different theme. A<sup>4</sup> is the same as A<sup>3</sup>. Mozart's coda is 18 measures. Süssmayr's only 7, with completely different content.

My first reaction in playing these new editions is that I felt slightly out of balance, knowing the common edition so well, but after spending time with the accompaniments, that feeling was allayed.

Beyer and Humphries agree in nearly every significant aspect on the realization of the Mozart sketch. In that regard, the Humphries accompaniment is slightly more musically inventive. For example, a tiny countermelody occurs in measure 67, and a jocular commentary begins at measures 110. As might be expected, there are numerous slight differences in the solo articulations.

The Humphries is published with both F and D solo parts. The Beyer is published with a D solo part only.

The Beyer goes to the trouble of translating the German foreword and end notes into English. Beyer presents a facsimile of the title page in Mozart's hand. Throughout the piano part, Mozart's teasing written comments to his good friend and hornist, Leutgeb, are placed above the score. In the end notes, these Italian jibes are translated into German and English, a very helpful touch to the international audience which will be using it.

Both editions are musically excellent, warmly welcomed and highly recommended. It now behooves performing hornists and students to acquire one or both of these fine editions to replace the common *Rondo* with an historically accurate version.



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## Music Reviews

by William Scharnberg

### *Probespiel- Album*

Hans Pizka, compiler

Hans Piza Edition, Postfach 1136, D-8011 Kirchheim, Germany

This is an orchestral/opera excerpt volume from the desk of Hans Pizka. The edition, of course, includes most of the standard audition repertoire for German orchestra/opera positions. The excerpts seem to be compiled from both the orchestral parts and some out-of-print excerpt books, so the print is quite clear and free of errors. Herr Pizka occasionally marks the printed part with helpful suggestions as to breathing and articulation. The edition is organized, I believe, beginning with the most standard, or at least most difficult, audition repertoire. It differs from other publications in the number of excerpts from Wagner and Strauss operas and it omits several "standard" excerpts used in U.S. auditions. This new collection is another useful tool for the hornist's preparation to enter the orchestral profession.

### *LongHorn Call for Solo Horn(1991)*

Randall E. Faust

Music Dept., Goodwin Building, Auburn University, Auburn, AL 36849

Dr. Faust was extremely kind to write and premiere this work for solo horn at the International Horn Symposium XXIII in Denton, Texas. Written in three basic sections, Allegro, Langsam (Espressivo) and Allegro, the five-minute solo is both very challenging and musically interesting. The composer incorporates considerable stopped-horn technique in all three sections, often writing as if for hand horn.

After a "mysterious" introduction, the first section gradually gives way to a driving dotted-eighth-sixteenth theme and concludes with tongue pops fading to a low G. The second section is marked by wide-interval slurs, hand horn displays in the higher register (to ab'' written) and occasional interjections of the first section motive. The third section's six-eight-meter themes are more obviously derived from Wagner's *Ring* and the work climaxes near the end with glissandi to c'''. The final gesture, which begins like a theme from the Overture to *The Flying Dutchman*, mutates into "The Eyes of Texas," complete with a final voice-horn chord.

This solo is very difficult and is both an excellent etude for stopped horn and entertaining, especially to those who understand the "inside" humor.

### *Cavitina for Horn and Piano*

Theodore Dubois (edited by Himie Voxman)

Southern Music Co., San Antonio, TX 78292 (\$4.95)

It is not clear when this work was composed but it is dedicated to "Monsieur Arthur Delgrange de la Societe des Concerts et de l'Opera." Professor Voxman, who spent his summers for years in European libraries gathering important wind manuscripts on microfilm, was very kind to uncover this little gem for us. The work is approximately four minutes in duration and covers a modest range from written f below the treble clef to a'' above the staff. The occasional wider leap and gentle musical gestures, however, call for a rather mature musician. This is one of those cantabile pieces that offer the listener and soloist a pleasant respite in the midst of a recital. As you know, these compositions are nice to have around!

### *Selected Songs for Horn and Piano (Volume Two)*

Thomas Bacon (compiler and arranger)

Southern music Co, San Antonio, TX (\$17.95)

Thomas Bacon's "Complete Hornist" series continues with his

second volume of songs arranged for horn and piano. There are ten songs in this edition: "The Swan" by Saint-Saens, "Under the Greenwood Tree" by Arne, "The Brooklet" by Loder. "I'll Sail Upon the Dog-Star" by Purcell, "Moonlight" by Schumann, "Andaluza" by Granados, "Caro Nome" by Verdi, "Blessed Jesus" by Fauré, "Who is Sylvia?" by Schubert and "Tambourin" by Gossec.

Of course, half of these songs are well-known favorites that a general audience can especially appreciate. The arrangements are suitable for moderately to very advanced hornists. The tessitura of most of the arrangements is quite high and, for example, the B major key of Verdi's "Caro Nome" from *Rigoletto* is not as approachable for younger players. Like Frøydis's three volumes of "prunes" and Tom's first volume of songs, these are worth owning for those occasions where we are invited to entertain the general public or provide background music for some social event.

### *Dragons in the Sky (for horn, percussion and tape)*

Mark Schultz

IHS Manuscript Press, Nancy Cochran-Block, Music, UMKC, 4949 Cherry, Kansas City, MO 64110 (\$19.50)

As the winner of the 1991 IHS Composition Contest, a review of this work may be found elsewhere in this journal, but I would like to add comments based on two performances of the work, one as hornist and the other as tape operator. This is an extraordinary addition to our repertoire, guaranteed to keep the audience on the edge of their seats with its fascinating dark sounds, and it is written for a combination that is relatively easy to program. The manuscript score is beautifully written and very easy to follow. From the IHS Manuscript Press you receive two copies of the score and a cassette tape which includes both a performance of the ten-minute work by hornist Thomas Bacon and a rehearsal tape. For a performance tape, available in a variety of formats, contact the composer directly in Austin, Texas (address below). Also for the performance, both the hornist and percussionist will undoubtedly copy some of the score to avoid page turns.

Upon first perusal, the composition looks quite playable and an advanced hornist can prepare the horn part in less than a week. Although excellent mallet technique is required, the percussion part is otherwise not difficult, and there is a considerable amount of choreography necessary to perform the part. Consequently, the percussionist may wish to use a set-up different from that suggested by Mr Schultz

When it comes to coordinating the instrumental parts with the tape, however, the real work begins. Without a "click track," the tempo is often very difficult to maintain, especially on entrances with the tape after a silence. Then the tape shifts tempo at times. This is marked in the score but not easy to hear while playing. At one point, the "right" and "left" hands of the tape are not exactly synchronized to the degree where following the "right hand" trill will lead the hornist astray. So, the greatest problem seems to be establishing a balance between the tape and instrumentalists at a level at which the performers can still hear the tape's somewhat indistinct rhythm. For my performance as hornist, we elevated the speakers behind our playing positions and selected a tape level that was too loud for the instruments; the tape is so intriguing that we felt this was the only solution to accurate rhythmic ensemble. Tom Bacon, for the International Horn Symposium performance, chose to use headphones to hear the tape better and to amplify the horn slightly; some listeners still had difficulty hearing the horn at times. We suggest persuading an electronics expert to help with the set-up balance, and to start and stop the tape at the two places where the instruments perform quasi-cadenzas. Also, allow at least an hour to set-up and check balance.

So, performing this work is quite a challenge but fascinating to both the performers and listeners. I look forward to performing the work again and I very highly recommend it to you!

*Dancin' Dinosaurs for Horn and Piano (1989)*

Mark Schultz

6005 B Cameron Rd., Austin TX 78723 telephone: (512) 459-4972

Mark Schultz sent a copy of this work to examine with a tape of a performance by Thomas Bacon, who commissioned it for "young audience" concerts. With this imaginative score we reaffirm that Mr. Schultz is a very talented composer. Although written to be appealing to a younger audience, the composition uses a variety of "contemporary" sounds. The brief, evocative first movement, "little feet," features the horn in the high range (written  $c''$  to  $C\#''$ ) performing slow-moving rhythms over a seamless, rapid ostinato in the piano. The final movement is in two sections "big feet/fast feet." "Big feet" is marked "seething, reptilian, menacing" and incorporates chord clusters in the piano against breathing sounds through a half-valved horn. Although the section is short, the composer also asks for multiphonics, stopped horn, a rip, and jazz scoops. "Fast feet" is a frenzied six-eight toccata which becomes more and more animated, ultimately exploding into flutter-tongue, half-valve to valved glissandi, and "rips" to indeterminate pitches in the horn part. This also-brief section dies away with the "menacing" breathing over interjections from the lowest "A" on the piano.

As one can imagine, this is a difficult work for the horn player because the first movement is quite high and the second demands so many different sounds in such a short span of time. In spite of the difficulty, it is an exciting and "topical" piece for an age when dinosaurs are so fascinating for children (and adults).

*Drei Pillen for Hornquartett*

Heinrich Wottawa

Verlag WWV (Nr. 109). c/o Roland Horvath, Fleishmannsgasse 5/27, A-1040 Vienna

These three "pills" were "prescribed" by Herr Wottawa for the musical "jam sessions" of the Wiener Waldhornverein. They are very brief warm-ups for horn ensemble which incorporate most of the important chords in tonal harmony. At 19, 9 and 15 measures respectively, they are not profound but functional and can be easily performed at various dynamic levels and in transpositions.

*Concierto Evocativo for Horn and Strings (1991)*

Robert Sierra

G. Schirmer, Inc., New York City, NY

This new concerto for horn and strings was premiered by Sören Hermansson in Puerto Rico in the spring of 1991 and was scheduled for performance at the International Horn Symposium. Because Mr. Hermansson was unfortunately unable at the last minute to attend the Symposium, only the first movement was performed by Eric Ruske. Hornists should be informed that this is an excellent and very difficult new concerto.

The first movement, a nocturnal "lento," opens with the horn on a pianissimo written low A and within some sixteen measures the hornist ascends to  $c\#''$ . As the movement progresses and becomes more agitated, the interval which permeates the entire concerto, the tritone, begins to evolve. The horn exits this movement on a muted written  $c''$ , marked *dimuendo al niente*. The second movement is a rhythmically-complex scherzo which demands excellent technique, flexibility and a strong high range. In the middle of this ternary-form movement, dominated by the tritone interval, the horn scampers in triplets over the slow-moving strings. The third movement, *Ritmico y enérgico*, is built on rhythmic gestures that constantly remind the listener of Latin-American dances, full of syncopation and energy. The composer extends the range of the horn downward at some points, calls for stopped horn at others, and again demands great flexibility and range from the performer.

This is a very exciting virtuoso concerto well worth the rental fee, which seems to be somewhat negotiable, if the composer is contacted

at 1947 N. Prospect Ave., No. 104, Milwaukee, WI 53202. We should go out of our way to perform this welcome addition to our concerto repertoire and should encourage the very-gifted Roberto Sierra to continue writing works for the horn!

*Questings for Horn and Orchestra (1990)*

Simon Sargon

3308 Darmouth, Dallas, TX 75205

Gregory Hustis premiered this three-movement concerto at the 1991 International Horn Symposium and it was welcomed very warmly into our repertoire by the audience. The three movements are marked "Concertato," "Pastorale" and "Burlesque/Finale". Throughout, the harmonic language is conservative, the horn writing is idiomatic, and the orchestration is skillful. The concerto is scored for strings, single winds and brass (no tuba), harp, timpani and percussion.

The first movement is a transparent, well-shaped, Coplandesque aria which features the wide, upward slurs often furnished by the horn in movie scores. In the second movement, one can perhaps hear Professor Sargon's hebraic heritage in the alternating poignant and playful melodies. The "Burlesque" portion of the last movement is less playful or reckless than one would anticipate, more akin to Shostakovich than Poulenc. This section is comparatively abbreviated and the movement returns to the melodic themes and character of the first movement before a grand parting gesture.

Again, this is not *avant garde* writing for either horn or orchestra but the concerto is impressive, imaginative, of modest dimensions (ca. sixteen minutes), and quite accessible for the orchestra and audience. It is a very fine new work and we hope that the composer continues to keep us in mind when he lifts his talented compositional pen!

*Horns to the Hunt*

Richard Cohen

c/o Toronto Symphony, 60 Simcoe St., Suite C116, Toronto, Ontario M5J 2H5

Richard Cohen, a hornist in the Toronto Symphony composed this flashy piece for four horns and orchestra as an encore or horn showpiece. The work is about four-and-a-half minutes in duration and is not difficult for either the orchestra or horns, ascending only to  $a''$  in the first part. It is immediately accessible to a general audience in its tuneful psuedo-baroque style including exact repetitions of sections. It is highly recommended as a strong encore piece and is available on rental through the composer until its possible publication by Neil A. Kjos Music. The rental charge for score and parts is \$85 (1991).



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# Recordings

Christopher Leuba  
Contributing Editor

My thanks and appreciation for their assistance in providing materials for this issue go to Curtiss Blake (Anchorage, Alaska), Norman Schweikert (Chicago) and Helen Kotas (Chicago).

♫♫♫♫

John Harbison's *Twilight Music* for Horn, Violin and Piano, played by **John Cecere** with Alexis Galperine (violin) and Ann Schein (piano), along with *Variations* for Clarinet, Violin and Piano by Harbison and a *Piano Quartet* by George Rochberg on a CD (KOCH INTERNATIONAL 3-7027-2), "Chamber Music from the Library of Congress."

Harbison's *Twilight Music* is an important addition to our repertoire, structurally complex, and technically demanding for the Hornist. In his notes, Harbison comments that "The horn and the violin have little in common," and composes for them in a manner which seems to find the instruments passing in the shadows of dusk, but never truly meeting. Cecere plays with assured ease, clearly, with a fine, well focussed tone and convincingly pure intonation.

The recording, however, places the horn too closely for my taste, especially in the sombre beginning section; the jazz/bop-referenced faster section seems more appropriately balanced. Additionally, I noticed an objectionable level of 60 cycle hum at the beginning of the disc; of course, one becomes accustomed to this, but it is a pity, with the potential for silence made possible by DDD recording.

Otherwise, this is an important recording, which I highly recommend.

♫♫♫♫

**Hermann Baumann**, who during his long career has been one of the foremost proponents of the Natural Horn, has produced a fine collection, "Grande Messe de Saint Hubert" (a compact disc, PHILIPS 426 301-2) with colleagues, former students of his at the Folkwang Institute and students of Wolfgang Wilhelmi, playing various combinations of natural and valved horns, with some assistance from organ, at times.

The *Saint Hubert Mass* compiled here by Baumann has little or no connection with the better known *Hubertus Messe*, composed by Karl Stiegler, other than one Hubertus Fanfare, and perhaps the *Andantino* attributed to Cantin (band 14), which was reminiscent of a portion of the Stiegler. This Mass is assembled mainly from French sources. The various sonorities, including horns with organ, are most realistically captured by Philips' recording engineers. I was most impressed with the strength and certainty of the players of the *basso* parts; the performances of all are stellar. Baumann's Rossini Fanfare is replete with multiphonics.

I didn't personally check the timings: the album notes claim a duration of 1:02:21 for this CD, surely a good value for one's investment!

If you are interested in the Natural Horn (you should be...), this CD belongs in your collection.

♫♫♫♫

KOCH INTERNATIONAL 311-021 features the **Berlin Philharmonic Horn Quartet**: **Gerd Seifert**, **Günter Köpp**, **Klaus Wallendorf** and **Manfred Klier** in two works performed with the Bamberg Symphony and a quartet for unaccompanied horns.

Both the *Genzmer Hornkonzert* (Horns with orchestra) and the Coenan *Variationi* treat the Horn group too much for my taste as a rhythmic/percussive ensemble, with a type of repetitiveness which Verne Reynolds exploits in a far more interesting manner in the *Toccata* of his "Suite for Four Horns."

The Schumann is driven perhaps a bit more than I would prefer, but the performance avoids the excesses of speed which I have noticed in other recent performances ("if you can play it fast, we can play it faster"). There is a warmth in Schumann's music which most players seem not to understand; this performance is certainly one of the better ones. **Gerd Seifert** nails the high notes, which we all wait for, with laser intensity and obvious ease. The ensemble in all works is excellent, and the recording, appropriately well balanced.

Koch International is to be commended for making available to us previously unrecorded, contemporary compositions in such fine performances.

♫♫♫♫

**Meir Rimon**, with members of the Israel Philharmonic Orchestra directed by David Amos, performs on CRYSTAL CD 513, eleven compositions which have previously appeared on LP, from CRYSTAL S506, S507 AND S510. A twelfth composition, the Sinigaglia *Romanza* has not previously been recorded by Rimon.

As previously reviewed, Rimon is one of the foremost stylists of our instrument, having a unique and attractive way with the style of music he chooses; I particularly enjoy the fact that Rimon has extended the scope of our instrument into the folk idiom.

A generous selection of Rimon's offerings, this disc includes 68 minutes of recorded selections.

♫♫♫♫

With the natural horn coming of age, so to speak, we are now enjoying an increasing number of recordings devoted entirely to exploring the literature originally composed for the valveless instrument, and played on appropriate instruments.

Of great interest is a new CD (German HARMONIA MUNDI HM 953-2) presenting **Thomas Müller**, performing with colleagues and former students in a varied program, excellently performed and recorded. The entire program is of interest; album notes document the names of the builders of the instruments, and their dates. Both natural horns ("hand" horns) and narrow bore hunting horns are represented on this recording.

Highly recommended.

♫♫♫♫

Refined elegance characterises the playing of **Peter Damm**, heard on a new CD (ARS VIVENDA 2100 219) in a program titled "Romantic Horn Concertos."

New to records, to my knowledge, is the *Concerto in Eb* by Albert Lortzing (1801-1851), known primarily for his opera, *Zar und Zimmerman*. This is a work for the valved instrument, somewhat in the design of the Weber *Concertino*, with operatic statements and virtuosos passage work.

Assisted by his colleagues, **Klaus Pitzonka**, **Dieter Pansa** and **Johannes Friemel**, Damm and conductor Siegfried Kurz give probably the best Schumann *Konzertstück* on record. I am very much impressed by the integrity of the accompaniment provided by the Staatskapelle Dresden.

Recording is "up front" for the soloists, in all cases; the hornist's unforced style makes a rather close microphone placement quite agreeable, and the listener will hear the detail and finesse of the performances.

♫♫♫♫

**Meir Rimon's** recording of *Nigunim (Songs)* on an LP, ISRAEL RCA YJHLI 0001, has been reissued on a Compact Disc, BETH HATEFUTSOTH BTR 9003.

I was enthusiastic when I reviewed the original LP; I remain so. The CD has been remastered for a CD release. I made side-by-side comparisons: a slight bit of the immediacy of Rimon's instrument is lacking; nevertheless, I love it!

♫♫♫♫



**Scott Brubaker**, a member for the past eighteen years of the Metropolitan Opera Orchestra in New York, presents two of his own transcriptions of major compositions by Brahms, the *Sonata for Clarinet and Piano, Opus 120, No. 2* and the *Sonata in e minor for Cello and Piano, Opus 38*, on KOCH INTERNATIONAL 3-7034-2 H1.

Brubaker, in his performances with pianist Ron Levy, makes a strong case for his transcriptions, which I understand have been accepted for release by a major publisher.

The Clarinet Sonata never before really interested me, the clarinet lacking the strength to meet that of the piano, as well as the shading, the nuance possible on the horn, at least when played with the imagination and intensity which Brubaker brings to this work. The transcription is for me a vast improvement over the original.

We need more Brahms literature: were he alive today, I feel sure that Brahms would be pleased with this realisation of his musical intent. I am not as completely convinced with the cello transcription, especially the opening statement; regardless it is well done.

Recorded in a New York studio of RCA, the CD gives a realistic and satisfying, well balanced sound to both instruments.

I enjoyed it immensely.

♫♫♫♫

The Chestnut Brass Company (including **Marian Hesse**, Natural Horn, Quinticlav, Alto Saxhorn, and **George Barnett**, Natural Horn and Alto Saxhorn) continue their documentation of early Americana for Brass on "Listen to the Mockingbird" (NEWPORT CLASSIC PREMIER NPD 85516, a DDD Compact Disc).

The program is pleasant listening, especially on a summer afternoon, very well performed by the Company "with friends," and splendidly recorded.

The album notes by Jay Krush, who plays Ophicleide and Contrabass Saxhorn, are interesting and comprehensive: the identification of the instruments performed for each CD band is very useful for the specialist in the music of this period, from 1844 to 1860. The Chestnut Brass are noted for their large collection of period instruments and their proficiency in performance; altogether, there are 33 instruments represented on this disc.

Recommended.

♫♫♫♫

Friedrich Kuhlau (1786-1832), better known for his many compositions for flute, is represented on a new CD (UNICORN-KANCHANA DKP 9110), which includes a *Concertino in f minor*, Opus 45, for Two Horns, performed delightfully by **Ib Lansky-Otto** and **Frøydís Ree Wekre**. This is undoubtedly a first recording for this work: Kuhlau's compositional style for horn derives, not so much for Mozart, as the album notes suggest, but rather from Franz Anton Rössler (Rosetti), except that Kuhlau does not indulge in the trivialities which seem to amuse Rössler.

This is a fine performance which should be noted by anyone interested in the literature for two horns.

♫♫♫♫

A release of 12 CDs by the Chicago Symphony Orchestra, commemorating its 100th Anniversary, highlights that Orchestra's recording history, going back to 1916 under the direction of Dr. Frederick Stock. This set is a private release, not for public sale. Proceeds from this project "will benefit the activities of the Chicago Symphony Orchestra."

By the time represented on Disc 2, which includes recordings made under the direction of Dr. Stock, we enter the era of recordings made under conditions which provide an acceptable auditory experience for today's listener.

The collection also includes tracks from radio broadcasts over WCFL, WGN and WFMT as well as the sound from two WGN-TV telecasts. Altogether, this is a remarkable collection, including the World Premiere performance of Aaron Copland's *The Tender Land*

under the direction of Dr. Fritz Reiner. Also, a performance by the legendary Josef Hofmann playing Beethoven's *Emperor Concerto*, and Leopold Stokowski directing the Shostakovich *10th Symphony*.

As a former player with the CSO, I regret that no performance directed by Dr. Hans Rosbaud was included. It is mentioned in the album notes that Stokowski was included, even though he was not a Music Director of the CSO: Rosbaud made a much more significant mark on Chicago's musical life than did the publicity-savvy Stokowski. A Mozart 40th, on WGN-TV, remains etched in my memory thirty years later, as do many of his interpretations of modern compositions and of Bruckner.

I have indicated the program for disc 2, in the usual records listings to whet the reader/listener's appetite. In subsequent issues of *THC*, I will provide other listings.

♫♫♫♫

In a recent conversation with **Helen Kotas Hirsch**, Principal Hornist of the Chicago Symphony, in the 1940s, under Desire Defauw, she mentioned that there were recordings made in the summer of 1942 of the Beethoven *Concertos 4 and 5*, by Arthur Schnabel with the Chicago Symphony under Dr. Frederick Stock, who came out of retirement to direct the Orchestra. In her estimation, these were the definitive interpretations of these works.

♫♫♫♫

**Jonathan Williams**, as one of the four wind soloists in the Mozart *Sinfonia Concertante for Winds*, is heard with The Chamber Orchestra of Europe, directed by the venerable Alexander Schneider on a CD, ASV COE 814. Williams's playing is excellent: my caveat is with the conception of Schneider's orchestral framework, anachronistically heavy, an overly thick-textured sound of earlier years, the type which induced one reviewer to write of a major American orchestra, "the glorious sound obscures the music." The contrast between the distantly microphoned orchestral group, hurrying along with the slightly too-closely microphoned reed soloists, failed to satisfy me.

♫♫♫♫

**Thomas Stevens**, on "Philharmonic Standard Time:" (CRYSTAL CD960) plays a program of jazz or popular compositions by composers who have been associated with the Los Angeles Philharmonic, with which orchestra he has played Principal Trumpet for many years.

With an increasing number of classically oriented players involved to some degree in "crossover"...David Krehbiel, Thomas Bacon, Peter Gordon and Robert Routh come immediately to mind...it is interesting to hear how their jazz persona is expressed through their instrument, and their improvisation. I mention this recording, by a trumpet player, as it was submitted for review, and is both pleasant listening and worth the attention of players of our instrument who are interested in jazz expression. Stevens's tone remains classic in purity, while his expression sounds, to my ears, convincingly jazz oriented.

♫♫♫♫

**Bobby Routh**, et al., "Something Old, Something New" on SUNNYSIDE 1046d (Compact Disc).....good jazz: give it a listen!

♫♫♫♫

ARS VIVIENDA 2100 219 (CD) Koch International

**Peter Damm**

Staatskapelle Dresden, Siegfried Kurz

Romantic Horn Concertos:

Weber, *Concertino for Horn and Orchestra in e minor*, Op. 45

Albert Lortzing, *Concertpiece for Horn and Orchestra in E*

Camille Saint-Saëns, *Concertpiece for horn and Orchestra in f minor*, Op. 94

Robert Schumann, *Konzertstück for four Horns and Orchestra*,

October, 1991/The Horn Call 83

in F Major, Op. 86  
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**Dieter Pansa**  
**Johannes Friemel**

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**Helen Kotas** (not under contract)

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Desire Defauw, conducting

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**Harry Jacobs**  
**Max Pottag**  
**Charles Jackson**  
and possibly, **Joseph Mourek** or **William Verschoor**  
\*based on CSO personnel lists of 1945-46 season

Richard Strauss, *Death and Transfiguration*  
Desire Defauw, conducting

\* Horns:

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**Helen Kotas**  
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- 7♯ Best All-round Support To: Simon Sargon, composer and accompanist
- 7♯ The Squeaky Saddle Award To: UNT auditorium seats - to the point of distraction!
- 7♯ The Cross of the Iron Chops To: Eric Ruske who filled a full recital and then more, and more, and more.
- 7♯ The Rapunzel Award: After deliberation necessitated by the abundance of men and women with long flowing locks to: Kristin Goetz
- 7♯ The Calamity Jane Medal To: Ellen Powley - sporting 6 new stitches on her chin
- 7♯ The High-C Era Award To: those who played horn in the stage band concert
- 7♯ The Chuck Wagon Award To: the dining hall for the Atrium ambience and do-it-yourself banana splits
- 7♯ The "Git-Along-Little Dogies" Medal To: the kids playing in the Farkas Choir who had fingerings written in, and labels for bass clef lines and spaces
- 7♯ The Texas Chain Saw Massacre Memorial Prize To: Steve Harlos -- he played everything from Brahms to *Sweet Georgia Brown*!
- 7♯ The Fastest Draw in the West Medal To: Bill Scharnberg -- he was here, he was there, he was everywhere

- 7♯ The Ole Timer Medal To: Emerson Haraden -- Still Hangin' in there
- 7♯ The Evening Campfire Award To: those who participated in the Rap sessions -- only thing missing was the fire and some bugs, a coffee pot and branding irons
- 7♯ The OK Chorale Prize To: University of Missouri-Kansas City for their vocal rendition of Reynolds' *Etude #1*
- 7♯ The Best Dressed Cowpoke Award To: John Wates -- light blue summer suit, bow tie, neckerchief and 10 gallon hat!
- 7♯ The Order of the Giant Clam: Anh, Anh! Remember, this was the NO CLAMS! Symposium!
- 7♯ The M\*A\*S\*H Medallion [Musical Artists' Silly Hour] To: Everybody who got caught up in the insanity of the final concert!




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# HORN DUETS

By David Goldberg

Some years ago while in Paris, I stumbled upon a set of pleasant horn duets. The title page is inscribed *24 Airs du Postillon de Lonjumeau du Diadesté, et des plus jolies Romances de Th. Labarre et Masini, Arrangés en deux Suites; a Paris chez J. Delahante, éditeur de Musique, Rue du Mail, No. 13.*

No date appears on these duets, but the quality of the paper and the style of printing leads me to believe that it was printed in the early 1700s.

The folio contains only the duets 1 through 12; I have long been fascinated with the possibility of finding the other twelve. Nobody I know has ever heard of them, and I suspect that they were never republished and may be completely lost. This prompts me to ask two questions:

1. Are there any readers who have these duets, and can I beg you to send me a copy?

2. Now that *The Horn Call* is a large format magazine, wouldn't it be nice if it would sometimes publish such otherwise unavailable works for the living horn world to enjoy? With this in mind, I enclose a copy of the first two of the twelve duets.

I have another question of obscurity -- while in a music store in Paris (Cauchard), I found a lot of old music imprinted with the stamp *René Watrice, Artiste Musicien, 1er Prix du Conservatoire royal de Bruxelles*. He dated one piece 1913. My assumption is that Mr. Watrice had recently died (this was in 1965) and that Cauchard received music from his estate. Does anyone reading this know who René Watrice was? What makes this mystery more intriguing is that one of the pieces in the collection was the 3rd Solo by D. Artôt for horn and piano, and the title page is signed by Artôt with the inscription, *Souvenir affectueux a mon collège J. Mohr*. Help, anyone?

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24

24 AIRS

du Postillon DE Lonjumeau  
DU DIADESTÉ  
et des plus jolies Romances de  
**TH. LABARRE**  
ET  
**MASINI**  
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PAR  
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Divisée  
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J. Delahante

*Vingt quatre Airs*  
**Pour deux Cors**  
2<sup>e</sup> COR.

N<sup>o</sup> 4.  
Du POSTILLON  
De LONJUMEAU.

Allegretto.

First system of music for N° 4, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff with various musical notations including eighth and sixteenth notes, rests, and slurs.

N<sup>o</sup> 2.  
Du POSTILLON  
De LONJUMEAU.

Allegretto.

First system of music for N° 2, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff with various musical notations including eighth and sixteenth notes, rests, and slurs.

# 24 Airs pour deux Cors

N° 1.  
Du POSTILLON  
De LONJUMEAU.

Allegretto.

1<sup>er</sup> COR.

The first horn part of 'N° 1. Du POSTILLON De LONJUMEAU.' is written in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto.' and the instrument is '1<sup>er</sup> COR.'. The score consists of four staves. The first staff has a '2' above the first measure, indicating a second ending or a specific fingering. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing slurs. The piece concludes with a double bar line.

N° 2.  
Du POSTILLON  
De LONJUMEAU.

Allegretto.

The first horn part of 'N° 2. Du POSTILLON De LONJUMEAU.' is written in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto.'. The score consists of five staves. The music is characterized by a steady flow of eighth and sixteenth notes, often beamed together, with some measures containing slurs. The piece concludes with a double bar line.

# In Memoriam

## Wilhelm Lanzky-Otto

(1909-1991)

By Mats Engström

Wilhelm Lanzky-Otto, the legendary Scandinavian horn player and teacher, honorary member of the International Horn Society, died in April this year at the age of 82 years.

Wilhelm Lanzky-Otto was born in Copenhagen in 1909. His musical talents were discovered early, and he got his first piano lessons at the age of 5 years old. For a long time the piano was his main instrument, although he also studied some violin. However, at the time there was a shortage of horn players, and once Wilhelm's attention was brought to this instrument the other two had to yield. But even so, his education at the Royal Danish Conservatory of Music was a very thorough one; he obtained, for example, a full diploma in piano and organ.

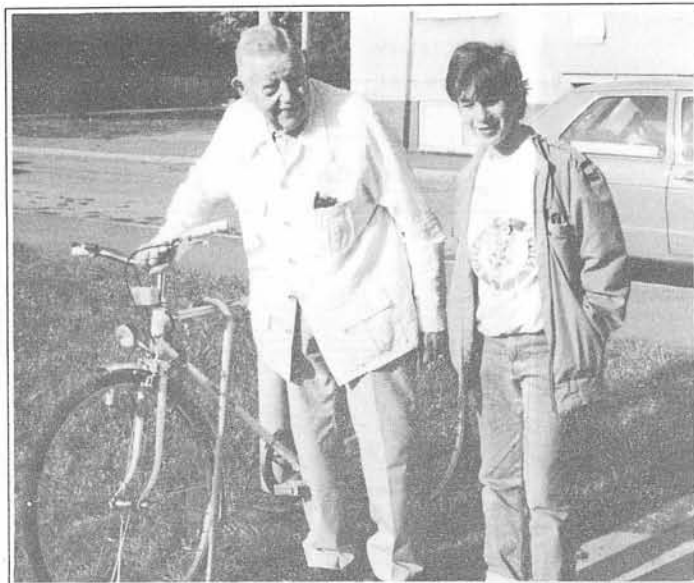
Wilhelm Lanzky-Otto was a student of the horn player for whom Carl Nielsen wrote his horn parts, Hans Sørensen. A very successful student, too; it took only a few years until he had a position as principal horn in the Danish Radio Orchestra, where he worked from 1936 to 1945. These were also golden years in the history of this orchestra. Wilhelm then started to become legendary as an exceptionally musical and skillful player, with a truly characteristic and romantic horn tone and great technical clarity. He also kept up his piano playing and appeared frequently as a soloist, sometimes even on both of his instruments at the very same concert.

Later Wilhelm Lanzky-Otto became a successor of his own teacher Sørensen, both on the faculty of the Conservatory and as the principal horn of the Royal Opera Orchestra in 1945. However, he stayed only for a short time in these positions and decided to move to Reykjavik in Iceland, where he was offered a position as a piano teacher at the local Conservatory. Musical Iceland was enchanted: this way they also got a horn player, which enabled performances of the more central orchestra repertoire. Beethoven's 5th symphony, for example, was first played in Iceland after Wilhelm's arrival there. At the time of his death in April this year the Icelandic Radio changed their scheduled program and broadcast a memorial program to show the country's appreciation for this musician's influence and important work during his years in Reykjavik.

Wilhelm Lanzky-Otto came to Sweden in 1951, first as the principal horn of Gothenburg Symphony Orchestra, and in 1956 he was offered the same position in the Stockholm Philharmonic Orchestra. Shortly thereafter he was also appointed teacher of horn at the State Academy of Music in Stockholm.

This turned out to be the start of a renewal and revival of the Swedish tradition of horn playing. The so-called "Lanzky-school," being built upon old German and Danish traditions, became like a revolution in style and sound. Wilhelm based his pedagogical methods on the music itself; through whatever the musical material and its development demanded, the technique and the sound production would also find its way.

In addition, he was a pianist who accompanied the students and thus made them understand the whole musical picture much better.



*Wilhelm Lanzky-Otto at the age of 80 with his permanent companion, his bicycle. Many foreign players took lessons from him. The young Canadian, Justin Cohen (age 13 in this photo), came up from Copenhagen each month in 1989 for lessons. Not only was he the youngest student, he was also one of his most gifted. In addition, he was one of the few who also studied piano with him at an advanced level. (Photo supplied by Ib Lanzky-Otto)*

When the lessons would be in his home, one felt like a member of the family. Ane Lanzky-Otto, "horn-mother," often served lunch afterwards. Her patience must have been like that of an angel. Who ever heard as many ever-changing versions of the horn literature as she did? At the school the lessons often ended with Wilhelm showing off the mushroom catch of the day; the result of his search while bicycling to town.

As a teacher, Wilhelm Lanzky-Otto was never dogmatic with pre-made solutions to fit everybody. He was also not like the sculptor, who would form every student like a piece of clay into his own vessels. He was rather like a gardener, who cared for the fragile young plants and saw that they got enough light and water and some gentle weeding.

While Wilhelm Lanzky-Otto's performances were becoming legendary during his Stockholm Philharmonic years, little by little several of his students turned into colleagues. But even during the orchestra work his teaching continued in his typically tactful and tender way. When the time felt right, Wilhelm moved down from the principal chair and was followed by his son Ib, who now is the leader of a section including only students of his father.

This rather unique situation has been typical also when looking at Sweden at large. The work of this dedicated teacher has created such an interest in this instrument that today there is no shortage of horn players. Everywhere one can hear the horn in a way that can be traced to the Lanzky tradition. This goes partially for Norway as well, where two important teachers, Odd Ulleberg and Frøydis Ree Wekre both studied with Wilhelm Lanzky-Otto.

"At the bier of a young artist" is what Carl Nielsen named his string quintet written in memory of a deceased friend. Wilhelm Lanzky-Otto was truly a friend; a young artist, always curious about new things and musical discoveries, a mark of noblesse for a teacher.

Only two weeks before his death he came as usual to listen to the dress rehearsal of the Philharmonic and heard for the last time how the "Lanzky-school" tradition is being carried on. His friends, colleagues and students want to express their utmost gratitude for all he gave.



#### IN MEMORIAM; ARTHUR BRIEGLER

March 30, 1932 - February 2, 1990

*By Jim Decker*

Take honesty, integrity, ethics, playing good music with good conductors or just being with the guys and you've got what made Art Briegleb's life worth living.

We lost Art at the early age of 58, still in the prime of his playing career. Art and I had been privileged to perform together since the late fifties. All the Stravinsky and Bruno Walter recordings for Columbia records, ten years with Neville Mariner and the Los Angeles Chamber Orchestra, including the European tour in '76, 20 years with Henri Temianka including the Hong Kong tour in 1980, and then together again in the Glendale Orchestra that we left together in the sixties. He joined when I joined and left when I left. No greater loyalty than that.

He was just that. Loyal, supportive, with a good sense of humor, never berating any colleague and finally, an excellent and very knowledgeable musician. We'll all miss you, Art, the greatest low horn player west of the Mississippi.

*Reprinted from OVERTURE, Vol. 69, No. 11, March 1990, published monthly by Local 47, Los Angeles, American Federation of Musicians (AFL-CIO).*



#### OBITUARY: MEIR RIMON, 1946-1991

Meir Rimón, Vice President of the International Horn Society and co-Principal Horn of the Israel Philharmonic Orchestra, died on October 5, 1991 in Israel. Interment was on October sixth. He fought a long and gallant battle against his debilitating cancer and never surrendered his hope of a recovery. A MEMORIAM for Meir will be published in the April 1992 edition of The HORN CALL.





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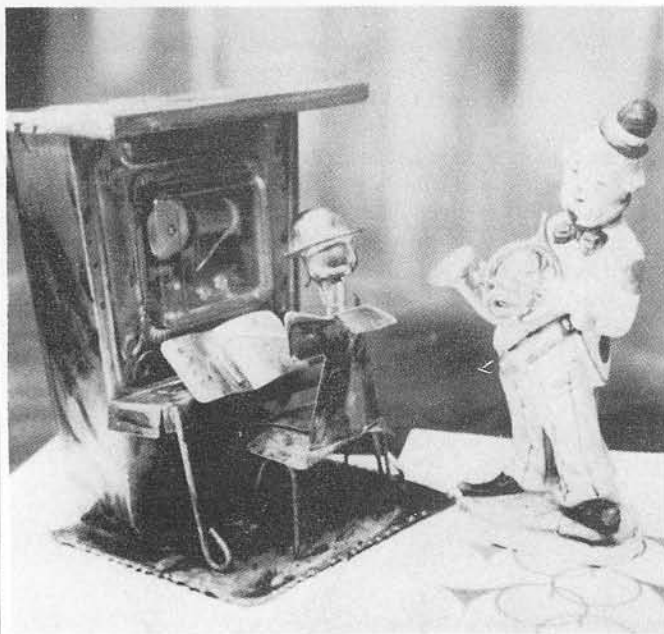
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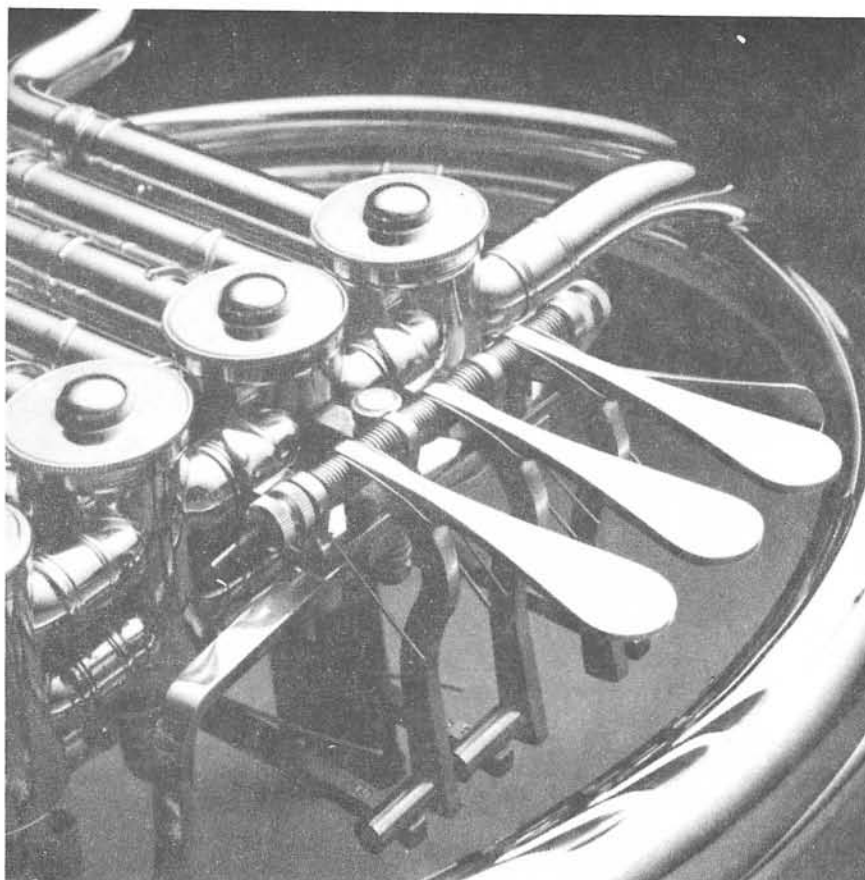
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