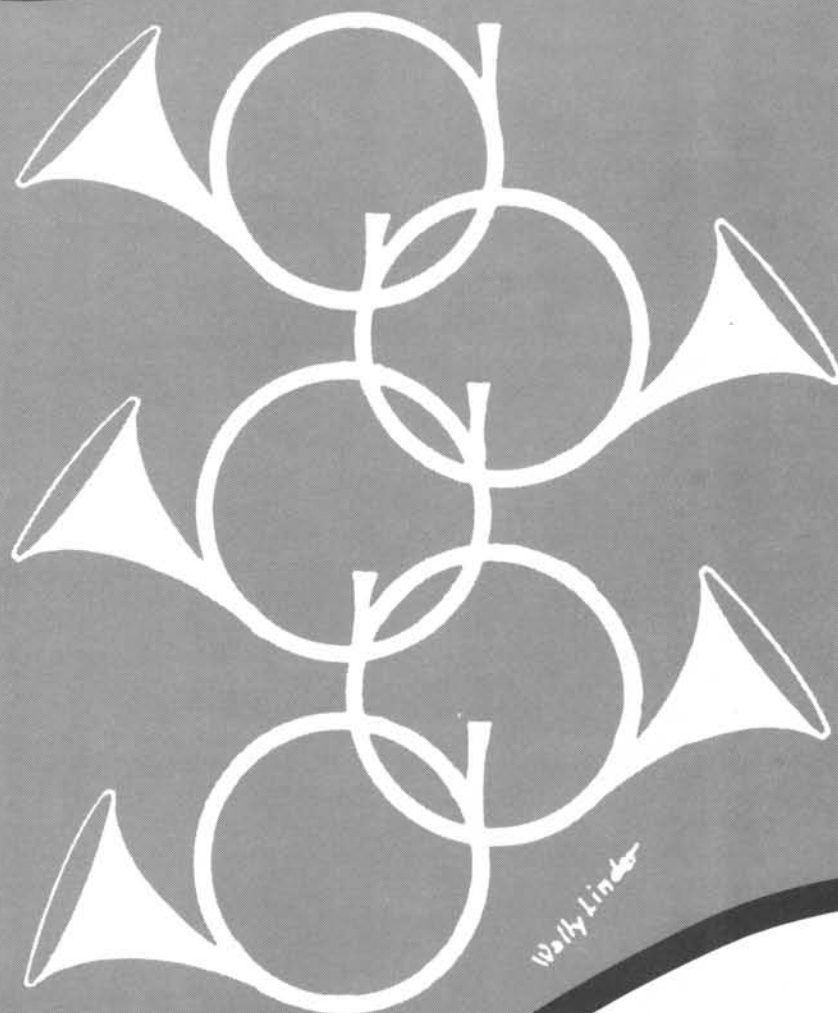


The Horn Call



journal of the

國際圓號協會

International Horn Society

Internationale Horngesellschaft

Sociedad Internacional de Trompas

Société Internationale des Cornistes

April 1993
Vol. XXIII, No. 2

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The Horn Call

April 1993

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Volume XXIII, No. 2

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Hagerstown, MD 21742 USA

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School of Music
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Nancy Cochran Block
UM-KC Conservatory of Music
4949 Cherry
Kansas City, MO 64110-2449 USA
(816) 235-2909

Executive Secretary:

Ellen Powley
2220 N. 1400 E.
Provo, UT 84604 USA
(801) 377-3026

Editor:

Paul Mansur
2227 Gershwin Drive
P.O. Box 1724
Durant, OK 74702 USA
(405) 924-5859
FAX (405) 924-7313

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EDITORIAL STAFF

Newsletter:

Johnny Pherigo
School of Music
Western Michigan University
Kalamazoo, MI 49008 USA
(616) 387-4692
FAX: (616) 387-5809

Recordings:

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

Music, Books:

Arthur LaBar
Dept. of Music
Tennessee Technological Univ.
Cookeville, TN 38505 USA

Wm. M. Scharnberg
College of Music
North Texas State University
Denton, TX 76203 USA

Orchestral Excerpt Clinic:

Jeffrey Agrell
Oberhochbuehl 16a
CH-6003 Lucerne
Switzerland

Jazz Clinic:

Kevin Frey
San José City College
2100 Moorpark Ave.
San José, CA 95128-2799
Tel: (408) 298-2181

Acoustics Editor:

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

Advertising Agent:

Katherine E. Thomson
P.O. Box 17986
Irvine, CA 92713 USA
(714) 552-3404

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Annual membership in the International Horn Society is \$25.00 U.S. per year, 1 July to 30 June; three-year membership is \$60.00; Lifetime membership may be secured by a single payment of \$350.00. Clubs of eight or more may be registered simultaneously at a rate of \$20.00 per member per year. Overseas Air Mail service is an additional \$12.00 per year. Payment must be by U.S. check with magnetic encoding or by international money order in U.S. funds. Forward with permanent address to the Executive-Secretary. (Address Above)

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

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

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

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

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

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

LETTRES AU REDACTEUR

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

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

Toute lettre devra comporter le nom prénom usuel et adresse de l'auteur.

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

LETTERE AL REDATTORE

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

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

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

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

Januar 1993

Dear Paul

Verzeihen Sie bitte meinen Brief in Deutsch, aber ich kann in dieser Sprache viel schneller schreiben.

Als mich die letzte Ausgabe von **HORNCALL** erreichte, glaubte ich an eine Täuschung meiner Augen und griff zur Lupe: wirklich, mein Name steht unter HONORARY MEMBERS.

Es erfüllt mich mit Stolz und ich empfinde es als grosse Ehre, als

Ehrenmitglied in einem Kreis von Hornisten aufgenommen zu werden, deren Leistungen als Solisten und Pädagogen ich ausserordentlich schätze.

Herlich danke ich der HHS für diese Auszeichnung.

Ich freue mich darauf, im Mai nach Florida zu kommen.

Mit den besten Wünschen und freundlichen Grüßen an Sie und alle Freunde

Ihr

Peter Damm

Excuse my writing in German, but I can write faster in this language. As I received my last copy of *Horn Call*, I thought I was seeing a mirage with my eyes and I reached for my reading glasses: Really, my name is listed under the HONORARY MEMBERS!

This fills me with pride and I receive it as a great honor to be an honorary member in the circle of hornists. I value this tremendously in view of their achievements as soloists and Pedagogues.

Many thanks to the International Horn Society for this honor.

I am looking forward to May, to come to Florida.

With all best wishes and greetings to you and all the (Horn) friends.

Yours,

Peter Damm

PPP

On page 105 of the Oct. 1988 *Horn Call*, Bill Schamberg reviews a book on Bach in which the comment is made that the Baroque trumpet and horn were the same length. This reminds me of the Bach *Brandenburg Concerto No. 2 in F* recorded by Barry Tuckwell for Academy of St. Martin-in-The-Fields directed by Neville Marriner (Phillips 6998 002) in which the horn is used instead of trumpet. There is musicological justification in the booklet.

This also reminds me of the article in the French *Encyclopédie de la Musique et Dictionnaire du Conservatoire* (Lavignac, Editor, I believe) on page 1599, "Bach et Haendel" in which Mr. Franquin hangs a case for the F trumpet **not** being in the high octave. The article is long and detailed and would be a great project for translation into English. It may, perhaps, have already been done by a trumpet scholar.

Another article should be reprinted. That is the one by W.H.F. Blandford: "The Fourth Horn In The Choral Symphony," *Musical Times* (London) Jan. Feb. Mar. 1925. [Editor's Note: This article was reprinted in *The Horn Call*, Vol. X No. 2, April 1980, pp. 52-66 in both English and German.]

I read the Lavignac at Curtis and the *Musical Times* at the Free Library in Philadelphia. This was years ago while an eager student. The reprint of "An Introduction To Mozart's 12 Duos for Two Horns" (K.487) by Josef Marx is stimulating. I have had his edition for decades and in my heart can not do anything but use valves.

Best wishes,

Mason Jones

PO Box 37

Gladwyne, PA 19035

PPP

Many, many hornplayers and music-enthusiasts have sent letters and flowers to Hermann [Baumann] following his stroke suffered in Buffalo, New York. Hermann has been touched and encouraged by all those well-wishings and thoughtfulness. Please publish a note in the *Horn Call* expressing our gratitude for these kindnesses.

We are now back in Essen. Hermann is improving amazingly well. He can already move his right arm and leg rather well and he is beginning to speak, again. He is still in the hospital. Very good treatment and therapy helps from day to day.

I, myself, must also overcome the burden of this stroke of destiny. I hope I will make it.

Cordially,
Hella Baumann

Hella is the charming, articulate wife of IHS Honorary Member Hermann Baumann. I'm certain she is a tower of strength and comfort for Hermann during this terrible ordeal. On behalf of the IHS, I extend our prayers and best wishes to Hella and to Hermann for a complete recovery and restoration of their lives. Paul Mansur, Editor.

Mr. Franz Streitwieser
Streitwieser Trumpet and Horn Museum
880 Vaughan Road
Pottstown, PA 19464

Dear Mr. Streitwieser,

I am an avid amateur horn player and an active member of the International Horn Society. When I saw your advertisement in the October 1992 issue of *The Horn Call* for the Louis Stout horn collection video tape, I was very excited about getting a copy. But when I saw the price that you are charging for one copy, my jaw hit the floor!

How can you justify a price of \$75.00 for one 90-minute video tape? I am sure that the video is of the highest quality and the material is presented in a completely professional and aesthetically appealing manner. But regardless of subject matter, most single video tapes available today range in price from \$15.00 to \$35.00.

You mention in the advertisement that "Professor Stout donated his marvellous collection in 1988." By donating his collection, Professor Stout demonstrated his generosity and his commitment to education, providing the horn community and the general public with a gift that can be enjoyed by many for years to come. I believe that the price of the video tape should reflect this spirit and should not be geared toward reaping large profits.

In closing, I ask that you please reduce the price of the video tape to a more reasonable amount such as \$25.00. If you continue to ask \$75.00 per copy, I feel that you will be performing a grave disservice to the entire horn community by charging an outrageous price for a video tape that many hornists would love to have but will be unable to afford.

Sincerely,
Stephen J. Cammarata
196 Swanson Road, Apt. 509
Boxboro, MA 01719

P.S.—a copy of this letter has been mailed to the editor of *The Horn Call* for general publication.

Stephen J. Cammarata
196 Swanson Road, Apt. 509
Boxboro, MA 01719

Dear Mr. Cammarata:

Franz Streitwieser has asked me to respond to your letter of 3 December. The price of Professor Stout's video was one of the subjects of our last board of directors meeting. When Professor Stout proposed

the video project to us, we were quoted a production rate of \$1000.00 per minute of finished master copy of the video. Duplication costs were extra. We were fortunate to find a company that gave us a better rate, but we still needed to figure expenses such as advertising, reproduction from a master, cover printing, and shipping and handling. In a recent issue of Charles Colin's newsletter (*The Brass Player*, Winter 1992, page 20) a similar video tape of trumpet instruction materials done by Fred Sautter sells for \$80.00 per copy. I teach music history and use opera video tapes that often cost more than a hundred dollars.

I don't know if you get out of Boxboro much, but a private 90 minute horn lesson in New York City could run you well over the \$75.00 that we need to charge for a limited edition of a specialized video product. Certainly, now that Professor Stout is retired, you may never get a chance to study with him at any price. The Streitwieser Foundation made this video as a legacy to a great musician who has given much of his profession and to his students. I don't think that you have any idea of the financial commitment and personal sacrifice that stands behind keeping the Streitwieser Foundation and the Trumpet Museum alive to serve the public. In short, I think the price of the video is fair and standard for the type of specialized product that it represents. The Foundation mounted this project as a service to brass players, not as a fund raiser.

I am sending my copy of the Stout video to the editor of the *Horn Call* with the suggestion that it be sent on loan to anyone who requests it (which would include you). Yours is the only complaint that the Foundation has received to date. I invite you to view the video and visit the museum.

Sincerely,
Ralph T. Dudgeon, Ph.D.
President, Streitwieser Foundation
880 Vaughan Road
Pottstown, PA 19464

The Stout Video is indeed in hand. However, the Editor's office is not set up or intended to be a lending library. Neither is there any mechanism in place to cover necessary costs or to assure return of loaned materials. This problem will be delivered to the Advisory Council and the incoming editor, Johnny Pherigo, for them to handle.

I have a home video of Stout's presentation of a few years ago made in the local recital hall. There simply is no comparison between the two tapes. It seems clear that there are distinctive differences, primarily sales charges, between a limited market professional tape and a commercial tape intended for mass sales; and neither should be confused with amateur home tapes. Paul Mansur.

I was badly shaken by the news of Philip Farkas's death and have not yet recovered from the shock. His name was legendary for me and for many of my horn-player colleagues.

For many years we have been living in a closed country and have been craving for information. The only source of information about the outside hornworld were rumors. They were brought in and spread by older colleagues, teachers, and foreign orchestra players who sometimes visited Russia. That was how we got to know about a type of horn known under Philip Farkas's name. Some Russian musicians had Farkas *sourdines* and Farkas mouthpieces, received as gifts from foreign colleagues. Of course, we have not heard and could not have heard P. F. himself playing, and have not read his book, *The Art of Horn Playing*, either. I do hope that some day that book will be translated into Russian. It will be the best tribute to the memory of a wonderful horn player, teacher, and person: Philip Farkas.

I will always remember my only meeting with Philip Farkas last summer in Manchester; and his personal warmth and readiness to

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organize a performance and a workshop for me. I hope the Jazz Workshop does come to pass in Tallahassee. It may, in itself, be considered a tribute to Philip Farkas.

Arkady Shilkloper
Marshall Ustinov ST 6-526
Moscow 103009
Russia

A Horn Society of National importance was established in the CSFR on 6 May 1992. Its name is HORNFORUM-Czecho-Slovak Horn Society. Our aim is the emphasis and revival of activities related to playing the Horn.

HORNFORUM has established a foundation and opened an account with the Commercial Bank Brno, 18/20 Roosevelt St., 602 00 Brno, Czech Republic. The number of our current account for Crowns

is: 36134-641/0100; for foreign currency: 34454-896054-641. [Editor's Note: These numbers are for electronic fund transfers for non-Czech-Slovak memberships and contributions to the Foundation.]

Our address is: c/o Conservatoire Brno / 45 Tr.kpt.Jarose / 662 54 Brno / Czech Republic.

Prof. Milos Kravka
Secy. of the Hornforum

Dear Paul,

I do hope you (will) publish this entire letter. It is meant most sincerely!!

Thanks,
Doug (Hill)

Enclosed you will find an article on teaching which Jeff Agrell requested from me to use as the first of a series on teaching and lessons. So many wonderful memories have welled up lately as I remember the times I experienced with Philip Farkas at Indiana and Aspen, and at the many workshops. Such powerful and important thoughts came from and because of this gentle man.

We will all miss him, I'm sure, but we should also rejoice in the fact that such a wonderful human being chose to dedicate his life to teaching, music and the horn. We are all so much richer.

I would also like to make note of another major shift in the horn world. The fact that you are ending your tenure as Editor of the *Horn Call* deserves a special recognition and an overwhelming THANK YOU from one who was deeply involved during the early years

and has grown in his appreciation for your incredibly high standards, your unrelenting breadth of perspective and the incomprehensible time commitment you have given to the Horn Society and, thus to the history of the Horn for all time. Your influence over the success of the Society and your integrity for the printed word and its ability to communicate have made this a much more intelligent, informed and



I found this issue of *The Etude, Music Magazine* (March 1934) at a local flea market. Of course, the horn player caught my eye. If you can figure out how that horn works, let me know!

Alan H. Goldman
Arkansas Sym. Orch. Society, Inc.
PO Box 7328
Little Rock, AR 72217

delightful world for the hornists and those interested in the horn. How can we ever repay our debt to you?!

Sincerely,
Douglas Hill
Oberlin College
Conservatory of Music
Oberlin, Ohio, 44074-1588

DDP

Re: The Use of Wagner Tuba in The Rite of Spring

71 "JEU DES CITÉS RIVALES" *molto allegro* *ff* * Start to play Wagner Tuba here:

68 marc.

69

60 3

Play on Wagner Tuba here:

61 2

62

63 sim.

64 ~~Corn VII~~ - Tuba pphr *ben ten.*

65

66 *mf* molto pesante

67 CORTÈGE DU SAGE

68

69

70 *ff* maestoso

71 Cor. VIII

The "Israel Symphony Orchestra of Rishon Le Zion" opened her new season (92-93) performing *The Rite of Spring* by Igor Stravinsky. I played eighth horn, which requires change to Wagner Tuba for 34 measures. During the rehearsal period, I noticed that there is very little time to change from Horn to Wagner Tuba; and also not enough time to warm up the tuba before playing. The result is the hornist must play on a "cold" tuba, which adds more intonation problems to those which already exist in the instrument. The player simply doesn't have enough time to adjust.

It occurred to me that it may be possible to overcome this problem by starting to play the Wagner Tuba a few measures *before* the place indicated by the composer. (See the enclosed example.) This would require a portion of the *Horn* part to be played on *Tuba*. After I received permission from our music director, Maestro Noam Sheriff, I worked it out in rehearsals with very good results. The concerts were successful, so I decided to bring my idea to the attention of the members of the IHS.

I would be happy to receive comments from colleagues of the IHS about my idea; particularly from those who try it. Please send your letters to the address below.

Yours sincerely,
Alexander Shneider
Uri-Nissan 7 St.
Ramat-Gan, 52341
ISRAEL

DDP

As you probably knew I would, I am responding to the item on page 11 of the October, 1992 issue of *The Horn Call* which concerned a solo appearance in Baltimore by the hornist Xavier Reiter.

Franz Xaver [sic] Reiter was one of the leading hornists of his day. Born in Haag, not many miles from Munich, in 1856, he studied horn with Franz Strauss at the well-known conservatory in Munich. He held several positions in Europe, including solo horn at the Bayreuth Festival for the premiere of *Parsifal* in 1882. In 1886 he was invited to join the Boston Symphony Orchestra as principal horn, remaining until 1890. From there he went to New York and eventually became solo horn of the New York Symphony Orchestra (Walter Damrosch, conductor) and the Metropolitan Opera. He left the opera orchestra in 1909 to take over principal horn in the New York Philharmonic which had just become a permanent contracted orchestra with Mahler at the helm. Reiter stayed with the Philharmonic until 1923, moving down to 3rd horn in his last season. He continued to play in various orchestras and the Goldman Band in New York and in touring companies until retiring in the 1930's. His death came at his home in Valhalla, N.Y., in 1938.

His work in Baltimore was on a visiting basis, I believe. He not only appeared with the old Baltimore Symphony Orchestra (Ross Jungnickel, conductor) as a soloist on more than one occasion but served as principal horn from time to time. Both Xaver and his older brother Josef, also a leading hornist of his time, played chamber music in Baltimore, commuting from New York. At this time I have no reason to believe that either of the Reiters were Baltimore residents.

It so happens that over the past several years I have been in contact with descendants of both Xaver and Josef Reiter and with the extensive materials loaned by

family members I have begun to write a biography of the brothers. There are many wonderful photographs to accompany the wealth of other memorabilia which should make for a history of great interest to the horn world.

Best regards for a happy, healthy, and successful New Year!

Sincerely,
Norman Schweikert
1491 Edgewood Road
Lake Forest, IL 60045

Just a note to let you know that we're still alive out here in the only state in the union where Bill Clinton came in **third**.

The Utah Horn Club (UHC) is sponsored by Albion Music Company (8029 South 700 East, Sandy, Utah—Owners: Bob Joffs and Bob Dobson) where rehearsals are held every Tuesday evening beginning at 7:00 p.m. I'm fortunate to still have 23 horn players that perform on a regular basis. Our Holiday Concert was fun and exciting and the music (including Civil's Beethoven) went well.

Our next concert will include wonderful pieces arranged by Shannon Roberts (Trombone/Arranger with the Utah Brass Quintet) all pertaining to works of Spring, Easter, etc. I haven't chatted with you since Provo and many things have brought about change. My steady "gig" these days is the Utah Brass Quintet (UBQ). Trumpets are William G. Sullivan and Keith Davis; Jennifer Johnson-Steed, Tuba, with Shannon Roberts on Trombone, and I anchor as Horn. It's nice to be retired from law enforcement and to be making a wage from playing again.

Well, I have to close—I'm supposed to be at my 49th year birth celebration (just a kid). I've included a couple of photos of our Holiday Concert—after all, if **Hans** can blow his own horn, so can I.

Hilsen,
L. Brent Christensen
Director



(Perhaps this is the reincarnation of Christensen's previous horn choir with the marvelous title of *The Bravarian Brass Works*. (Editor)

Probably because of Philip Farkas's death, I was totally confused and forgot to send these photos. Miklós Nagy was awarded the first prize in the Duino, Italy competition. No second prize was given, and Peter Nowlen of the USA was given the third prize.



M. Nagy in performance at the Duino, Italy competition.

Perhaps you will remember that M. Nagy performed at Detmold. He finished his studies at the Ferenc Liszt Academy of Music as my student. He won first prize at Szczecin (Poland) in 1985 and at Markneukirchen in 1986, and was third in Geneva in 1986. He is now the principal horn of the Budapest Festival Orchestra (the best paid orchestra in Hungary, at the moment). The second horn, László Gál, and the third horn, László Rákos, are also my students.



M. Nagy displays a beaming smile with the silver trophy awarded as First Place winner in the Duino competition

It is interesting to observe that these students were awarded prizes from juries that did not include any Hungarians. The jury in Duino included P. Colombo, Switzerland; G. Barboteau, France; U. Becher, Germany; G. Conti and G. Crotti, Italy; J. Falout, Yugoslavia; D. Kanareh, USA; and P. Staicu, Rumania.

Yours Ever,
Ádám Friedrich

Finally, one piece of information that you might like to include in the next issue: In answer to Helena Giammarco's letter in the last issue, she should refer to Stephen Pettitt's biography of Dennis Brain (Ch. 10) for information regarding the subsequent careers of the Brain family; he had a son and a daughter (not two sons), and his son Tony studied the horn in his youth, using his late father's instruments, though he was more able as an organist. Pettitt remarks: "The pressures on the 'fourth

generation' of horn-players in the Brain family would be enormous"—a more realistic assessment than the assumption that "with a father like that, they would be world class hornists." Since the book came out, however, his niece, Tina, has become a professional player and is a member of the Hong Kong Philharmonic Orchestra. Her arrangement of the Rondo from Mozart's K.495 as a horn-duet is published in the appendix to the new edition of Farquharson Cousins' *On Playing the Horn*.

With very best wishes,
Oliver Brockway
19 Pangbourne Avenue
London W10 6DJ
England



It is terrible of me to have been so dilatory in sending these photographs that Norma took at the Manchester Workshop. We think the picture of the 50-plus-years-old Morris is neat; and Norma has something special in mind for it. This will come out later.

Thanks, again, for all your contributions to the IHS over the years.



Stephanie Furry in a Masterclass with Barry Tuckwell. (Norma Hooks photo.)



Michael Thompson (Honestly!) at the Otto Fisch Memorial concert, John Wilson, accompanist. (Norma Hooks photo.)



Left to right: Arthur Bevan, 1992 Punto Award Winner, Workshop Host Michael Purton, and Sydney Coulston, also a Punto Award winner for 1992. (Norma Hooks photo.)



The celebrated old Morris auto. Back row, left to right: Liz Winter, Suzy Stonefield, Hermann Baumann, Peter Landgren, Carol Westbrook; seated, left to right: Frøydis Ree Wekre, Richard Watkins, Michael Thompson, and Frank Lloyd. (Norma Hooks photo.)

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Mansur's Answers

Notes From The Editors' Desk

by Paul Mansur

The British Horn Society has recently launched a new publication named *THE HORN Magazine*, subtitled: "The Magazine For Horn Players by Horn Players." The new journal will be issued three times per year on a subscription basis coupled with BHS membership. Volume 1 No. 1 is dated Winter 1992. Overseas subscriptions are £17.00 per year by cheque/money order payable to the British Horn Society in £ sterling, drawn on a UK bank. Issue No. 1 contains 46 pages consisting of some ten diverse articles and several short features of horn interest. Correspondence should be directed to: The British Horn Society, 58 Fairfield Way, Ewell Court, Epsom, Surrey, K19 0FF United Kingdom.



The popular Chestnut Brass Company, Marian Hesse, hornist, with assistance from Chamber Music America, has commissioned Peter Schickel for a new chamber work to be performed during the 1993-1994 season. The Chestnut Brass Company's recent CD release: *Tippecanoe & Tyler, Too* (Newport NBD 85548), rose to No. 13 on the Billboard Charts. A compendium of political music from 1828 to the 20th century, many of the works were performed on period instruments. The "Fresh Air" program on National Public Radio described the album as "...a thoroughly delightful piece of musical and political history."



Louise Wing sent in this clipping with a short note saying: "This ad just jumped off the page of our local paper at me...."

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And if low prices for horns are attractive to you, how about these prices offered by the renowned horn maker, Carl Geyer? Following is a letter from Geyer written Oct. 19, 1922.

Mr. David Thomas
% Metropolitan Theatre
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Dear Sir:

Please send your cornet and we will repair it as soon as possible. The plating will be \$8.50 with gold bell. Repairing, if any, will be a

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We hope to hear from you, we remain,
YOURS VERY TRULY
THE FRENCH HORN CO.

(signed: C. Geyer)

Copy was supplied by Frank E. Kennedy. The cornet referred to above was his father's instrument. He also supplied a photocopy of a sales circular issued by Carl Geyer for GEYER OWNMAKE FRENCH HORNS. As the copy would reproduce rather poorly, we are transcribing the contents and reproducing the illustrations. Enjoy!

PREFACE

In presenting this circular to our patrons and the musical profession, we desire to call attention to the GEYER OWNMAKE FRENCH HORNS, which compared with other high grade makes, ranks far superior. The following testimonials will convince you the GEYER OWNMAKE French Horn stands at the top of all French Horns made in this country and has the approval of the Symphony and Grand Opera Horn players.

Dear Mr. Geyer:
Have been trying your French Horns for about twelve years and want to congratulate you upon your success. I surely consider them excellent instruments and am glad to be the possessor of one of them. Your expert workmanship will never fail to receive my highest recommendation as the changes you have made on my horn have proven your perfection in your profession.

Yours very truly,
Max Pollag, Chicago Symphony Orchestra

April 1st, 1920

Accept my congratulations for the fine instrument which you built for me. I have been using the Bb horn, 5 valves, Sansone model, for the last five years, and I find it to be superior to any other make I ever played. Also, your double horn can not be equalled. I would recommend any horn player to use your horns, and will gladly answer any information desired. With best wishes for your success, I remain

Yours Truly,
Lorenzo Sansone,
First Horn with the New York Symphony Orchestra, New York City

New York, July 10th, 1919

Mr. Carl Geyer:

Dear Friend: Just played on the double horn you made for

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(Excerpt from a letter written by Maurice Van Pragg, 478 W. 158th St., New York.)

THE GEYER OWN MAKE FRENCH HORNS are played in the following organizations: The Chicago Symphony Orchestra, The Chicago Opera Co., The St. Louis Symphony Orchestra, The Cincinnati Symphony Orchestra, The Detroit Symphony Orchestra, The Los Angeles Symphony Orchestra, The New York Philharmonic Orchestra.

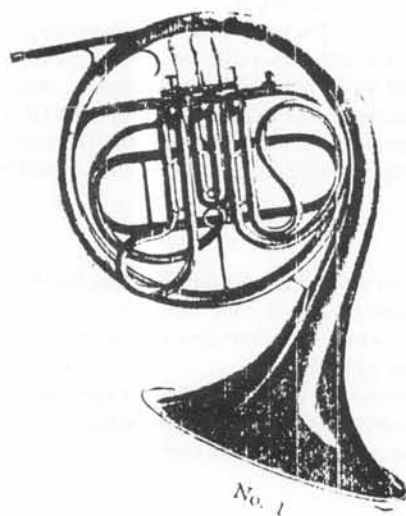
The second page of the circular then offers photos (or drawings) of five models of Geyer Horns. They are reproduced below and described as follows:



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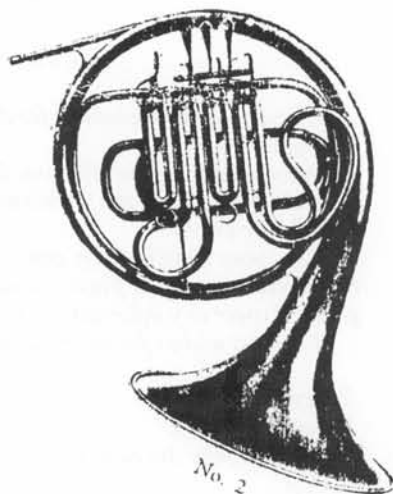
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No. 2

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No. 5

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Geyer horns obviously have held their value through the years as a genuine Geyer still demands a premium price. In fact, I bought my used Geyer double in 1944 for \$214.00. (Originally made for H. R. von Placheki in Chicago, ca. 1937. Mr. von Placheki says it was the third Geyer horn built with a screw bell and the last pre-war instrument made with French brass.) It cost more then than when new in 1937. In fact, I know a hornist who has set a price on his Geyer at \$10,000.00. It may well be worth that cost. I might even consider selling mine for that kind of money!



Mason Jones furnished a marvelous little horn story as related by Baron Munchausen. The publication was found in the Philadelphia Free Library. The original Munchausen book was published in 1785 with only 49 pages. Later editions have expanded greatly. These excursions into fantasy are described by the *Encyclopedia Britannica* as a medley of folk tales from all ages.

I travelled post, and finding myself in a narrow lane, bid the postilion give a signal with his horn, that other travellers might not meet us in the narrow passage. He blew with all his might, but his endeavors were in vain: He could not make the horn sound, which was unaccountable, and rather unfortunate, for soon after we found ourselves in the presence of another coach coming the other way. There was no proceeding.

[Munchausen then lifts the carriage and horses into a field, allows passage of the coach, and then back onto the road.]

We proceeded to an inn at the end of our stage.

After we arrived at the inn, my postilion and I refreshed ourselves: He hung his horn on a peg near the kitchen fire; I sat on the other side.

Suddenly we heard a Tereng! tereng! teng! teng! We looked around, and now found the reason why the postilion had not been able to sound his horn: His tunes were frozen up in the horn, and came out now by thawing, plain enough, and much to the credit of the driver; so that the honest fellow entertained us for some time with a variety of tunes, without putting his mouth to the horn—"The King of Prussia's March;" "Over the Hill and over the Dale" with many other favourite tunes. At length the thawing entertainment concluded, as I shall, this short account of my Russian travels.



We have an extensive memorial in this issue for Phil Farkas. He was a dear friend to all of us and will be sorely missed. I was not a Farkas student but he was surely a powerful influence upon me through the years. I am so grateful that he, his wife, Peg; my wife, Norma; and I spent a week together following the Manchester Workshop on a guided tour of England and Scotland. We enjoyed seeing Stratford-Upon-Avon, Anne Hathaway's Cottage, National Parks, Edinburgh Castle (and many others), the moors and the heather, Sir Walter Scott's home, the Tweed river, Cambridge University, and much, much, more together. Phil and I shared many hours in talk of the horn, horn-playing, and horn players as we rode our bus, had meals together, or just while sitting in some town square admiring the half-timbered pubs and ancient stone cathedrals.

It was a pleasant time of relaxation following the frantic intensity of a week of bustling international workshop activities. We had a grand time of reflecting on the past and reviewing many of our experiences in teaching, playing, and listening. I can add nothing of substance to what has been written by those who have contributed to his Memorial. Rather, I must say that I surely do count myself fortunate to have accompanied him in such a pleasant experience and to have shared so many hours with him in a time that proved to be just before his life's sunset. Phil lived a full, rich life well beyond mankind's allotted three-score and ten. Yet, he never lost his youthful zest and exuberance. He never failed to share of himself. For myself, and I know for countless others, I believe I can express the uppermost thought that

we all share: *Thank you, Phil! We rejoice in the legacy you have bequeathed to us and we celebrate your life.*



Many of us may recall the photo of young Ian McClure, age 10, published in the "Letters" column in volume XXI No. 1, page 6. If you have your copy handy, re-read Howard Pakin's letter above the snapshot. He referred to the support and help being provided by many mature hornists to this young fellow, including Philip Farkas.

Yes, we mourn Phil's passing, but we must also exult in the passion and dedication to the horn that waxes in the now 13-year-old Ian McClure. Ian is now a freshman honor student at the Montgomery Bell Academy in Nashville, Tennessee. Ian has been mentored by Robert F. Heuer of the Nashville Symphony and Paul E. Gambill of the Vanderbilt University School of Music. He has received lessons in master classes with Philip Farkas; Dale Clevenger, Solo horn of the Chicago Symphony; and William Purvis of Juilliard.

Ian is the 1992 National Winner of the Music Teachers National Association—Selmer Instrumental Competition; three-time consecutive winner of the Myra Jackson Blair Honor Scholarship for preparatory students at Vanderbilt; principal horn and one of the youngest members of the Nashville Youth Symphony; a founding member of the Nashville Youth Symphony Brass Quintet; performed with the Vanderbilt Chamber Orchestra; many



Ian McClure, age 13, Nashville, Tennessee. Photo courtesy of the Montgomery Bell Academy.

school and state honor organizations; and has received grants for support of his musical education from the Nashville Symphony Guild, Marrowstone Music Festival and Institute, and from the G. Leblanc Corporation; and is an accomplished solo recitalist. Further, he has been nominated by Very Special Arts for the 1993 Itzhak Perlman Award under the auspices of the John F. Kennedy Center for the Performing Arts. Ian's immediate goal is to perform with the World Youth Orchestra. His long-term goals are to become principal horn of a major orchestra, a professional horn soloist, and a horn teacher. It is not at all surprising that Philip Farkas was instrumental in helping Ian to plan and define his goals and serve as mentor to outline his career guidelines. Is it a surprise that Ian has been certified by psychologists as multiple gifted and talented? Or even that he has been diagnosed as having chronic Asthma?—as also was our departed mentor, Phil Farkas? Rest in peace, Phil. The future of horn playing seems quite secure and well founded; your legacy lives.



I have come to another fork in the road that I travel. For the past 17 years I have been privileged to serve as editor of *The HORN CALL*. It has truly been a privilege, a joy, and a labor of love. There have been many changes in our world; and in the world of the horn in that time. I have been behind the iron curtain as your editor; and we have seen that

man-made barrier to ideology fall. We have seen our society begin its first infantile steps in efforts to serve the horn playing profession. We have seen it grow and become a mature force for mutual respect, understanding, and brotherhood.

We have endured the passing of Anton Horner, Fritz Huth, Ingbert Michelsen, Willem Valkenier, James Chambers, Alan Civil, Wendell Hoss, Philip Farkas, and many more. But we have also witnessed the emergence of Michael Thompson, Eric Ruske, Arkady Shilkloper, William ver Meulen, Ian McClure, and countless others shining in ascendance. The blazon of Horn ideals is in capable hands and will continue to advance.

This is not to say that our Society has attained perfection. Human frailties persist and misconceptions of objectives abound. Spiritual and human values are too often shunted aside in favor of pragmatic materialism and nationalistic self-interests. History reveals to us how that growth and progress are often impaled upon the pikes of selfishness. Yet, in time, the commonplace atrocity of the past becomes unthinkable when generosity, unselfishness, and devotion to truth accomplish their sacrificial purification.

This is why I revel in the achievements of the IHS thus far; why I take pride in the growth of *The HORN CALL*; why I feel such jubilation in getting to know so many friends among you, the members of The International Horn Society. I know where and how we began; I know what we were and have become; and I know what is yet in store and what we will be.

Thus, I turn aside to this new path in full trust that the IHS will maintain its pace. I have great confidence in you. You will overcome adversities and pitfalls; you will grow in numbers and pursue your ideals in this brotherhood of the horn. I have no idea what achievements and triumphs lie ahead, but I am persuaded they will be manifold contributions to the art and science of the horn in service to Music, our great civilizing Lifeorce gift to humankind.

I extend my sincere gratitude to all who have contributed to *The HORN CALL*. All those wonderful associate editors and staff through these years have made my task as editor a joy and a privilege. My thanks go to those whose words have encouraged me; and to those who have criticized and helped me grow. If I have angered anyone, then I am sorry for that. But I would have you know that I have striven for integrity and honesty in pursuit of my convictions.

A number of persons have urged me to continue as the editor. As I believe that I am still in good health, they have asked: "Why not stay on?" My response must be that of Phil Farkas when asked why he retired from the Chicago Symphony Orchestra: "It's much better to quit a few years too soon than ten minutes too late."

To my successor, Johnny Pherigo, and to you all: Godspeed in your efforts in behalf of the horn and for the IHS. Perhaps this fork will not take me far afield from your path; and perhaps they will cross occasionally in the days to come.



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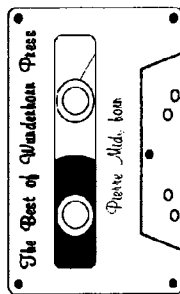
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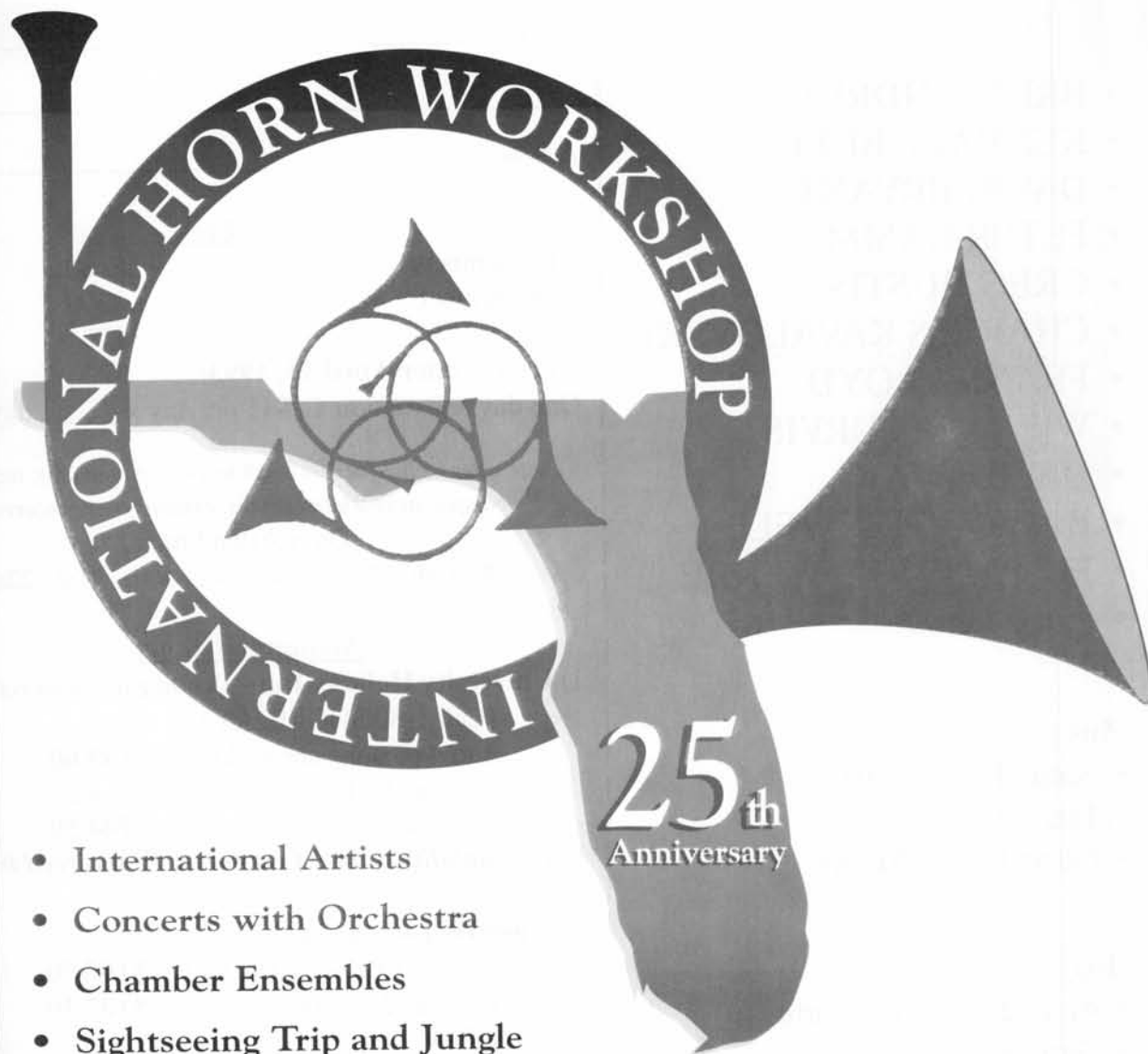


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...⁶⁶ and now a final word
on stopped horn...⁹⁹

by Randall E. Faust

It is NOT true that Johnny Carson's last appearance on the TONIGHT SHOW included a joke where he said, "The horns in the Orchestra were stopped last night." To which the audience did NOT respond, "just how stopped were they?" However, we can not let this, Paul Mansur's final issue of THE HORN CALL, go without a final commentary on "THE GREAT STOPPED HORN DEBATE."

Much has been written about whether we "stop up" the horn or if stopping the horn brings the pitch down. We have seen acoustical details to help us all—whether we are "uppers" or "downers." My own feelings on that subject are detailed enough in my compositions for horn. So I will NOT discuss THAT topic further here.

However, there is one subject that isn't addressed enough: the right hand position. Needless to say, the problem derives from the fact that horns come in standardized sizes, but hands don't. As a result, the question of the hand position is a very individual matter.

Nevertheless, the problem that many students in the United States have is that they have played another brass instrument before coming to the horn—such as trumpet or the popular "corps style" "Marching Band French Horn"—(It isn't a true horn, it isn't French, it marches, but it should be banned!) Students who come to the horn from these instruments have never put their right hands in the bell of their instruments. Consequently, many have problems with stopped horn passages.

These students are obviously candidates for serious medicine! So, I have them take the bells off their instruments. (Assuming, of course, that they are using a detachable bell instrument. If they don't have one, I let them use my horn for the demonstration.) If the student has not inserted the hand into the bell of the instrument far enough, this immediately solves the problem! In order to get the nearly 100% closure of the bell needed for stopped horn, the hand position needs to become very good—very fast. (See photograph.) I find that a few



stopped horn exercises, (including "natural horn scales" and passages going from open-stopped—open), on such an instrument gives the student a different concept of the hand position. When returning to the complete instrument, the approximation of this hand position usually cures the problems of those who haven't inserted the hand into the bell far enough.

Now this does not solve all the problems of playing stopped horn. Many other aspects of this topic are discussed in more detail elsewhere. However, if the student has not been placing the hand far

enough into the bell, this will help him/her make some immediate improvements. And besides—the youngest students, (who love to take toys apart and put them back together), love this part of the lesson the best!

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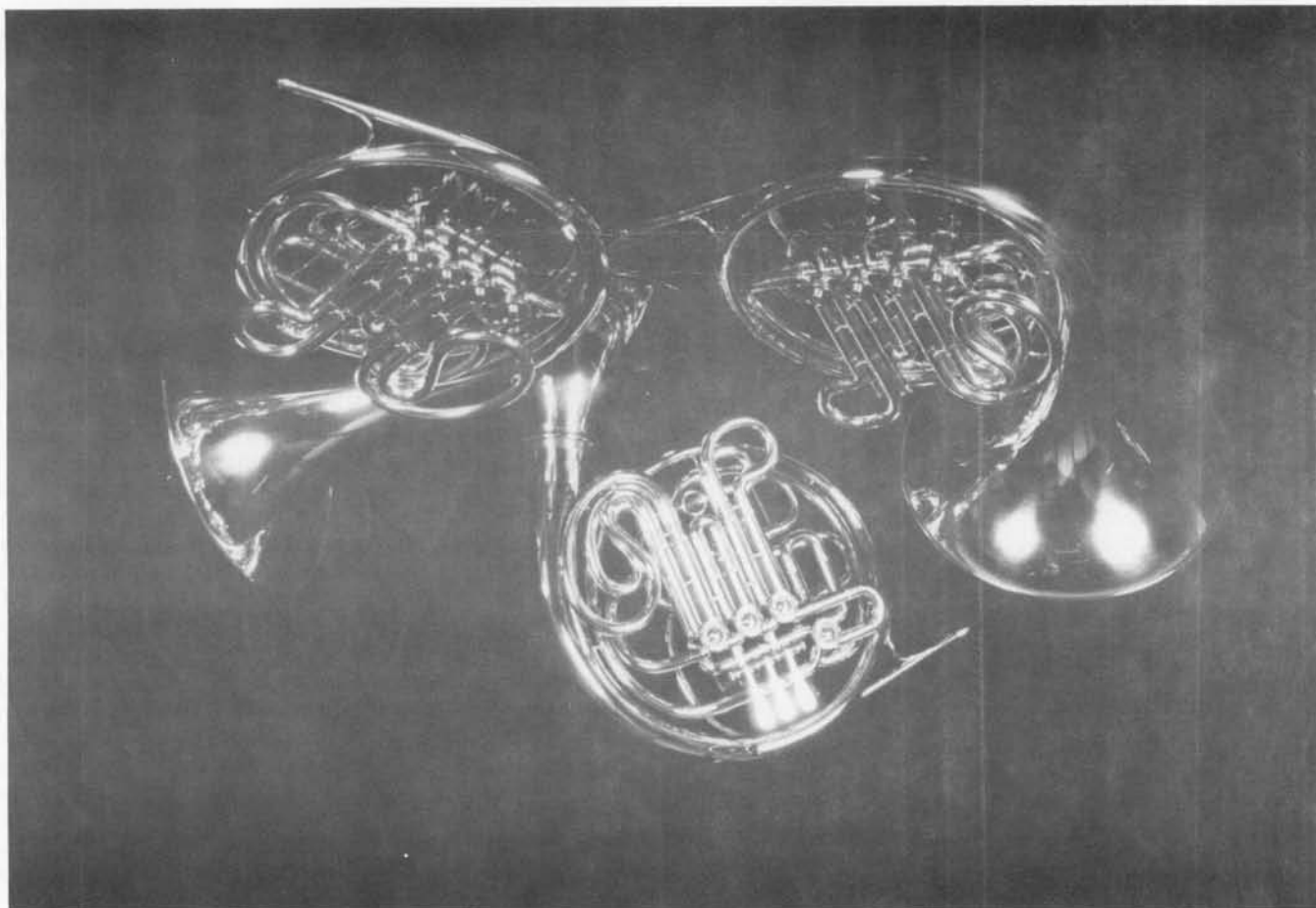
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Damage Due to Overstrain in Brass-Players

by Bengt Belfrage

Causes and Cure

By pin-pointing the causes of damage, ever more frequent among brass-players and in most cases due to erroneous practice techniques, I have both formulated my advice and instructions for practice, in general, and for how to avoid damaging oneself; or, if damage has already occurred, for rectifying it.

As in my earlier handbooks on practice methods, it is natural to draw parallels with sports. The build-up of a brass-player's embouchure is a physiological problem (as described in my *A Brass-Player's Testament*, 2nd ed.), and once again I have drawn on a wealth of materials from the realm of sports, which are very appropriate to my purpose.

Firstly, overstrain followed by acute damage or symptoms of it are neither unique nor do they only happen to a minority of players. Indeed, most of our very best brass-players have at one time or another suffered from problems of this kind, whose symptoms they have only afterwards learned to interpret. Clearly, the more ambitious one is, the closer one comes to the limit beyond which acute damage due to overstrain can occur. But no matter how hard you practice, or how many recitals you give or concerts you play in, **overstrain with acute effects is unnecessary and can be avoided.**

What Types of Damage?

First and foremost, to the lips/face muscles, but there can also be so-called tension damage in neck, shoulders and back. In which lips and face muscles are concerned, a distinction must be drawn between total muscular collapse, in which every fibre in some muscle has been broken, and partial collapse, where only some are. It is, however, very unusual to break a muscle completely. Should you do so, you must turn to your doctor. Thus my advice and instructions for how to avoid muscular damage relate primarily to only partially broken lip and face muscles.

Causes of Overstrain

- Insufficient warming up
- Inadequate physical conditions for demanding practice and concert work
- Poor breathing technique
- Poor health, e.g.: resulting from infections
- Excessive variations in load

Warming Up

This process depends primarily on its purpose, i.e., on the immediate task confronting you. You don't necessarily need to have any particular warming up programme. The main thing is that you should practice under a gradually increasing work load.

Here is what happens when warming up. The muscles (i.e., in our case, the lip muscles) are provided with their 'propellant' via the blood vessels, whose finest branchings surround the muscle fibres. When a muscle is at rest, the majority of these capillaries are closed up. But when a muscle is set to work, the capillaries expand one after another, until finally the whole network is filled with blood. Only then can a muscle develop its full strength. Warming up raises a muscle's temperature. This: a) leads to an improvement in the neuromuscular function, i.e., in coordination; and b) makes the muscles more supple, thus reducing any risk of damage.

Irrespective of how you warm up—the process varies of course from player to player—it is imperative that before any concert or public performance you shall have reached the particular level it will demand of you.

Warming Up Reduces Risk of Damage and Raises Output Level

The warming up process can be divided into three phases:

- Phase I: A few minutes spent relaxedly "playing about with the notes" in any part of the register. (May be compared with the athlete's softening up and stretching movements, prior to real warming up.) This relaxedly "playing about with the notes," or flexibility exercises, is also to be recommended after a strenuous exercise or concert in order to eliminate any tensions or stiffness which may have arisen in the muscles, a kind of "day-after reaction."
- Phase II: The main warming up of flexibility exercises should be limited from *mezzoforte* to *forte*. Avoid very high notes. Note: if warming up is to be meaningful, the load must not be too small. Runners use the expression " $\frac{3}{4}$ tempo."
- Phase III: Awakening the muscle fibres (according to the note example 1).

This is why I've called Phase III **Awakening the Muscle Fibres**. This, to prepare the physical organs for their task in performance.

A brass-player can do this in the manner indicated below, by playing octave glissandi of open notes.

Example 1



Awakening the muscle fibres.

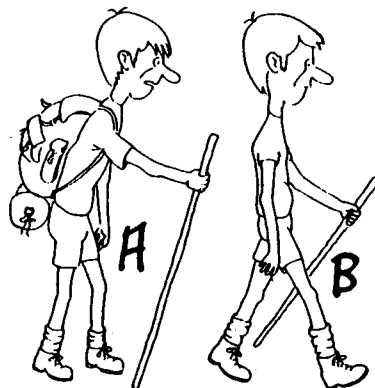
Inadequate Physical Conditions for Demanding Practice and Concert Work

The shape of the embouchure is a physiological problem, something which in turn emphasizes another fact; that without physical capacity—i.e. means of expression, tonal resources—you won't be able to express your musical intentions.

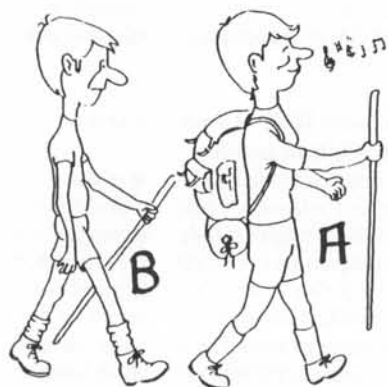
The intensity with which one practices must be adapted to each player's physical capacity. To do so you must have in reserve what I call in my book a physical margin. By this I mean that physical capacity must not be exploited to more than 60-70% of its potential output. Or, to put it another way, this 60-70% "margin" must in all circumstances more than suffice to produce a note which can pierce through an orchestral accompaniment.

If you have to go beyond the 60-70% margin you'll find that it leads to a **fall in dynamics, impoverishment of tonal quality and intonation, and lastly, a long-term risk of overstraining yourself.**

That our physical organs do in fact adapt themselves to a heavier load can be seen from the following:



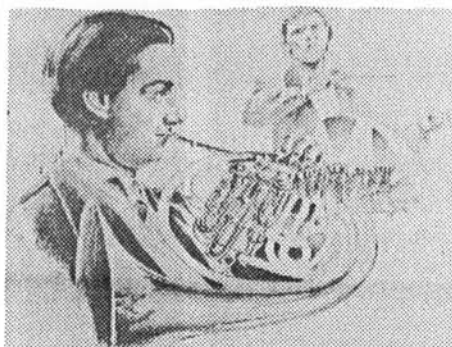
Assume that walker A carries a 25-kg rucksack for a month.



Whether he intends to or not, his organs will adapt to the new load, providing it isn't excessively heavy.

The embouchure can be seen in the same light: i.e., achievement level cannot rise unless load is increased.

Merely to repeat the same exercises day after day, with no increase in load, will at best enable you to stay on the same performance level, but won't raise it.



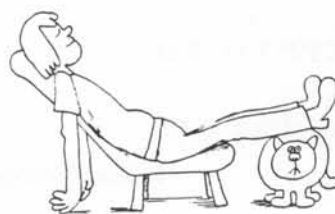
"The sound a horn-player (brass-player) produced was first and foremost the product of the physical make-up of the player himself." (Dennis Brain)

Risk of overstrain is reduced in proportion to the degree to which the warming up and physical load levels are only gradually raised. Practice without "pressing" and always observe the golden rule: **maximum possible effect with minimum possible load.**

The mouthpiece must never be pressed so hard against the lips that they lose their resilience. Let me illustrate this with a little experiment. Press your finger against the muscles of the upper arm. Increase the pressure little by little, until the muscle can't stand any more. The muscle is now so compressed that you can feel the bone. The muscle has lost its elasticity. So with the lips.

Avoid complete or prolonged rest—except when acutely overstrained. If you haven't practiced for a week, you'll need another week to get back into form again. On the other hand, if you really need a rest, successively reduce the intensity of your practice until you've recovered.

The basis of all athletic training is a fundamentally good physical condition, founded on regular exercise aimed at keeping the blood circulating and the interior organs functioning properly. We know that the learning capacity of anyone in poor physical shape will be reduced; and likewise his ability to stand up to severe stress (hard training). Among marksmen and racing drivers, for instance, this has long been regarded as self-evident. It is a fact recognized even by chess players. Not always, unfortunately, by us brass-players. By "physical condition" is also meant an ability to recover swiftly from physical strain. In other words: the less time you need to get your breath back, the better shape you are in.

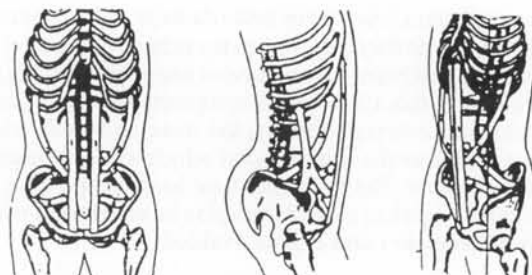


Breathing

A brass-player's breathing technique is really rather simple, based as it is on our natural breathing; e.g., when asleep or relaxed.

But though easily understood, I feel I must stress that breathing technique may well take years to "programme and coordinate" until it occurs automatically, particularly under conditions of stress.

The diaphragm lies between the chest and stomach cavities (*Abdominal cavity. Editor*) When at rest (exhaling) it is dome-shaped, and this greatly reduces the chest volume. When the abdominal muscles contract (inhaling), the diaphragm assumes the shape of a horizontal plate, pressing the abdomen's contents downwards and outwards against its wall, and thus increasing chest volume. As we exhale, the abdominal muscles are activated, pressing the viscera upwards towards the diaphragm.



Schematic view of the stomach and flank muscles. The arrows indicate the muscles topographical extent.

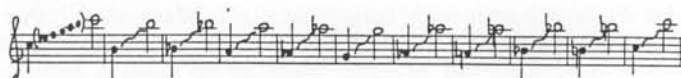
- 1) The straight stomach muscle (rectus).
- 2) The oblique outer stomach muscle (obliquus externus).
- 3) The oblique inner stomach muscle (obliquus internus).
- 4) The horizontal stomach muscle (transversus).

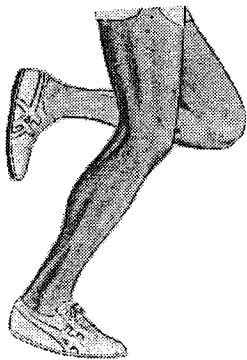
Practicing

To gain a still clearer idea of how your abdominal muscles support the lungs—in other words, how they produce the necessary airstream—put one finger under your nose and inhale, as if sniffing at your finger, and at the same time place your other hand on your abdomen, so that you can feel the activity of the abdominal muscles. Usually, this sniffing movement will make correct use of the abdominal muscles. Now reverse the direction of the airstream; 'sniff it out' in the same way as you sniffed it in. And in all probability you'll still be making correct use of your abdominal muscles.

You can also check up on what your stomach muscles are doing. By all means enlist the help of a colleague. Press your hands into your waist and cough or shout 'ha.' You'll feel how this activates your flank muscles.

Then play open notes in octave glissandi, activating the muscles in exactly the same way.





Always follow up these functions by immediately relaxing, thus taking all tension out of the abdominal muscles. Your colleague can easily check that you have in fact done this, by pressing the hands into your waist, as before. Are you totally relaxed?

The legs of a runner illustrate the alternation, so crucial to all physical effort, of **total relaxation with action**. Note the contrast between the activated muscles in the right leg and the total relaxation of the left leg's calf muscles.

Running performance depends in high degree on how completely the runner relaxes the muscles he has just activated.

Exactly the same principle applies to our breathing. Be careful not to activate more muscles than are needed in each particular case. **Maximum possible effect with minimum possible load.**

My recommendation regarding the breathing technique is that you chiefly concentrate on breathing out. For one thing, you can't inhale properly unless you've breathed out properly.

It is during the pause between exhaling and inhaling that stress on the organism is at its minimum. From this it follows that you shouldn't make a habit of invariably filling your lungs to the full. Adapt yourself to the needs of the situation.

Where a phrase demands several inhalations, it is important to be clear which is the most important; this, because the deeper an inhalation is, the less deep will be the following one—even though it may be the one that precedes the most demanding and important bit of the phrase. However, the amount of breath needed varies from one brass instrument to another. With the tuba, whose player is virtually always in dire need of breath, maximum inhalation is of course essential.

But note: the basis of correct breathing is complete lack of tension at the moment between exhaling and inhaling. It's at that moment your abdominal muscles can, and must, relax completely. Only then will your breathing be satisfactory. A second condition for controlled relaxed breathing is that both your posture and your way of holding the instrument should be correct and relaxed. Or, conversely, relaxed breathing usually leads to a relaxed posture.

Finally, poor (tensed up) breathing has a catastrophic effect on musical quality, and sets up tensions in throat, neck, shoulders and back; all of which can damage you in the long run.

Poor Health

Poor health, e.g., due to infections, often precipitates obscure changes in and weakenings of the muscular fibres, which can sometimes lead to broken muscles and other damage. This type of damage, like damaged muscles in general, often leads to a deformation of the embouchure. More or less unconsciously you are trying to avoid placing a load on the area which has suffered damage; now or at some time in the past. You must absolutely not practice when you have a fever as a result of some infection. Not until your temperature has been normal for some days can you begin to practice again, little by little, but not as long as your lips and facial muscles still feel tender.

Excessive Load Variations

After ten days' complete rest, a trained muscle will lose about 25% of its volume, and a corresponding amount of its effect. This emphasizes what I've said before: total rest should be avoided, in view of the amount of time needed to get back into form afterwards.

Excessive load variations are probably one of the most common causes of damaged and broken muscle fibres. What do I mean by excessive load variations?

- A period of physically not very demanding tasks is suddenly followed by others that demand quite another degree of load.
- Or, after complete rest (e.g. a holiday) not having allowed yourself

enough time to get back into form, i.e., to gradually build up your embouchure again.

- Perhaps you, not being motivated to keep up rational practice, have for some time been "taking it easy." Then, suddenly you again become motivated, or are suddenly, without being prepared for it, obliged to place a heavy physical load on your embouchure.
- You've been playing too much, and this has not allowed for recuperation.

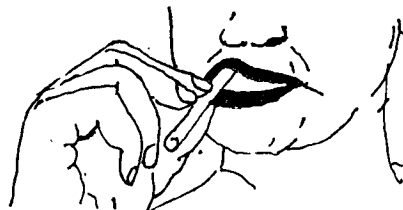
Always practice in a way that steadily increases the load. Since intense practice always produces a massive load on the lip muscles, note too that the harder you practice, the more you'll need to rest. Proper balance between effort and relaxation gives rise to what the athlete calls "overcompensation"—your level of performance rises after the rest period. The increase in stress/intensity/quantity is necessary if you're trying to raise your performance capacity. Our organs quite simply adapt themselves to the heavier load. However, the strain on the organism must always be adjusted to your individual capacity, and only gradually increased.

Recuperation

How long does it take a broken muscle to repair itself? This depends of course on the extent of the damage. Generally speaking, one can say that no instrumental practice at all should be permitted for **one week from the day when the tenderness in the muscle has passed over**.

By way of making a fresh start, the muscle's blood vessels may be stimulated by gentle massage; e.g., by a means of a stream of warm water, interrupted by a short period with cold water, or by placing a bit of ice against it. This treatment should be repeated several times.

Before beginning to practice again and by all means in combination with massage, train the muscle by alternately flexing and relaxing it, or with a cork or pencil create resistance, as in the drawing. Rehabilitation practice should be divided into the following phases:



- Exercise the muscle without loading it, e.g. by massage
- Exercise the muscle under a light load, massage combined with exercise, as in the drawing.
- Moderate exercise in the intermediate range and an agreeable nuance.
- Practice, increasing the load up to normal level or to the point where you notice tenderness in the damaged muscle.

A muscle can only be regarded as having healed when it no longer feels tender under maximum load.

It must also be borne in mind that a muscle which for some considerable time has been "squeezed" by the ring of the mouthpiece, due to excessive pressure, suffers from reduced blood circulation, likewise its own ability to recuperate. To distract the load toward the "squeezed" area you should select, either temporarily or permanently, a mouthpiece whose size and shape reduces the load on that area. Bear in mind, too, that a muscle which has suffered damage, and has therefore formed scar tissue, is less elastic than before.

A Brass-Player's Testament, 2nd Ed. also goes into those psychological factors in practice methods which indirectly can lead to damage. Published by SMI FÖRLAG, Reimersholmsg. 59, 117 40 Stockholm, SWEDEN, telephone and fax: +46 (0) 8-842231.

Bengt Belfrage is chief teacher of the Horn at The Royal Academy of Music in Stockholm, Sweden; and has published *Practice Methods for Brass Players*, a handbook on brass technique based on physi-

ological experiments. (Available in German as well.) A scientific but also practical work of interest to all brass players, he has presented it in Scandinavia, Germany, Britain and USA. During the fall of 1987 Bengt Belfrage was visiting professor at North Texas State University.

Bengt Belfrage has been first horn in the Berlin Philharmonic and also a member of the Berlin Octet. Besides making appearances as a soloist all over Europe and USA, he has also issued two LP's.

Bengt Belfrage
Reimersholmmsg. 59
117 40 Stockholm
Sweden

Translator: Paul Britten Austin

Editor's note: Readers should also be aware that Bengt Belfrage, in his youth, was a world-class professional athlete.



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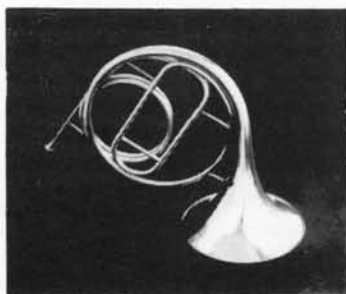
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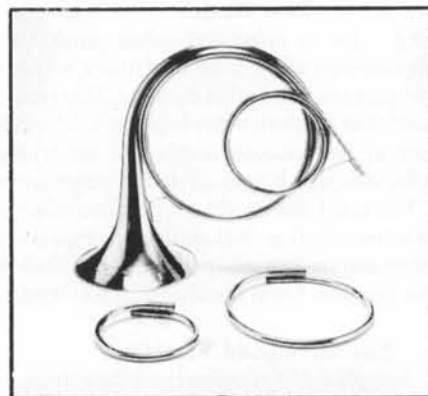
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Teachers of Another Era

by William McKee

In a profession where teachers and tradition are extremely important, it seems to me that those who were taught by fine players of the early twentieth century ought to leave some record of their rich inheritance. Here are some stories about two who were the main influences in my life with the horn, the Czech, Joseph Franzl, and the Russian, Arkady Yegudkin.

Joseph Franzl



Photo courtesy of W. McKee

Franzl taught in his apartment on the sixth floor of a building on 83rd Street and Central Park West just north of the Natural History Museum. His neighbors probably complained about the noise because he kept his windows closed even in the deepest heat of the New York summer.

The routine for me at lesson time was to knock at his door just beyond the elevator, be admitted, and then sit in the corner of the room and cringe while he excoriated the student still there until the end of the lesson. The charge was five dollars for a lesson lasting for one to two hours.

When I began studying with Mr. Franzl he was a "house man" for CBS radio. That meant being on call to play for any music needing horn on the CBS radio programs produced in New York City. I used to listen to the Sunday programs of the CBS Symphony conducted by Antonini, knowing Franzl was playing. Sunday was a great day for listening to orchestras live over the radio in the early 1940's. First, in the morning, was the Radio City Symphony conducted by Erno Rapee playing such things as *Heldenleben* and the like. Around noon the CBS Symphony; then, at three p.m., the New York Philharmonic from Carnegie Hall and then, at six o'clock, the NBC Symphony with Toscanini from studio 8H in Radio City (where "Saturday Night Live" is now

telecast).

In the 40's Franzl retired from CBS after twenty years service and joined the City Center Opera as fourth horn. I remember him, at a lesson, still livid with fury because the third horn player asked if he could use Franzl's pencil to mark a part. Franzl just couldn't conceive of anyone coming to a rehearsal so ill-prepared!

According to Norman Schweikert, the brilliant historian who has supplied me with biographical details of Mr. Franzl and General Yegudkin, Franzl played in the New York Symphony the 1908-1909 season, when Gustav Mahler was the conductor for three concerts. We were going over that little arpeggio from the first movement of the Schumann *First Symphony* when Franzl said he was frightened to death to play that spot because Mahler was so nasty about it. "Mahler was not a nice man," Franzl said. That remark amazed me because I couldn't imagine crusty old Franzl being intimidated by any conductor.

Later Franzl went to South Africa to be with his daughter and lost money in gold mines. He then came back to New York and began his broadcasting days.

Lessons with Franzl were very structured. They began with crescendo-diminuendo long tones from middle "c" down an octave. Then up two octaves. Then various tonguing exercises on single notes—quarters to repeated sixteenths in a chromatic octave—later using chromatic scales. Next came trill exercises, and arpeggios in all keys plus diminished arpeggios. Then scales, major and minor in various patterns; a new one every week. All the arpeggios and scales were played slurred and tongued or in combination. After the routines we went to the assigned exercises in Kopprasch and later, Galla. While doing the Kopprasch we took all the transpositions.

Following the exercises we studied one of the solos: Franz Strauss, Richard Strauss #1, Beethoven Sonata, Hindemith etc. Franzl had excellent ideas relative to the Brahms Horn Trio. I don't suppose Franzl played it for Brahms but I did feel as though he was close to a traditional interpretation. Mr. Franzl did mention once that he had played horn quartets at Dvorak's daughter's wedding. Clearly he was well versed in the music of that era.

After studying the solo we went on to Max Pottag's horn excerpt books. It has always seemed interesting and significant to me that the first excerpt Franzl ever gave me, and one which we continued to work on for many weeks, was Thomas's Overture to *Mignon*. Every note had to be played exactly right. Rhythm, pitch, dynamics, style—everything! We played it for weeks. I realize now that Franzl was indirectly teaching me expression and line. In short—musicality!

This detailed examination included almost every excerpt in the First Pottag Book. Beethoven, Brahms—even *The Beautiful Galatea*, *Semiramide*, and von Flotow's *Stradella*. Of course we played The Tchaikovsky "Fifth," note by note and phrase by phrase until I was sick of it. And plenty of Wagner. One of Franzl's favorite grinds was to play *Rhine Journey* perfectly five times in succession at the end of an hour and a half lesson. If a pitch was missed one had to go back and start the five tries all over again. By the way, everything was played standing up; from the solos till the end of the lesson. I never cared for playing standing up as is done so much today. I am fairly tall and I have small feet so that I tend to rock back and forth. I prefer the solid foundation of being seated in a chair.

One hot July afternoon, the lesson was in the closing stages of the one and one-half hour ordeal, with the five perfect *Rhine Journeys* moving along. I was hot and tired to the point of feeling faint. On the fourth try I missed a note and Franzl said, "Start over." It was too much! I summoned up all my courage and announced in a loud voice, "Mr. Franzl. I will now play sitting down." Instead of the explosion I expected Franzl said, while looking at me with a quizzical expression, "Okay—sit down if you want to." After that he seemed to view me with new respect.

I did see many manifestations of Franzl's temper but thankfully only one small episode was directed at me, and I have it documented on a tape which I seldom play. The circumstances of the recording are as follows. While a student at Syracuse University I would visit New

York with my wife Margaret and we would go up to Franzl's for what he called a "brushing off." We had been given a now obsolete wire-recorder and Marty turned it on during the lesson. While playing the last line of the last movement of the Beethoven Sonata I ran out of gas mentally as well as physically. Pumping away at those triplets I left out two counts before massacring that last arpeggio. Franzl scared me to death by shouting "Hey! What's wrong now?!!" I abjectly apologized for my monstrous error and we finished the lesson. It was pretty embarrassing and I can never play that spot without being extremely careful at the ending.

Since I was unused to the kind of teaching which motivates by a display of temper, I would sometimes be disturbed, but except for that one incident, Franzl's ire was never directed at me.

I learned what was going on one afternoon when I came to a lesson early. There was another young man in there and Franzl was giving him a hard time. No matter what the kid did, it excited more rage and nasty words from Franzl. I cringed in the corner of the room shuddering at each outburst. Franzl finally became so enraged that he screamed "Get out of here! You'll never play the horn! You don't practice, you're unmusical, you sound bad—pack up your horn and get out!" All this was peppered with four letter words. The fellow put his horn in the case as fast as he could and rushed out of the room just ahead of Franzl's foot. Franzl tried to physically kick him out!

Just outside the studio were the elevator doors. The poor man pushed the button and had to stand there and wait. Franzl stood in the open doorway and continued to scream and shout invectives. I continued to cower in the corner. Franzl turned to me and laughed. Then his face changed back to nasty, he yelled some more, then looked back in at me, laughing with great glee. Finally the elevator came, the student left and Franzl calmly began my lesson as if nothing had happened. I then realized it was all fake! A big show put on for my benefit.

After the enlightenment I used this knowledge of Franzl's technique to my own advantage. From then on, whenever things started to get tense in a lesson, I would say "whoops" or "Uh-oh" with a kind of chuckle. Franzl got in the spirit and would smile also. He realized I wasn't fooling around, and one afternoon gave the ultimate accolade. He said to me in a kind of musing way, "You mean business!" Well—I did mean business and I enjoyed playing horn for him and learning how to do it better from him.

I wonder now if the pattern of continuing the lesson while other students arrived wasn't calculated? I certainly noticed the pressure jacked up a couple of notches when people came in on mine. Whatever was behind the ploy I met many fine players and heard some excellent playing.

One afternoon I came in and was introduced to Osbourne McConathy who was playing in Boston at the time. He's a horn collector and had seven instruments with him there for Franzl to evaluate. The collection included a 17th century Waldhorn from the French Royal House. Mr. McConathy let me play the instrument but I quickly stopped after playing the first part in the scherzo-trio of the *Eroica*. As I went for the high E^b at the end of the section the mouthpipe bent slightly. Too much pressure! McConathy quickly took back the instrument.

While McConathy played the first movement of the Franz Strauss concerto, Franzl threw one of his tantrums, probably for my benefit. McConathy had missed some insignificant little thing in the piece and Franzl launched into his show which included yelling the basic four letter words and spitting on the floor for further emphasis. Later, when things had calmed down, I helped McConathy carry his horns down in the elevator to his car. As we descended McConathy said, "The old man is a wonderful teacher. Gets a bit nasty at times but still a fine teacher." I numbly agreed.

While discussing this period of horn-playing in the late 1940's, I want to mention some other fine players whose lessons I was privileged to hear.

Forrest Standley was there one day for a "brushing off." At that time he was "first" in Pittsburgh. Franzl always had several horns sitting around his studio and Standley was trying out a single B^b

Schmidt that he liked very much. I was treated to some fine playing at that lesson. The following week when I came in on Standley's lesson he was giving the horn back. I think he overpowered it.

Franzl played almost exclusively on the single B horn, and so do I, except when it sounds better to play on the F side of my Conn 8D.

Another player, legendary to me since his horn method was the first one I ever used, was Eric Hauser. Hauser was having a lesson and was introduced to me with respect and pride by Franzl. Apparently Hauser was getting a "brushing off." I found out later that Franzl was well-known for helping players who were having some kind of playing difficulty. I ended up buying a little single F horn from Hauser for a student of my own. I still have and treasure that first horn method of Hauser's. It is still great for scales and has a section of horn excerpts in the back that I think predates Max Pottag's wonderful volumes. As a young student I loved playing them, gaining excellent experience learning the important horn parts of the symphonic literature.

Another day I arrived at Franzl's while he was giving a lesson to Clyde Miller, who was preparing to go to Dallas as first horn. Clyde told me while Franzl was out of the room that Franzl was one of the best remedial teachers around. That was in 1946. Twelve years later in 1958 Clyde recommended that I play in the Mexico City Symphony for two weeks. I was at North Texas State working on my Ph.D. and Clyde was still in Dallas. Paul Kletzki, who was to conduct the Dallas Symphony the next year, became disenchanted with the first horn of the Mexico City and called Dallas for Clyde to come down and help him out. Clyde couldn't go because of his Dallas concerts and suggested to Alan Watrous, manager of the symphony, that he call me. I was in the NTSU library when the call came. I accepted and was on a plane to Mexico City the next day where I had a wonderful and successful time. All because of a chance meeting in Franzl's studio.

Mr. Franzl's main influence as a teacher, it seems to me, was his excellent organization of lessons. This organization pursued in practice sessions gave a gradual, yet perceptible increase in skill to the hard-working student. He was especially good at pin-pointing weaknesses and devising exercises to strengthen them. In my case the problem was lack of tongue speed. It is my contention that if one can't tongue fast naturally, the speed can be enhanced by assiduous practice of the proper drills.

Arkady Yegudkin

I did not go to the Eastman School of Music to study with "the General" (Mr. Yegudkin). A New York State Music Teacher's Convention was held there in 1949 and I played in the All-College orchestra conducted by Howard Hanson. I was impressed by the Eastman School and decided to go there if they would have me. I was accepted and as a result had the benefit of studying with "the General."

A version of why Mr. Yegudkin was called "the General" or "General" was told to me by Richard Swingley, the English Horn player of the Rochester Philharmonic. Swingley said that when Eugene Goossens was the conductor of the Rochester Philharmonic, Mr. Yegudkin was playing first horn. One morning, as a rehearsal began, Maestro Goossens noticed that Mr. Yegudkin was not present. Goossens asked, "Where is Mr. Yegudkin?" He was told that Yegudkin would be a little late that morning. Whereupon Goossens went out and sat down in a seat in the huge Eastman Theater. When he was seated he explained to the waiting orchestra, "When the General is not here, the army cannot march." Subsequently Mr. Yegudkin was referred to as "the General," a marvelous title for a unique man.


Lessons with the "General" were always interesting, informative and enjoyable. He had a heavy Russian accent and told me many stories of his days in what he called the Czar's Opera Orchestra. Norman Schweikert informed me that "the General" played in the Imperial Opera in Warsaw (Poland was part of Russia at that time, according to Norman). Perhaps that is the orchestra "the General" was referring to. The General told me when he was playing in that orchestra, "a tall man with dem beard came up to me and said 'Mr.

Yegudkin, is the part all right?" I told him, "Sir, dem part is a little high." The man replied, "Is O.K. Mr. Yegudkin. You will play him anyway!" It was Rimsky-Korsakoff!"

"The General" was a handsome, short, stocky man with twinkling eyes. When I knew him he combed his hair from a low side part over his bald spot. One day we were rehearsing the Beethoven Piano Quintet and he was conducting with great energy; so energetically that his hair fell off his bald spot. We all looked away diplomatically while he carefully combed the hair back into place.

Students at the Eastman School in those days will remember the General as an avid bridge-player. When he wasn't teaching he could be found in the student lounge enjoying a game with students or whoever would play. His lessons were spiced with proud references to his students, Waldemar Linder and "Harber" (Harvey) Garber. The admiration and affection of his students toward him was illustrated in a party and reunion that was held in his honor at the Cutler Student Union. People came from all over with a large contingent from New York City, including Fred Klein and the composer, Alec Wilder. I remember Bill Bommelje was one of the organizers of that reunion. Bill took my place in the Tulsa Philharmonic while I was at North Texas State. The recording of Valerie Polekh playing the Gliere concerto had just come out and the General was so proud of his fellow countryman's playing. "Listen to dem singing tone," he said. It was the last time I saw him. In those days a trip to Rochester from Tulsa was expensive for me—I arrived back in Tulsa with \$0.15 in my pocket. It was worth it!

The General helped my playing in two important ways during my one year of study with him at the Eastman school. They were both relative to my sound. General thought my playing was too heavy and thick. His solution was clever and practical. He had me play every exercise and study, particularly those in a regular eighth or sixteenth note rhythm, in a dotted rhythm format. That is, once through with this

rhythm:  and then again with the reverse pattern of:



A good illustration would be the Kopprasch *Etude*

No. 10 in the Carl Fischer edition. A mnemonic device used with these rhythms is the utilization of *day' to-day' to-day' to-day'* etc. through every measure of the first pattern of Long—short—Long—short—Long, etc.. For the second pattern, the mnemonic device would be *tóddy—tóddy*—etc. for Short!—Long—Short!—Long— etc. through the entire etude. In both applications the second dot becomes a minimum moment of rest. He said "I lighten dem embouchure." And it did, since the violent action of the tongue against the back of the teeth and lips prohibited a pressure build-up of the mouthpiece against the surface of the lips. The blood circulated better in the split second between sounds, helping endurance as well. The use of this rhythm is especially helpful in the attacks of distantly spaced pitches, as in playing octaves with the sixteenth note on the bottom. In effect, one practices every fingering and articulation at least twice as rapidly as actually required in the passage. The result is a remarkable boost in technique coupled with exceptional accuracy and clarity.

The second and most important contribution of the General's was getting me to change mouthpieces. We all know how important equipment is; especially the part that initiates the sound.

When the General saw the King H2 I was playing, he looked at it with disdain and said, "Throw him in de lake." He then showed me the mouthpiece he liked and believe it or not it was made out of plexiglass. He said, "It disconnect dem electricity." General never explained further, but I assume he meant that saliva was acidic and combined with the metal in the mouthpiece created an electric charge (like a battery) and this charge weakened the muscles and tissue of the embouchure.

I didn't buy the idea; although some years later I had Schilke make



Photo courtesy of W. McKee

me a Teflon screw-on top for my mouthpiece. Other than it's being always warm and somewhat slippery, I didn't notice any improvement in my playing or more endurance from this gimmick. However, the shape and dimensions of the mouthpiece he recommended have proven to me over the years that it was just what I needed and liked.

It is an old-fashioned mouthpiece of the type shown in old horn methods, (See Oscar Franz). That is, it has a narrow rim with a sharp inner edge. Also, it had a very deep cup, absolutely straight like a funnel and a throat which is the same dimension all the way down to the end so that a 3/16" drill will fit snugly from throat to mouthpiece end. There is no widening taper from throat to end of mouthpiece.

This kind of mouthpiece is difficult to use since the narrow rim and sharp inner edge tend to cut off circulation, thus hurting endurance. Also, the straight funnel with no back-bore lets the air through quickly requiring a bit more diaphragm pressure.

The advantage of this mouthpiece for me is the production of a clear, direct tone. The "mystery" and warmth of the good horn quality is still evident simply because of the "playing backwards" attitude of the horn with the attendant reflected sound.

For me, there are no problems with intonation which can be attributed to this mouthpiece other than the basic problems encountered with any horn-mouthpiece combination.

Although I am not sure that the General's mouthpiece is the reason, I have no difficulty playing the high A^b (D^b concert) 2nd valve and a high A (D concert) open—in tune. These pitches, generally flat, are well in tune on my 8D's and, for me, much easier to produce.

At the second IHS meeting at Florida State University in Tallahassee, I had a delightful short talk with Carl Geyer who made my original Yegudkin mouthpiece. I encountered Mr. Geyer in the Music School hall and introduced myself. I asked him what he could tell me about the General's mouthpiece he had made for me. To my amazement, he took from his pocket a key-ring full of mouthpiece blanks, quickly checked a couple with my mouthpiece and announced, "It's a Kruspe model, etc., etc." He apparently carried that set of mouthpiece blanks wher-

ever he went.

The General also liked to use syllables for the horn range. "Taw" was used for pitches below middle C¹—"Too" for the next octave and "Tee" for pitches above C². He always said, "Dot's why C[#] (2-3 B^b Hn) is such a delicate note. It's between 'too' unt 'tee.' Attack very lightly." With an "H" sound at the beginning of a syllable he would have me slur low to middle range, "Taw-hoo." Or high to low—"Tee-haw." Most players do this instinctively.

General was very proud of his place "on dem lake." (Canandaigua of the Finger lakes.) We drove down there one weekend to see his pride and joy. After a tour of his property and cottage he showed us the work he was most proud of. With great excitement he took us down into the cellar of the place and showed us the plumbing. He had done it all himself, he said. It was hard to imagine the stately "General" down in his cellar among the dripping pipes, in grubby work-clothes, fitting a pipe to the water heater.

When our first son, George, was born in January of 1950 at Strong Memorial Hospital, General said, "I will bring him dem outfit." He and his sweet wife came to our barracks apartment near Strong Memorial and had dinner with us. After dinner he presented the "outfit." It was a blue snow-suit and blanket and it certainly saw a lot of use. I took 8mm color movies of the event and they are much treasured and enjoyed.

William McKee is a Professor Emeritus of Musicology at The University of Tulsa. He has a BM, Syracuse University, MM, Eastman School of Music and a PhD, North Texas State University. He was first horn, Tulsa Philharmonic 1950-63 and is presently teaching horn and playing in the Faculty Brass Quintet at The University of Tulsa.



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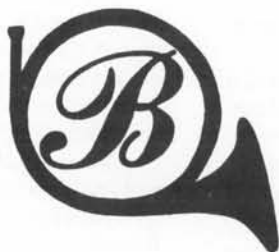
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The Respons-able Teacher

by Douglas Hill

To effectively teach another person is an important responsibility. Thus, the ability to respond to another person effectively is of vital importance to teaching. Listening, reacting, responding and reforming our teaching tools with each student at each lesson reaches the most people and seems to be the most effective way to actually help them to continue their growth as performers and as self-fulfilled human beings.

As young, beginning teachers most of us found ourselves "teaching as we were taught." Why? Because it was convenient and we knew it had worked, at least once. Now that we are the "authorities" it is easy to assume that our own personal road to success is the best way to go. However, if we look back on our "roads" we could surely identify many happy (and not so happy) accidents, coincidences, and a whole series of chaotic events which helped us to learn but had not been assigned nor were they part of our teacher's plan. So if this early pattern of teacher impersonating is fully adopted and never questioned, then logically the only students who would benefit would be those with the same experiences, value systems, talent quotients, and intelligence as ourselves when we were their ages. If our students do not fit this pattern then we are requiring each student to adjust constantly to our own personal "master plan." We are limiting many necessary options both for them and for ourselves as growing, learning teachers. Of course our students must learn to adjust, must learn to follow directives, and much of this can most effectively be done through emulation and imitation. So then let us take this one step beyond the obvious and, while teaching, demonstrate our abilities to imitate, follow and even adjust to and for our students. Said in another way, if I wish for them to learn to listen, react appropriately, respond and reform their techniques, then I should openly demonstrate such abilities in my relationships with them during our lessons together.

It has been proven over and over again that the most important substantive learning is not generated from the materials being chosen. Real learning is much more abstract than that. If it were simply the perfect materials presented in a magical order that showed us the way then we could learn all we needed from books (or even articles like this.) And, in the same light, to assume that to demonstrate a perfectly executed solo for a student in any way teaches them how to do the same is simplistic and largely incorrect. It is the process that we teachers must learn to share with our students. The products (that is, polished performances) are readily available, with each new recording and live

performance. Obviously, these products are of vital importance for a student's perspective and inspiration, but do they truly teach?

Let us look deeper into the use of imitation within the act of teaching. We teachers have within ourselves the combinations of experiences which, when objectively understood, could help us to become fine lesson-giving improvisers, responding to the correct, and incorrect processes as well as the correct and less correct products of our students. If we wish for the student to adjust to our ideas, we must (student-by-student) learn how to adjust to theirs. If we expect them to learn to follow instructions, hints or directives from us, we should take such cues, however subtle, from them and lead them by following their immediate needs into an effective and timely process of improvement. As an example, let us say we wish for a student to acquire an improved tonal concept. To juxtapose our sound next to theirs and say simply "sound like that" is to ignore the process and to set up that lesson as a forum for failure. If, instead, we could empathize with their actual sound at that very moment, could "feel" for ourselves the manner in which they are producing that sound based on our experiences in the past, we could begin gradually to introduce them to a possible process for improvement. That process could be what we did or what we would do under those circumstances. Begin by asking them the questions you would ask yourself if you were alone with this problem. Respond verbally to their attempts at a solution as you would respond to yourself if you thought those thoughts or made those particular sounds. Be with them, "suffer" their feeling of confusion, stimulate their problem solving abilities, help them find their own way, and be ready to celebrate with them when they have finally and honestly arrived at a solution, no matter how partial that solution might be.

The most important moments in our growth as performers come during those practice sessions when we are alone and very aware of exactly what is happening, when we are having strong feelings of optimism, feelings of emotional and physical strength and the idealistic belief that we alone can solve the problems at hand, be they musical or physically developmental. So it is up to us, the teachers, to create an environment during each lesson, for each student to somehow sense these characteristics within themselves. It is up to us to help them experience some aspect of optimism, emotional and physical strength, and especially idealistic thoughts that they alone can solve problems by processing what they already know.

Both of my early horn teachers, Jack Snider in Lincoln, Nebraska, and Philip Farkas in Bloomington, Indiana, helped me to feel just that way after numerous lessons. They helped me find my way and they celebrated with me my successes. They even allowed me a certain self-indulgent attitude now and then at a time when I needed such power within myself to improve. Consequently they made it seem that I didn't need them all that much. How can I thank them enough?

To some extent, I guess I still do teach as I was taught. However, I've chosen to emulate my teachers' attitudes towards me, not their

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words, personalities or even all of the same written materials. I've chosen to incorporate into my teaching their love for the horn, their love of teaching people about music, and their intense interest in that one moment (lesson after lesson) when we were together trying to find my solutions to my problems.

We, the teachers, can challenge ourselves to be actively reactive, to develop our abilities to spontaneously respond to each moment of discovery during each and every lesson. We should learn to read each student by listening and watching and asking them the questions they need to ask themselves. And, we must help each student to answer their own questions as would a friend.

Within the art of teaching, I can imagine no loftier purpose than to be an active participant in a positive evolutionary process, a process which causes a gradual and lasting growth without inflicting more than the necessary growing pains of change. Mr. Snider and Mr. Farkas certainly dedicated themselves to this purpose many times over, and, thankfully, I am one of the many recipients. To dedicate oneself to the continuation of such a process is an important responsibility. So let us respond accordingly.



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(Jeffrey Agrell, Series Editor)
 Olivier Messiaen: *Des Canyons aux Étoiles*
 by Daniel Bourgue

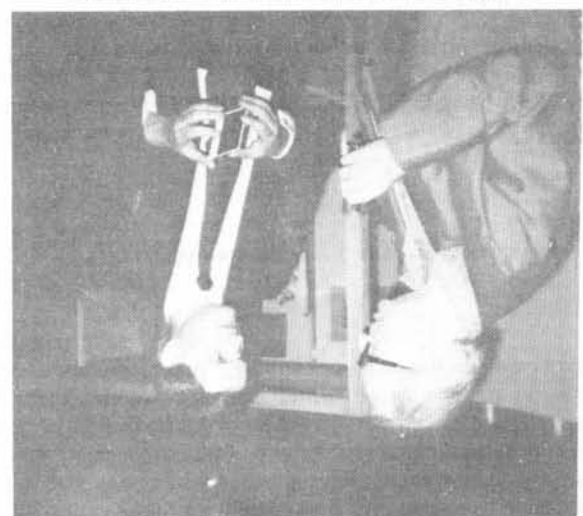
A short history

This grand orchestral work was composed between 1971 and 1974. As with many of Messiaen's compositions, this is a mystical work. *Des Canyons aux étoiles* [From the canyons to the stars] refers to rising from canyons of the earth up to the stars and beyond to paradise, to the glory of God in all of His creation: the wonders of the earth, the land, the song of birds, the magnificence of both material and spiritual heaven.

This is a work of praise and contemplation. It uses only a single horn which plays a long solo entitled "Appel interstellaire" ["Interstellar call"]. This solo was probably the first part of the work that was written.

In 1971 composer François Jean-Pierre Guezec died prematurely. To pay him tribute, nine French composers, colleagues, friends, or teachers wrote a collective work composed of short pieces for different solo instruments. This work was entitled *Le tombeau de J.P. Guezec* [The Death of J.P. Guezec]. The first (and only) performance was given at the 8th Annual Royan Contemporary Music Festival [Royan is a small coastal city near Bordeaux] on April 6, 1971 for a radio broadcast.

Olivier Messiaen was one of the nine composers. He decided to write a piece for horn alone, and I was chosen to perform it. As the piece was in progress, I met with Olivier Messiaen several times. He was a



OLIVIER MESSIAEN ET DANIEL BOURGUE

very simple man, modest and very cultured. He was, as I was, a native of Avignon, and that facilitated our mutual understanding. At his home or in the Radio Studio, he played his piece for me at the piano, and then I played it, occasionally suggesting some changes, especially concerning certain articulations that seemed to me more appropriate for the desired effect, or in the use of the mute or stopped horn.

Several times Olivier Messiaen confided to me his desire to write a quintet for horn and string quartet. Later he was caught up in work on his opera and was unfortunately not able to pursue this project. Olivier Messiaen had known Paul Dukas very well, having been a student of his, and I enjoyed hearing him speak of Dukas. I liked *Williamelle* very much for its variety of colors in the use of natural horn in half-stopping and use of the mute. This led Messiaen to study similar contrasts in this piece for horn alone.

After hearing it for the first time in Royan, I played it several times. In February 1972, Messiaen wrote me to ask for the manuscript—the letter is reprinted below*.

Olivier Messiaen
 230, rue Marcadé
 PARIS 18.
 88 rue de Verdun - Champigny s/ Marne 94
 Le 14 Février 1972

Cher Monsieur,
 Vous vous souvenez sans doute que vous avez joué (et magnifiquement joué !) une pièce pour cor solo, après le concert, je vous ai donné un exemplaire de cette pièce. Mon Editeur Alphonse Leduc me réclame cet exemplaire d'urgence. Pouvez-vous me l'envoyer par la poste en recommandé, à mon adresse personnelle: 230 Rue Marcadé-Paris (18e). Je m'excuse de vous causer ce dérangement. Bien entendu, dès la parution de la pièce, je vous enverrai un exemplaire dédié.
 Croyez je vous prie, cher Monsieur, à mes sentiments très admiratifs et profondément dévoués.
 Olivier Messiaen

How to approach this work:

In 1975, before receiving a grand prize for my recording of the *Williamelle* with the orchestra of Monte Carlo, I was invited to the city hall of Paris for the award ceremony. There I met Olivier Messiaen, and asked him for news about the publishing of his piece for horn alone. He replied that he just finished a new work and that he had included this horn solo. Later, Olivier Messiaen did not wish this solo to be performed alone apart from *Des Canyons aux Étoiles*. I was however invited to play it at the inauguration of the Olivier Messiaen Center in Champigny sur Marne (suburb of Paris), in the presence of the master, and with his blessing.

Olivier Messiaen was very particular and scrupulous. A perfectionist, it is thus advisable to respect scrupulously the indicated rhythm. For this I think the best method is to study Messiaen as

*Translation:
 Dear Sir,
 You doubtless remember playing (magnificently!) a piece I composed for solo horn. The performance was on Wednesday, April 6, 1971 at the Royan Festival. After the concert, I gave you a copy of the piece. My publisher, Alphonse Leduc, is in urgent need of this copy. Could you send me this copy by registered letter to my home address: 230 Rue Marcadé, Paris (18e). Please accept my apologies if this causes you any inconvenience. Of course when the piece is published I will send you a copy.
 With devoted admiration,
 Olivier Messiaen
 The Horn Call/April 1993 35

suggested to me, i.e. take the 16th as the pulse. Actually, although the piece is not “metered” (no meter indication given next to the clef), it is written with bar lines. This does not mean it is a cadenza. Each tempo change is notated and must be scrupulously respected: *modéré* [moderato], *un peu vif* [poco vivo], *un peu lent* [poco lento], *pressez* [accelerando]—, *ralentir* [rallentando]... (as each musician scrupulously must respect the *molto moderato* at the beginning of the *Villanelle*).

From the first measure, take care to play

Ex. 1



instead of



and every time this rhythmic theme returns:

Ex. 2



One should also respect the different articulations required (in the way that strings do naturally); i.e.:

- tenu (long note without accent or diminuendo)
- staccato (the note is shorter and drier, but without accent)
- accent (within the dynamic; don't play *fp* or *sfz*)
- appoggiatura (should be stronger than the note following; remember the term comes from the Italian verb meaning to support).

Olivier Messiaen used in this work all the colors of the instrument: stopped horn sounds should be colored just as the flutertongue sounds, which, as the name indicates, should be produced by the tongue rather than the throat. The mute is not used for practical reasons. Messiaen actually did write a muted passage to produce an echo effect in the phrase:

Ex. 3



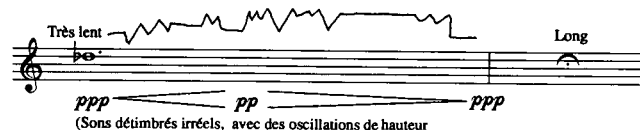
He then noticed that the performer has only a very little time to grab the mute and insert it, and that this quick and brusque movement causes noise that disturbs the mood of the piece. I played it for him half-stopped and then stopped. For the richness of the color, O. Messiaen chose the latter solution.

In the 15th measure and in the final measures, Messiaen used a special procedure to obtain a color, an unreal sound, palpable as clouds or a thick fog.

He wrote a graphic representation above the staff:

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Ex. 4



and indicated that it be played while depressing the valves half way. In the original score is also the indication half-stop (fingered ½ step above), which is closer to the desired effect; I think that it was omitted by the printer by mistake. To achieve this particular color, don't make the tone go higher with the lips. Follow the graphics scrupulously, but breathe evenly playing half valved. Moving the fingers very slightly will produce the oscillation naturally. This is the only passage in the work where rhythmic values are not given (notated *ad lib.*)

The last color we'll take up is to be found at the beginning of the second movement and is notated “as a hunting horn fingered in D.” This key was traditional in France with hunting horns. It is a loud and raucous call. It must sound very brassy and full. To get a good idea of this sound, listen to French hunting horns playing the *Hourvari*.

The *Hourvari* of the hunting horn is the glissando of the hornist, but rougher, more raucous, coarser. It's not unlike the howl of hounds, a real wail. It's as though the call tries to get the attention of someone up ahead by dominating aural space, in the same way one tries to convey a message in gesture, waving the arms in order to dominate the visual space.

All horn players know, of course, the fingering for horn in D: 1 & 2 on the horn in F. Thus, this passage must be played using just valves 1 & 2 (and not the high horn) in order to achieve the characteristics of the horn in D with its slightly sharp 11th partial (or harmonic) (C#), and to be able to play all the glissando notes like the *hourvari*.

Finally, the observation of the pedal point notes is of great importance. After the call comes silence. In the silence you hear, await, and hope for a response. But there is no response. The calls fall into silence. Olivier Messiaen said, “In silence there is perhaps a response of adoration.”

Olivier Messiaen: *Des Canyons aux Étoiles*

par Daniel Bourgeois

Un peu d'histoire:

Cette grande oeuvre orchestrale a été composée entre 1971 et 1974. Comme beaucoup de compositions de Messiaen, c'est une oeuvre mystique.

Des canyons aux étoiles signifie: en s'élevant depuis les canyons jusqu'aux étoiles, et plus haut jusqu'aux réssuscités du paradis, pour glorifier Dieu dans toute sa création: les beautés de la terre, ses rochers, ses chants d'oiseaux, les beautés du ciel matériel et du ciel spirituel.

C'est donc une oeuvre de louange et de contemplation. Elle ne comporte qu'un seul cor et celui-ci est mis à contribution dans un long solo qui a pour titre: “appel interstellaire”. Ce solo est probablement la partie la plus ancienne de l'oeuvre.

En effet, en 1971 le compositeur Français Jean-Pierre Guezec mourut prématurément. Pour lui rendre hommage, 9 compositeurs Français, collègues, amis ou professeurs écrivirent une oeuvre collective composée de courtes pièces pour différents instruments solistes.

Cette oeuvre fut intitulée: “le tombeau de J.P. Guezec”. Elle fut donnée en première (et unique) audition au festival de musique contemporaine de Royan (petite cité balnéaire près de Bordeaux) le 6 avril 1971 lors d'un concert radio-diffusé.

Olivier Messiaen était l'un de ces 9 compositeurs. Il décida d'écrire une pièce pour cor seul et je fus choisi pour en être son interprète.

Au fur et à mesure de l'élaboration de l'oeuvre, je rencontrai Olivier

Messiaen è plusieurs reprises. C'était un homme très simple, modeste et très cultivé. Il était, comme moi, natif d'Avignon et cela facilita peut être notre mutuelle compréhension.

Chez lui ou dans un studio de la maison de la Radio il me jouait sa pièce au piano, puis je la jouai à mon tour suggérant parfois quelques modifications, en particulier dans certaines articulations qui me paraissaient plus propices à l'effet souhaité ou dans l'emploi de la sourdine ou des sons bouchés.

En plusieurs occasions O. Messiaen me confia son désir de m'écrire un quintette pour cor et quatuor à cordes. Par la suite submergé de travail par la composition de son opéra il ne put malheureusement donner suite à ce projet.

Olivier Messiaen avait très bien connu Paul Dukas dont il avait été l'élève et je l'écoutais avec intérêt me parler de lui.

Il aimait beaucoup la villanelle pour sa variété de couleurs dans l'emploi du cor naturel des sons demi-bouchés et de la sourdine. Cela le conduisit à rechercher des contrastes similaires dans cette pièce pour cor seul.

Après la première audition à Royan, je jouais plusieurs fois cette œuvre dont je possédais seul le manuscrit.

En février 1972 Messiaen m'écrivit pour me réclamer le manuscrit. [photocopie de la lettre ci-jointe]

Olivier Messiaen
230, RUE MARCADET
PARIS 18^e
☎ 011-55.34

à M.D.Bourgue
88 rue de Verdun - Champigny s/ Marne 94

Le 14 Février 1972

Cher Monsieur,

Vous vous souvenez sans doute que vous avez joué (et magnifiquement joué !) une pièce pour cor solo, composée par moi, au Festival de Royan, le mardi 6 avril 1971. Après le concert, je vous ai donné un exemplaire de cette pièce. Mon Éditeur Alphonse Leduc me réclame cet exemplaire d'urgence. Pouvez-vous me l'envoyer par la poste en recommandé, à mon adresse personnelle: 230 Rue Marcadet-Paris (18^e). Je m'excuse de vous causer ce dérangement. Bien entendu, dès la parution de la pièce, je vous enverrai un exemplaire édité.

Croyez je vous prie, cher Monsieur, à mes sentiments très admiratifs et profondément dévoués.

Olivier Messiaen

En 1975 ayant obtenu un grand prix du disque pour mon enregistrement de la villanelle avec l'orchestre de Monte-Carlo, je fus invité à l'hôtel de ville de Paris pour la cérémonie de remise des prix. J'y rencontrai Olivier Messiaen et lui demandai des nouvelles de l'édition de sa pièce pour cor solo. Il me répondit qu'il venait de terminer une nouvelle œuvre et qu'il y avait inclus ce solo de cor.

Par la suite O. Messiaen ne souhaitait pas que ce solo fut exécuté seul, séparément du "canyons aux étoiles." Cependant je fus invité à le jouer ainsi lors de l'inauguration du centre Olivier Messiaen à Champigny sur Marne (Banlieue de Paris), en présence du maître et avec sa bénédiction.

Comment aborder cette œuvre:

Olivier Messiaen était très pointilleux et scrupuleux. Perfectionniste, il écrivait dans les moindres détails ce qu'il désirait entendre.

En premier lieu il conviendra donc de respecter scrupuleusement le rythme voulu. Pour cela je pense que la meilleure méthode c'est

d'étudier comme Messiaen me l'avait suggéré; en prenant la double croche comme pulsation.

En effet si l'œuvre n'est pas "mesurée" (ne comporte aucune mesure fixe écrite à côté de la clef) elle est écrite avec des barres de mesures. Ce n'est pas une cadence. Chaque changement de tempo est noté et devra être scrupuleusement respecté: modéré, un peu vif, un peu lent, pressez, relentir...(tout comme chaque musicien scrupuleux se doit de respecter le très modéré du début de la villanelle).

Dès la première mesure prendre garde à jouer

Ex. 1



au lieu de:



et chaque fois que ce thème rythmique reviendra:

Ex. 2



Il conviendra également de respecter les différents modes d'émission du son (comme le pratiquent naturellement les instruments à cordes) c'est à dire:

traits (note longue sans accent ni diminuendo),
point (note plus courte, plus sèche, mais sans accent),
accent (dans la nuance. A ne pas jouer forte-piano ou sforzando)
Appoggiature (doit avoir plus de relief que la note suivante, se souvenir que ce terme vient du verbe italien appuyer).

Olivier Messiaen a employé dans cette œuvre toutes les couleurs propres à l'instrument: les sons bouchés devront être colorés (timbrés) de même que les flatterzungen qu'il sera préférable (comme son nom l'indique en allemand) de jouer avec la langue (plutôt qu'avec la gorge).

La sourdine est absente pour des raisons pratiques. En effet Messiaen avait écrit un passage en sourdine pour produire un écho dans la phrase:

Ex. 3



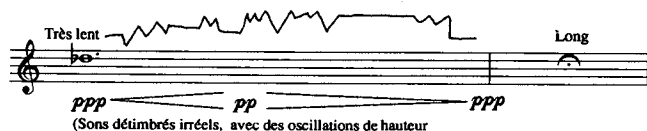
Lui ayant fait remarquer que l'interprète ne disposait que de peu de temps pour la mettre et l'enlever et que, en outre ce mouvement rapide et brusque pouvant produire quelque bruit était nuisible à l'ambiance de la pièce je lui jouai la phrase en sons demi-bouchés puis en sons bouchés. Pour la richesse de la couleur, O. Messiaen opta pour cette

dernière solution.

A la 15^{ème} mesure et dans les mesures finales O. Messiaen a utilisé un procédé particulier pour obtenir une couleur, un son irréal, impalpable comme le sont les nuages ou la brume même très épaisse.

Il a écrit en dessus de la portée ce graphisme.

Ex. 4



et indique comme mode de jeu: lever ou baisser à moitié alternativement les 3 pistons ou les 3 palettes.

Sur la partition originale figurait également l'indication suivante: demi-bouché (doigté 1/2 ton au dessus).

Cette dernière indication est plus propice à l'effet recherché. Je pense qu'elle a été involontairement oubliée par l'éditeur.

Pour parvenir à cette couleur particulière détimbrée il ne faut pas essayer de changer de hauteur de son avec l'aide des lèvres et suivre scrupuleusement le graphisme, mais souffler uniformément avec les pistons à moitié abaissés. C'est en relevant très légèrement les doigts que cette oscillation se produira naturellement.

C'est le seul passage de l'oeuvre qui n'est pas rythmique (il est noté ad libitum).

La dernière recherche de couleur se rencontre au début de la seconde partie et est notée: "comme la trompe de chasse doigté cor en ré". En effet cette tonalité est celle utilisée traditionnellement en France par les sonneurs de trompe.

C'est un appel rauque, déchirant. Il doit sonner comme tel avec un son très cuivré, saturé. Pour avoir une idée de cette couleur rien de tel que d'écouter des sonneurs de trompe français sonnait à pleine trompe le "hourvari".

Le "Hourvari" du sonneur de trompe, c'est le glissando du corniste, mais plus regueux, plus rauque, plus rude. Il s'apparente au hurlement d'un chien. C'est un véritable cri. En effet si l'on veut attirer l'attention de quelqu'un on procède ainsi pour balayer tout l'espace sonore. De même pour appeler quelqu'un par signes on lèvera les bras et on les agitera de gauche à droite afin de balayer l'espace visuel.

Tous les cornistes connaissent bien évidemment le doigté du cor en ré; 1 et 2 sur le cor en fa. Il sera donc indispensable de jouer ce passage sur le cor en fa (1^{er} et 2^{ème} pistons abaissés) et non sur un cor aigu, pour retrouver le timbre caractéristique du cor en ré avec son 11^{ème} parciel (ou harmonique) un peu haut (le ré dièze) et pouvoir jouer toutes les notes du glissando comme le "hourvari".

Enfin, l'observation des points d'orgue est d'une grande importance. Après l'appel vient le silence. Dans le silence on écoute, on attend et l'on espère une réponse.

Mais ici pas de réponse: les appels tombent dans le silence.

Olivier Messiaen disait, "dans le silence il y a peut être une réponse qui est l'oration".



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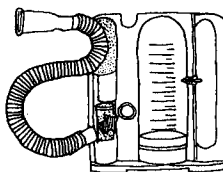
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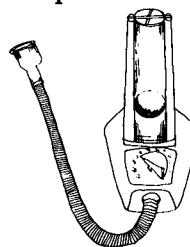
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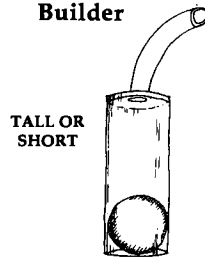
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Announcements and Calendar of Events

NOTE: The **American Horn Competition** has been postponed for one year to September 1994. The delay is necessary to enable organizers to expand prizes to include touring and/or recording awards and expansion of the staff and the board of directors. For additional information, contact: Prof. Steven Gross, College-Conservatory of Music, University of Cincinnati, Cincinnati, OH 45221-0003 USA or Tel: (513) 556-9553 or (513) 542-4676 [(513) 542-HORN].

NOTICE

Bengt Belfrage of Stockholm, Sweden, is interested in a one-year appointment to teach horn at a college or university for the 1993-94 academic year. Bengt has recently retired from his position at the Royal Academy in Stockholm. For more information about Prof. Belfrage, see his article and short biography published in this issue of *Horn Call*. You may reach him by writing to: Bengt Belfrage, Reimersholmsq. 59, S-117 40 Stockholm, Sweden.

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The **Allegany Music Festival** is looking for "all classical instrumentalists," students, amateurs, and staff professionals to participate in the festival, July 5-11, 1993. Contact: Allegany Music Festival, PO Box 311, Wellsville, NY 14895. Tel: (716) 593-5573.

The deadline for all **Fulbright Scholar Awards** is August 1, 1993 for 1994-1995 in all areas. Some 1,000 grants are available for research, combined research and lecturing, and university lecturing in nearly 135 countries. Basic requirements are a terminal degree, US citizenship, and university or college teaching experience. Secure application materials from: Council for International Exchange of Scholars, 3007 Tilden Street, N.W., Suite 5M, Box NEWS, Washington, DC 20008-8009. Tel: (202) 686-7877.

The sixteenth **Southeast Horn Workshop** was scheduled for Feb. 26-28, 1993 at Virginia Tech University, Blacksburg, Virginia, Wallace Easter hosting this event.

The **Midwest Regional Workshop** is set for March 27-28, 1993 at the University of Oklahoma, Norman, OK. Eldon Matlick, host, may be contacted at the University of Oklahoma School of Music.

Arkady Shilkloper will be presenting a lecture and masterclass at noon on May 10, 1993, at San Jose City College. A concert performance will follow at 7:30 pm that evening. Contact Kevin Frey, San Jose City College, 2100 Moorpark Ave., San Jose, CA 95128-2799; Tel: (408) 298-2181.

Twenty-Fifth Annual Horn Workshop—will be held May 16-22, 1993 on the campus of Florida State University, Tallahassee, Florida. For more information, call: (904) 644-3765 or Fax: (904) 644-6100. Hosts: William Capps and Michelle Stebleton.

The 12th Season of the **Grand Teton Music Festival Orchestral Seminar**, Ling Tung, Music Director, will be conducted from May 31 to June 26, 1993, at Jackson Hole, WY. The mailing address is: PO Box 490, Teton Village, WY 83025-0490. Phone: (307) 733-3050.

The **Rafael Mendez Brass Institute** (formerly known as the Keystone Brass Institute), hosted by the **Summit Brass**, is scheduled for June 6-19, 1993. The Institute has been moved from Keystone Resort to the campus of Arizona State University, Tempe, Arizona. For details and further information, write: SUMMIT BRASS, Box 26850, Tempe, AZ 85285 USA. Telephone numbers: (602) 956-6239 or (602) 496-9486.

The **Fourth International Competition for Natural Horn** will take place June 16-20, 1993 at Bad Harzburg, Germany. The mailing address is Kurbetriebgesellschaft Bad Harzburg, Postfach 1364, D-3388 Bad Harzburg, Germany.

A **Natural Horn Workshop**, hosted by Richard Seraphinoff, is being offered at the Indiana University School of Music June 21-26, 1993. Telephone (812) 855-1814 or 855-6025 for more information.

June 27-July 1, 1993: **International Trombone Workshop**, Cleveland State University, Cleveland, Ohio.

July 30-August 1, 1993: **Early Brass Festival**, Amherst College, Amherst, MA. Contact: Dr. Stewart Carter, Dept. of Music, Wake Forest University, Winston-Salem, NC 27109.

An **International Natural Horn Festival** will be held in Essen, Germany, Sept. 7-12, 1993. Write to: International Natural Horn Festival, c/o Oliver Kersken, Heinrich-Lersch-Str. 16, D-4000 Dusseldorf 13, Germany.

IHS member Pamela Glasser has received the 1993 Performing Arts Fellowship from the Wyoming Arts Council. Monies awarded will be used to promote her children's program entitled "Gabriel's Closet." Performances were scheduled beginning in late 1992 and through 1993 across the state. Her program is an ingenious plan to introduce a bit of history and the cultural significance of horns to school children of all ages.



Pamela Glasser with an array of instruments from *Gabriel's Closet*, Wyoming Arts Council Touring Program. (Photo supplied by Pamela Glasser.)

Pamela is also solo hornist again with the Manovani Orchestra for the 1992-93 domestic tour and with the Vo Hop'No Trio for the 1993-94 season.



The University of Cincinnati College-Conservatory of Music has announced eleven winners of the 1993 Concerto Competition. Among the winners selected on February 21 was Mary Waite Emery, Hornist.



Because of personal and technical problems the D.A. (Dedicated Amateurs) column is not in this issue. Michele Grande has decided on a broader title: "Amateur Activities," for future use.



HORN RECORDINGS

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

GREGORY HUSTIS. principal horn, Dallas Symphony.

CD512 & C512: **Treasures for Horn & Trumpet.** with Richard Giangiulio, trumpet, and Dallas Chamber Orch. Leopold Mozart: Concerto for Horn & Orch; Saint-Saens: Romances for Horn, op. 36 & 67; Beethoven: Sextet; Grimm-Freres: 2 Waltzes & a March; also Eccles & Hertel
CD675: **Huntsman What Quarry?** Soprano, Horn, Piano. Schubert: Auf dem Strom; Berlioz: Le jeune Patre breton; Strauss: Alphorn; Lachner, W.F. Bach, Sargon, and Nicolai. N. Keith, soprano; Sargon, piano
S378: Franz Strauss: Theme & Variations; Rossini: Prelude, Theme, & Variations; Lefebvre: Romance; Jean Francaix; Villa-Lobos; Richard Faith.

MEIR RIMON. formerly principal horn, Israel Philharmonic.

CD510 & S510: **Premieres of the Old & the New.** Bruch: Kol Nidrei; Karl Matys: Concertstücke for Horn & Orch; Driedue: Horn Concerto; Stradella; Reichardt; Tchaikovsky; Lorenz; Glazunov. Israel Philharmonic
CD802: **Hovhanness:** "Artik" Concerto for Horn & Orchestra; other works
CD513: **Dances, Moods, and Romances.** Saint-Saens: Romance in F; Glazunov: Serenade No. 2; also music by Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin. Israel Philharmonic
S673: David Deason: Chamber Concerto Horn & Percussion; Schuller: Trois Hommages; Pusztal: Interactions Horn & Percussion; Schonthal.

KRISTIN THELANDER, Natural horn (valveless). solo artist, prof. University of Iowa.

CD677: Beethoven, Sonata in F; Kuhlau, Andante and Polacca; Oestreich, Andante; von Krufft, Sonata in E; Dauprat, Sonata in F.

NFB HORN QUARTET. David Kappy, Jay Wadenpohl, Ricardo Almeida, Bill Hoyt. CD241 & C241. **Hindemith:** Sonata for Four Horns; Gallay: Grand Quartet, op. 26; Jay Wadenpohl: Tectonica for Eight Horns.

DOUGLAS HILL. Oberlin College Conservatory of Music.

S373: Sonatas by Rles & Rheinberger; Richard Strauss: Andante.
S670: Hindemith Sonata for Eb Horn; Persichetti Parable; Iain Hamilton: Sonata Notturna; Doug Hill: Abstraction for Solo & 8 Horns.

FRØYDIS REE WEKRE. principal horn Oslo Philharmonic.

S126 & C126: **"Prunes"** (w/Roger Bobo, Tuba & Bass Horn). Sinigaglia: Song, Humoreske; Cui: Perpetual Motion; Kellaway: Sonoro, Dance.
C377 (cass. only): Schumann: Adagio & Allegro; Saint-Saens: Morceau de Concert; Cherubini; Chabrier; Tomasi: Danse Profane & Chant Corse.

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

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

S350: **"Is This The Way to Carnegie Hall?"** with John Barcellona, flute, & others. J.S. Bach: Two Part Inventions; Telemann: Concerto a Tre; J.A.C. Redford: Five Songs for Flute & Horn; Jan Bach: Four 2-Bit Contraptions; Barboteu: Esquisse; Kohs.

CHRISTOPHER LEUBA. former principal horn Chicago & Minneapolis Symphonies.

S372: Horn Sonatas by Paul Tufts, Halsey Stevens, & John Verrall.

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S374: Bozza: En Foret; Saint-Saens: Romance; Dukas: Villanelle; Poulenc: Elegie; Charpentier: Pour Diane; Gagnebin: Aubade; Busser.

THOMAS BACON. principal horn, Houston Symphony.

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

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

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

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A Reply to Paul Kampen

by Richard Chenoweth

I hesitate to do so, but I feel I should reply to Paul A. Kampen's letter in which he comments on my list of large orchestral works (October 1992 *The Horn Call*, p. 9). I certainly don't wish to initiate or prolong a nit-picky spate of letters that will only take up valuable space in *The Horn Call*, but I do need to comment on several of the statements made in his letter. [I will, however, send Mr. Kampen a copy of this letter prior to your publication].

Let's begin with context. The University of Dayton sponsors a horn master class series that is open to any horn player in the area, student, amateur or professional. These master classes convene about five to six times a year and are organized and coordinated by me and my most able colleague from the Dayton Philharmonic Orchestra, Paul Austin. We attempt to pick a different topic as a unifying theme for each master class, but the emphasis is always on providing an opportunity for horn performance in a non-competitive, up-lifting and encouraging environment. We also attempt to bring in other horn players and teachers in order to present as many points of view as possible. Past topics have included solo repertoire, ensemble repertoire, audition preparation, operatic repertoire, repair, practice routines, etc. In addition, we provide a yearly opportunity for high school horn players to perform their contest solos for a large group of players for comments only, prior to their actual contest (or audition). Although the number of players attending varies based on the level of local musical activity, we generally have a fairly large group of players of widely divergent ages, experience and levels of ability. The master classes are scheduled around the services of the various ensembles with which Paul and I perform. We usually try to provide the master class participants with some type of a hand-out, partially because we simply don't have time to cover everything in our presentation: the emphasis is on playing, not talking!

The list that was published in H.C. Vol. XXII No.2 represented a hand-out that accompanied a two-hour master class dealing with works that were *scored* for extra horns, and listed the number of horns *as specified by the score*. Time did not permit breaking down how many horns were in chamber orchestras, off-stage, etc. or including on the list any alternative versions. As a matter of fact, such an inclusion would have been counterproductive to the whole point of the master class: "Large Orchestral Works." (Boy, am I glad to know about that "reduced" version of the *Ring*: I just don't want to have to play it ever. That reminds me of a "reduced version" I saw of *Hansel and Gretel* for two horns, but that's another gory, er, story)

The guest speaker for the aforementioned master-class was Michael Hatfield, Professor of Horn at Indiana University and the College-Conservatory of Music of the University of Cincinnati. We also had a "surprise" visit from David Mairs, Associate Conductor of the San Antonio (TX) Symphony, and former third horn with the Pittsburgh Symphony. (David was in town guest conducting some Youth Concerts with the Dayton Philharmonic Orchestra. The works performed that session were the significant excerpts from Mahler's Third Symphony and Richard Strauss's *Ein Heldenleben*. (By the way, *Ein Heldenleben* was left off of the list published in the H.C. I included it in the list I originally sent, but it must have fallen through the cracks....). I drew up the list as a hand-out, and when distributing the list, stated that although some of the works were stage works, such as the excerpts from the *Ring*, and *Salome's Dance*, they were quite often performed in whole or part as works on the concert stage, hence their inclusion on the repertoire list. However, Mr. Kampen is certainly correct in pointing out that they are specifically operatic and/or ballet works. (Perhaps the practice of performing stage works in concert versions is not as common in Europe as it is in this country ...) I am all in favor of as much specificity as possible when dealing with published materials that have a wide distribution, such as the *Horn Call*.

It was also mentioned in the course of the master class that some of the works listed did actually use reduced forces, or alternative instrumentation. (See Bill Scharnberg's *A Wagner Tuba Primer* in H.C. XXIII, No.1!)

However, Mr. Kampen might be interested in knowing that in recent past performances of the *Janacek Sinfonietta* by the Dayton Philharmonic, the conductor in fact specified using Wagner Tubens. Same deal in a performance of Act II of *Die Walküre*. We also used all the horns requested in performances of Mahler's *Second Symphony*. (According to the score, and in the interests of being specific, horns 7-10 play offstage, go on stage and play, go offstage, play, and return for the finale.)

So, the purpose of the list was to provide the master class participants with a basic compilation of repertoire that uses more than the conventional number of four players in a section. I am sure that there are other works that use more than four players (John Corigliano's recent *Symphony No. 1* uses six horns, for example). Other works that occasionally show up even on pops-type programs, such as film scores, may occasionally use extra horns as well. It might be of interest to readers of the *Horn Call* if players with knowledge of other works using extra horns make those works known. Unfortunately, in this country at least, one recession-related trend (due to budgetary concerns) is to "down-size" the season, if not the orchestra, and simply not program works that call for extra players. One has to hope that orchestra economics will improve and players will be able to use their knowledge of "works with extra horns" as a resource for both musical and employment opportunities.

This letter turned into a much longer (and probably tedious to readers) reply than I expected. I trust that HC readers have a better understanding of the where's and why's of that list, and I hope that Mr. Kampen is satisfied as well. As a colleague of mine recently mentioned, we all have to be careful that in our zeal to dot all the I's and cross all the T's we don't miss out on the big picture. I always appreciate the opportunity to learn more about the horn and horn repertoire, and can only trust that the majority of my colleagues share that same desire.

With very best wishes (and no intentions of continuing any "controversy" via the *Horn Call*), I am,

Sincerely,
Richard Chenoweth
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by Nancy Cochran Block,
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The IHS Composition Contest for 1991 attracted a wide range of excellent compositions, and the winning piece was *Variations for Horn and Percussion* by Stuart H. Jones. Honorable mention went to *Summer Dances* for flute, horn and cello by Paul Basler. The distinguished panel of judges was Mr. Eugene O'Brien and Mr. Frederick Fox of Indiana University, and Mr. Steve Gross of the Cincinnati College Conservatory.

Winner

Variations for Horn and Percussion was inspired by the permuting colors of the autumn season in New England. Variations of both space and time elements are explored within five variations using rhythmic, harmonic and melodic transformations of the theme.

Stuart H. Jones lives in Cambridge, MA, USA, and has studied at Florida State University, SUNY-Stony Brook, and the Aspen Music Festival. His composition teachers include Milton Babbitt, Jacob Druckman, Earl Kim, Armand Quillotine, Arthur Berger, and John Lessard.

Variations for Horn and Percussion is available through the IHS Manuscript Press and is scheduled to be performed at the 1993 International Symposium in Tallahassee. *Summer Dances* is also available through the IHS Manuscript Press. A complete list of entries follows.

- | | |
|---|--|
| 1. <i>Piece for Horn and Flute</i> | Joey Sellers
4722 E. 7th #C
Long Beach, CA 90804 |
| 2. <i>...un arco iris negro sobre la noche azul (ob, Eng hn, hn, vcl, perc, 2 pn)</i> | Marc Satterwhite
760 Zavalla Dr.
Beaumont, TX 77705 |
| 3. <i>Concerto for French Horn and Strings</i> | Alexander Rosenblatt
Usievitcha str. 19, ap. 13
Moscow 125-315
USSR |
| 4. <i>Concerto for Horn, Op. 56</i> | Richard Burdick
2300 Sycamore Lane #22
Davis, CA 95616 |
| 5. <i>Basia Nova (hn, bn, pn)</i> | Beth Wiemann
2 Shore Dr.
Spencer, MA 01562 |
| 6. <i>Vejigantes (hn & percussion orch.)</i> | Javier J. de la Torre
Rius Rivera #275
Hyde Park, Rio Piedras
Puerto Rico 00918 |
| 7. <i>Serenade for Horn and Orchestra</i> | Michael Weinstein
Box 8540
Albany, NY 12208 |
| 8. <i>Horiana (hn and pn)</i> | Sergey Cossenco
ul. Demiana Bednogo 17-1-227
Moscow, 123423, USSR |

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|--|--|
| 9. <i>Triptych for Brass Trio</i> | Louis Pelosi
10 Hale Hollow Rd.
Croton-on-Hudson, NY 10520 |
| 10. <i>Concerto, op 53 (hn and piano trio)</i> | Eric Funk
316 North Tracy
Bozeman, MT 59715 |
| 11. <i>Duo (hn and pn)</i> | Jeremy Beck
154 Bradley St.
New Haven, CT 06511 |
| 12. <i>Elementals (solo horn)</i> | David Crowe
921 College St.
Fort Wayne, IN 46802 |
| 13. <i>Ancient Tombs (hn and string quartet)</i> | Chrisopher Morgan Loy
901 Dryden Rd.
Cottage #2
Ithaca, NY 14850 |
| 14. <i>Sonata for Horn in F and Klavier</i> | Diether Noll
Kopenicker Landstrasse 268
1195 Berlin-O
Germany |
| 15. <i>Visionen (hn and string quartet)</i> | Gisbert Nather
Wilhem-Kulz-Str. 23/85
0-1560 Potsdam
Germany |
| 16. <i>Suite for Solo Horn</i> | Kam Morrill
3493 Brookline Ave.
Cincinnati, OH 45220 |
| 17. <i>Three City Songs (soprano, hn, pn)</i> | Steven Wintereggs
117 Walden Farm Circle
Union, OH 45322 |
| 18. <i>Las tres caras de una moneda (solo horn)</i> | Andrea Carmen Pensado
Ul. Przemyska 3
31-036 Cracow
Poland |
| 19. <i>Sonata for Horn and Piano</i> | Dr. Kenneth Benoit
545 N.E. 121st St., Apt. 315
Miami, FL 33161 |
| 20. <i>Three Anachroonisms (hn, trpt, trb.)</i> | Bruce Thompson
231 Plantation
Rock Hill, SC 29732 |
| 21. <i>4 Moments musicaux (hn and pn)</i> | Roland Buchwald
Wunderlichstr. 3
8054 Dresden
Germany |
| 22. <i>Simultaneous Contrasts (solo horn or horn and dancer)</i> | James Yannatos
9 Stearns St.
Cambridge, MA 02138 |
| 23. <i>Passio Silvae (bass voice, hn, pn)</i> | Dr. Werner Pelinka
Gusenleithnerg. 30/14
1140 Wien, Austria |
| 24. <i>Kaleidoscope (ww quintet)</i> | Peter Hamlin
1090 South Ave. #2
Rochester, NY 14620
<i>The Horn Call</i> /April 1993 45 |

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|---|---|--|---|
| 25. <i>Of Shadows and Darkness</i>
(10 hrs) | Andrew Boysen, Jr.
900 W. Benton #110C
Iowa City, IA 52246 | 33. <i>SCHerZOid</i>
(solo horn) | Margaret L. Brouwer
519 Main St.
Lexington, VA 24450 |
| 26. <i>Danza Festiva</i>
(hn, cl, perc, cello, pn) | Robert Newell
School of Music
Ohio University
Athens, OH 45701 | 34. <i>Variations for Horn and Percussion</i> | Stuart H. Jones
1 Myrtle Ave.
Cambridge, MA 02138 |
| 27. <i>Two Trios for Violin, Horn and Bassoon</i> | Dr. Joe Alexander
502 B South College
Ada, OK 74820 | 35. <i>Reflections for Horn and Orchestra</i> | Ian Hughes
24, Fairlop Gardens
Hainault, Essex
IG6 2NF England |
| 28. <i>Great Plains: Quivira</i>
(8 horns) | Dean K. Roush
3748 Edgemont
Wichita, KS 67208 | 36. <i>Horn Flakes</i>
(hn, string quintet and pn) | Anthony Rozenkovic
5090 Gilbert
St-Hubert, Quebec
Canada, J3Y 2K7 |
| 29. <i>Home Memories</i>
(hn and pn) | I-Chun Lee
24700 McBean Pkwy # AD2-1
Valencia, CA 91355 | 37. <i>Time and Again</i>
(hn and pn) | Christopher Preissing
P.O. Box 4244
Urbana, IL 61801 |
| 30. <i>Der Engel und Das Horn</i>
(hn and pn) | Alexander Blechinger
Heue Weltgasse 3/8
A-1130 Wien, Austria | 38. <i>Ocre</i>
(fl, ob, cl, bn, hn, trpt, trb, bass) | Suzanne Tremblay
5346 rue de Bordeaux
Montreal, Quebec
Canada, H2H 2A7 |
| 31. <i>Summer Dances</i>
(fl, hn, cello) | Dr. Paul Basler
P.O. Box 2482
Cullowhee, NC 28723 | 39. <i>Etude for Woodwind Quintet</i> | Douglas Valleau
980 Broadview/905
Totonto, Canada M4K 3Y1 |
| 32. <i>Sonatine</i>
(hn and pn) | Gisbert Nather
Wilhelm Kulz Str 23/85
0-1560 Potsdam
Germany | | |

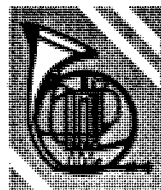


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An Important Announcement To All Horn Players Throughout The World:

Professor Louis J. Stout, retired professor of Horn of the University of Michigan (Ann Arbor) and former Solo-Horn of the Chicago Symphony under Fritz Rainer, has completed a 90 minute video of his famous horn collection featuring approximately 50 different instruments.

Professor Stout, known for the countless lectures he has given, draws upon his outstanding collection to demonstrate the history of the Horn: "From the Forest to the Concert Hall."

Certain instruments from the Streitwieser Trumpet and Horn Museum were also used to complement the variety of instrumental examples shown in this stunningly beautiful video.

With the assistance of some of his many former students, foremost Steve Mumford, Lisa O. Bontrager and Cathy Miller-Bank, the story of the Horn is told with humor, knowledge and great insight into the fascinating history of the Horn. The viewer is given a rare and broad ranging summary of the unfolding development of the Horn beginning from the dawn of human civilization up to our present day.

The video was produced in the Spring of 1990 at the Streitwieser Trumpet and Horn Museum to which Professor Stout donated his marvellous collection in 1988. Under lovely trees, flowering bushes and next to a lake with adjacent hunting lodge, the horns are seen being played and demonstrated in a most fitting manner. Precisely "which horn for which music" is demonstrated with a wealth of knowledge as only Professor Stout can. He also relates his ancestry to the descendants of Charlemagne and of the inspiration of the Legend of the Knight Roland which influenced him to become a musician, horn collector, teacher and historian.

Now retired from active teaching and travelling, this video is a "must have" and treasure for every horn player who has ever had the great fortune of experiencing Professor Stout lecturing and demonstrating amongst his marvellous and priceless collection.

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My Guiding Star

by Abby Mayer

When I attended the New England Conservatory of Music from 1946 through 1950, all students had to pass a yearly audition, or jury, in order to demonstrate progress on their major instrument. The final jury before graduation was usually a major work selected by our teachers. My Horn instructor was Mr. Willem Valkenier. He was the first Horn in the Boston Symphony and truly a great artist on the Horn. As a teacher he not only taught his students how to play the Horn, he was also the type of man who utilized every aspect of his wide knowledge to educate and inspire. He complemented everything we learned at the New England Conservatory as though he participated with us in every class on every subject. For example, we learned many things beside music. He was very proficient in language and spoke to us in the languages we were studying at the time. In the literature we were reading he would discuss with us the varied interpretations of works translated into the other languages he knew. We learned to be ladies and gentlemen, and we were taught by him to love, appreciate, and make music as no one else could.

For graduation I was selected to play the Horn part in the Brahms Horn Trio in E^b Major Opus #40 for Piano, Violin, and Horn. Bernard Mueller, a very fine Violin Student from Switzerland, was assigned to play the Violin, and John Morriarty, a fine Pianist, who is still very active and successful in Boston, was chosen to play the Piano part. Mr. Valkenier coached the Trio through several long rehearsals. After the final rehearsal Mr. Valkenier said to me, in his beautiful Dutch accent: "Abby, when you play the call in the last movement of the Brahms, you should use your dark beautiful tone." At that time I played a rare SCHMIDT Horn that had a beautiful tone. Mr. Valkenier was right; I played that call loud and brassy. Well...I was young and wanted to be somewhat bombastic I suppose.

The time came for the performance. We came through the first three movements very well. During the fourth and last movement I played the call (that Mr. Valkenier mentioned) loud and brassy the way I wanted to play it. We ended the piece: the jury seemed to be pleased as we packed up our instruments and music and left the stage. As I walked down the steps off to the side of the stage I could see Mr. Valkenier, and another horn student, Gail Weimer, sitting in the last row of the recital hall. I never expected him to be at the performance. My heart literally dropped to my knees! I had violated the trust and the instructions that my teacher had vested in me. He was "My Guiding Star" and I did not follow his guidance. I was totally embarrassed and devastated!

Years went by and Mr. Valkenier never said anything about that performance. Anytime I saw him I was ashamed to mention it. We remained good friends and I made regular visits to his home on Cape Cod. When Mr. Valkenier was about eighty years old, I told him this story. He remembered it well. I also told him that I felt so bad at that time, I vowed right then to always play with my *best tone* and never play loud, brassy, or strident unless the music actually called for it. Lastly, I told him that I was burdened over the many years since that incident happened and I felt very sorry.

Mr. Valkenier looked at me and said: "You see Abby, sometimes the student teaches the teacher!"

With that beautiful and humanistic response, all the guilt and pain left me and I was renewed in my love for my teacher.

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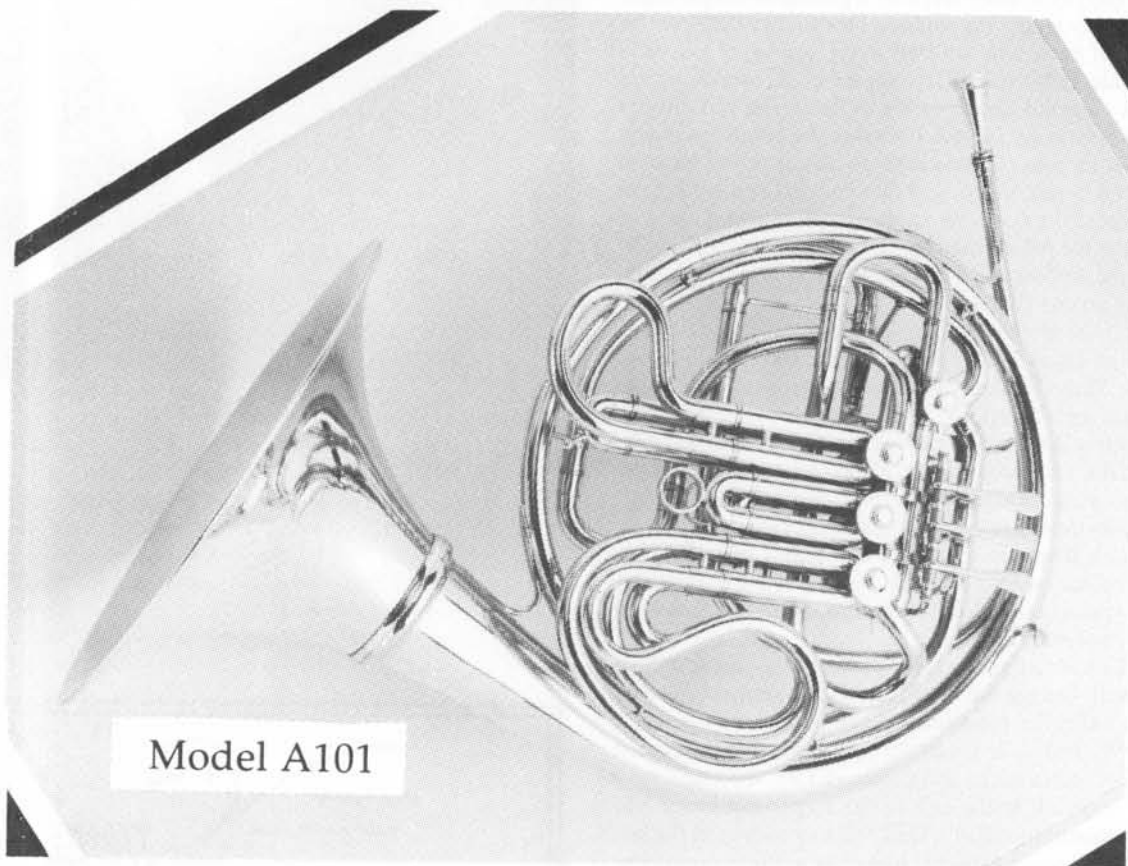


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The Horns of the Furstlich- Hohenzollernschen Sammlungen in the Castle Sigmaringen, Germany

by Peter Hoefs

The castle **Hohenzollern** in the Sigmaringen of southern Germany contains, in a niche of its armoury, a number of historic wind instruments, both woodwinds and brasses. This article is about the horns which all originate from times of valveless instruments. The inventory of the princely archive does not give proof of time and place of procurement. The horns themselves, except two, do not have any sign of the manufacturer. One can only speculate concerning the sources and dates.

Two of the eight horns are *Waldhorner* (handhorns); four are hunting horns and two are semicircular bugles. It may be coincidental, perhaps not; the instruments seem to belong together as pairs: two huntinghorns are tuned in F, two in A^b. In default of sources, a chronology of purchase is not possible. The only two written indications will be mentioned later on.

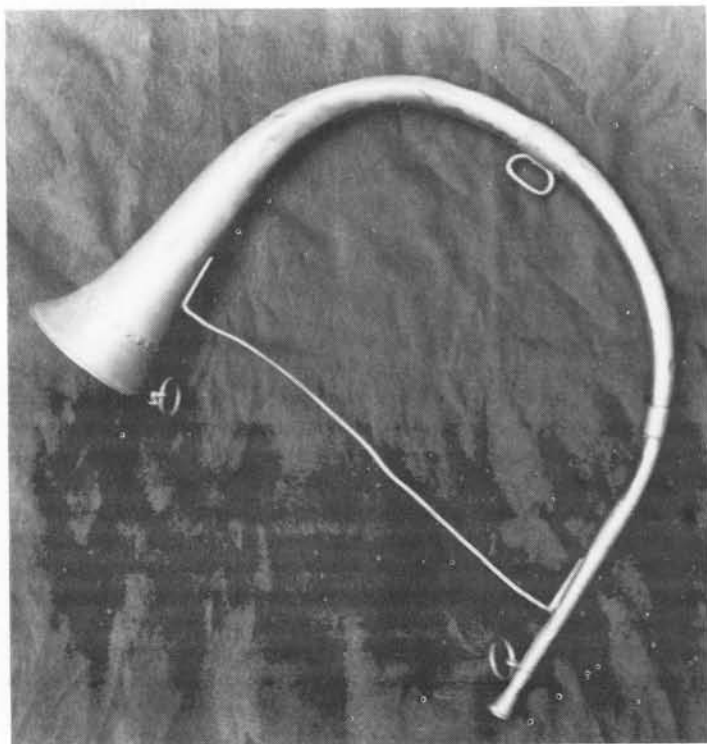
The two bugles are different in size and form. The smaller one, not marked, is in bad condition, and one is unplayable before being restored. Its length of 91 cm indicates that it is probably tuned in F. On the bell a plain bell-rim is fixed. The very even half-circle-form may give indication of a south German hornmaker. The craftsmanship is rather coarse. At the inner circle of the bugle is a long soldered brace (and often repaired). On this brace are four rings fixed for non-existent belts. This fact is quite interesting because we normally find only three rings. Also unusual is the mouthpiece in cup shape. The mouthpiece could possible originate from some other instrument and may have

been fitted incidentally. In the 18th and early 19th century bugles were rather popular hunting instruments in Germany; thus, this mouthpiece is surely not the original one.

A good example of the standard of brass instrument craftsmanship of this time is the second bugle. It is built by August Friedrich Krause (1757-1805) in Berlin. The instrument, 112 cm and in the key of D^b, is good to play from the 1st to 6th harmonics. The bell-rim has a size of 5.5 cm, is ornamented with rosettes, and shows the mark "Krause in Berlin." Krause is known for striped patterns on the reinforcement ring. These stripes are designed here on the lower ring where two of the three tubes are fitted together and where a belt-ring is fixed. Other furrows are at the mouthpiece, at a distance of 4 cm. Two more belt rings are, in the typical manner, fixed at the mouthpipe and the bell. Below them is a thin brace for stabilizing the true bugle form. A mouthpiece, funnel shaped as it was used in those times, belongs to the horn.



Bugle bell detail (Photo by P. Hoefs)



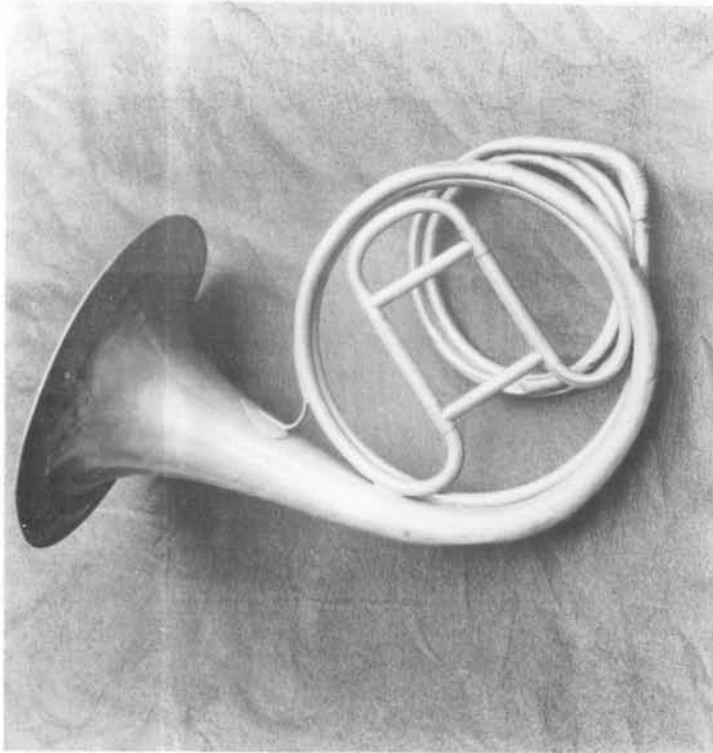
Semicircular Bugles (Photo by P. Hoefs)

The hunting horns are of different quality and pitch. Two are in A^b and two in F. The condition of the A^b instruments are rather good. Both horns are playable. The first instrument has a good response up to the 9th harmonic. Above this pitch goes higher and the notes begin to "swim." The body of the horn is built in three parts. The bell has a brass rim without ornaments. The mouthpipe has, probably by reason of repairs, a new portion of tubing at a length of 7.5 cm. The inner side of the bell is of black colour and so gives indication of French influence. The reason for the colouring was to prevent the horses from being frightened by flashes of sunshine being reflected from the bell during a "parforcehunt."

The other hunting horn also has a black inner bell. The original colouring is, to a certain extent, peeled off, but there has been a second coat of paint. This particularly supports the conjecture that these horns have often been used for hunting. Another indication for this is that the second horn has a new 6.5 cm long portion of the mouthpipe. The mouthpipe is the most endangered part of a hunting horn (from corrosion and riding accidents). This horn is generally similar to the first one. The tube is made up of three parts, with a total length of 3.07 m and a bell diameter of 23.5 cm. The bell also has a brass rim. The instrument has no great defects and is quite playable within the normal range.

The last two hunting horns have greater differences from each other. One instrument is a large Parforce-horn with a body diameter of 51cm. (The others are 28 and 29cm). It is in a poor, unplayable condition. The mouthpiece was broken and has been soldered amateurishly; in addition, it probably has been crushed. The bell is not one of the usual one whole piece of metal, but at the end, at the point of 16cm diameter, is added to the main tube. This instrument is hardly worth being restored.

The last hunting horn, on the contrary, is a particularly nice example, clearly identified by its signature. In the bell one finds the words engraved: *Macht Severin Boehlan in Kirchhain Anno 1734*. Before and after this engraving is shown the workshop mark.¹



Boehlan hunting horn (Photo by P. Hoefs)

Another specialty is a separately fixed crimp at the mouthpiece. The total length of the horn is 4.25m. It is built of four tubes and formed in quadruple loops. The mouthpiece that belongs to this horn has a sharp but flattened rim made of metal wire soldered to the body of the mouthpiece. The instrument is playable. A restoration may improve its playing qualities. The harmonics 1 to 5 are flat; from the 8th harmonic up the horn is relatively good. In the library of the castle is a record which proves that the horn was purchased at an *Antiquar Munck* (a sort of second hand dealer in Augsburg.²)

The two handhorns are in the best condition of all the horns. The pitch is E^b and they have a rather adequate response. Although without signature, the form and design indicate manufacture in the second half of the 18th century. It is uncertain if they were made by the same hornmaker. The sizes are different and also the form of the crooks. They are equal in the fact of having a main slide in the center of the horn. The first horn has a bell with a brass rim; the diameter is 28.3cm. The brace end on the bell is of a heart form. This type was very common and does not give indication of any particular hornmaker. The mouthpiece is a fine work. It is funnel-shaped, made of brass with a soldered brass wire rim. One recognizes good handicraft, as the sharp edges of the rim were carefully rounded. Scratches at the point where the mouthpiece comes out of the mouthpipe show that it once probably was jammed tightly and taken out with a pair of pliers.

The second horn is only a bit different from the first one. The bell

diameter is 28cm. The brace is a smaller heart-form. No mouthpiece exists. Finally, I want to point out an interesting fact of which I found a hint in E.F. Schmid's famous book³. Research in the *Fürstlich-Hohenzollernsches Archiv* showed the following:

*Fürstlich Hohenzollernsches
Haus - Archiv
Abteilung Hohenzollern - Sigmaringen*

*Spezial - Inhalt:
1625-1626 Verzeichnis über Ausgaben des
Fürsten Johan von Hohenzollern-Sigmaringen
während dem jedesmaligen Aufenthalte in München.
N°dito g. diss dem Christoph Kamerdiener für ein Jegerhorn
Gelt 1 Rd.
dito für das Hornspill 1FL 30 Kreuzer
12 Kreuzer*

This says that Christoph, groom of the chamber, received money for the purchase of a huntinghorn and for playing the horn. The non-specified number probably refers to separate bills.

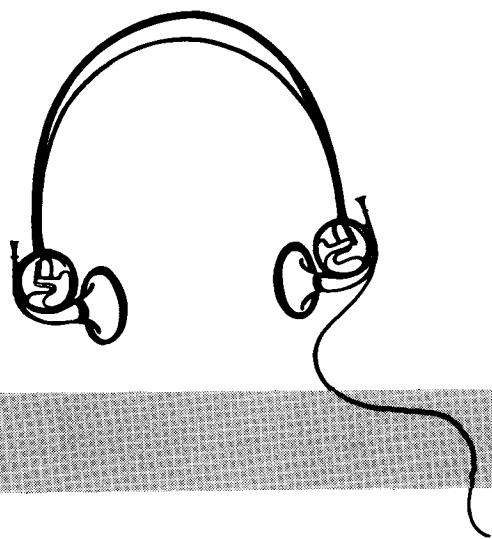
This record of the archive may be very remarkable. In German museums there are almost no horns from the first half of the 17th century. There is no need to suppose that any of the mentioned horns in the castle of Sigmaringen are from that time. However, this discovery certainly proves there is a long tradition of hunting music at the Hohenzollern courts.

ENDNOTES

- ¹ The sources I know do not provide indication of a hornmaker, *Boehlan*. A request to the Staatsarchiv Marburg about the village Kirchhain was answered negatively.
- ² Researches in the Stadtarchiv Augsburg would be a ridiculous effort with almost no opportunity for success.
- ³ Ernst Fritz Schmid: *Musik an den schwabischen Zollernhofen der Renaissance*. Barenreiter Kassel, Basel, London, N.Y. 1962.

Beim Herbstenhof 4
D-7400 Tübingen
Germany





Reviews

Book Review

by Arthur LaBar

On Playing the Horn, 2nd edition, by Farquharson Cousins. 104 pp. Caron Publications, Peak Press Building, Eccles Road, Chapel-en-le-Frith, Via Stockport, SK12 6HB, ENGLAND. 1992. £20. Distributed in US by Daryl Ponder-Rynkiewicz, 4 Oakwood Drive, Millville NJ 80332 USA. \$40 plus \$3.50 shipping.

Just two weeks before the *Horn Call* publication deadline, I received a personal copy of the second edition of this book from Editor Paul Mansur and could see that it was well worth reviewing for the April issue. I had not seen the first edition from 1983.

Farquharson Cousins, the author, now 75 or 76 years old, is a legendary British horn player with 25 years experience in top orchestras in England, Scotland and South Africa. He is of the generation of players who were brought up on the old French narrow bore F piston horns and who deeply believe in the tonal heritage those instruments represent. Cousins also frequently speaks from first-hand experience about the generation before his, in which Aubrey Brain (his teacher) was a world leader.

His book is written from a distinctly British perspective, often at the expense of the modern wide bore double horns of German descent. The text is part autobiography, part pithy commentary on the state of horn playing in the world today, and part horn clinic (fix-it session). At minimum, *On Playing the Horn* is a valuable historical record of one man's journey through professional music-making, but there is much more than that.

The most important message of the book is one that Cousins states only indirectly, through illustration. The message is that a professional musician, in the highest sense of the word, will first have respect for the music. Having that will bring general musical integrity, along with respect for one's colleagues. Without ever having heard Mr. Cousins perform, I am certain that integrity to the music was the hallmark of his playing.

The chapter on Orchestral Craft is my favorite. It is a lesson in practicality from someone who has been there, complete with nearly 30 examples of traps laid for unwary horn players, and how to avoid them. The most extended advice here is on the *Quoniam* from the Bach *Mass in B Minor*. Before I got to perform this work once as a student, I had the benefit of some of the same advice from Daniel Carter of the National Symphony Orchestra (Washington, D.C.). The advice proved essential and the performance came off flawlessly. If you've ever

thought of playing the *Quoniam*, the price of this book is worth it for this lesson alone.

In several instances, he suggests calling on section colleagues to double certain difficult or exposed passages for security (not volume), affirming that a successful horn section must work as a team. Along these same lines is this comment about rewriting parts, "For the purist who says that Haydn did not write that, it could be argued that neither did he write cracked notes, and for those who are in trouble, this 'arrangement' is the lesser of two evils".

Comments about orchestral craft are interspersed throughout the book, making it a wonderful primer on orchestral playing, and not bad advice for a lot of experienced sections who might be feeling a little tired. The chapters on The Horn Quartet, The Fifth Horn (useful mostly for allowing someone an occasional night off), and Doubling for volume (generally opposed), are lessons in courtesy and consideration for your colleagues and devotion to the intent of the composer.

The author thinks little of our current "system" of auditioning orchestral players. He advocates nothing less than a completely new, and much more logical, approach to the hiring of section players. Principals are a separate matter.

Chapters on Horn Sound and The Thumb Valve bear out the author's happy prejudice in favor of the old French F horn, namely the Raoux. He believes strongly that one ought to begin on the F horn. The main reason for this initiation is that, well into the 20th century, composers wrote with the quality of tone produced by the F (12 foot) tube, or the even longer E^b, D and C horns, in mind. We cannot quickly depart from this tradition and maintain continuity with tonal history.

The author sees in *The Future of the Horn*, a return to hand horn instruction for beginners. Only then, he says, will the succession of tone color be unbroken from the beginnings of our ancient heritage. As evidence of the trend, he cites six teachers in Britain alone who are teaching this method, as well as the Paris *Conservatoire* which has continued the practice since a 1900 renewal.

Some of the younger generation may be thinking at this point that Cousins is merely an old-fashioned purist. That is for readers to decide, but I prefer to think of him as a "truist," my word for one who acts with integrity after much careful thought and experience. Besides, he obviously loves to have fun with his music and in his life. There are many humorous anecdotes, and he frequently refers to the benefits of beer—beneficial for breathing, even for thinking, but be careful. Smoking? Against cigarettes, in favor of pipes, neutral on cigars.

There are chapters on the physical and mental sides of playing as well. These areas could be summed up by his observation that the one constant among all fine players is the superior ability to "brace" the facial and respiratory muscles. What a great way to put it.

The last part of the book ends with a collection of Studies, Duets, &c. by Rossari, Cousins and others, including an arrangement of the Mozart K. 495 *Rondo* by Tina Brain, Dennis's niece. One curiosity is a set of 50 (fifty!) fingerings for the 4-note fourth horn solo from R. Strauss's *Don Juan* discovered by Tony Halstead.

I found this book immensely interesting and plan to read it often just to keep myself on track. I close this review with a quote from the author.

"No book on the horn can ever be complete, such is the unfathomable nature of this most entrancing of all instruments. I would like to think that these pages may help some player in the year 2000 or so to say, as I say now, hornplaying has given me a marvelous way of life. I regret none of it."



Book Reviews

by William Scharnberg

The Business (1992)

Compiled and edited by Paul Pritchard

Available from Paxman Ltd., 116 Long Acre, Covent Garden
WC2E 9PA, England (£9.95)

This new primer's subtitle aptly describes its focus: "The essential guide to starting and surviving as a professional hornplayer." It is an invaluable compilation of five separate articles by British hornists who are highly respected in their particular fields. Jeffrey Bryant, principal

of the Royal Philharmonic, discusses "Your First Professional Symphonic Date;" Julian Baker, principal of the Royal Opera House Covent Garden, speaks about "Opera and Ballet;" John Pigneguy, studio hornist, writes about "The Horn in the Studio;" Frank Lloyd discusses "Solo Performance and Chamber Music;" and Paul Pritchard contributes a fine article about "General Freelance Work."

I know of no better source for the fledgling professional, other than raw and sometimes tragic experience, to acquire so much practical advice as well as various "tricks of the trade." Interspersed with typical British wit, the first-hand information which these gentlemen relate is worth many times the price of the book. It is instructive that all five authors touch upon several of the same important tips; you are highly encouraged to purchase the book and discover what these might be!

The Maestro Myth: Great Conductors in Pursuit of Power

Norman Lebrecht

Carol Publishing Group, 600 Madison Ave., New York, NY 10022
(1991) (\$22.50)

Were you also practicing when this remarkable book appeared? Written by the music editor for *The Sunday Times* in London and a regular contributor to *Opera News*, this is a brilliant, irreverent, perceptive, exhaustively-researched view of important conductors and the power brandished by them from ancient Greece to the present. Part tabloid and part encyclopedic, the author's writing style is extremely colorful: "Enter any record store on a weekday evening and you will find suburban fathers and husbands standing shoulder to shoulder at the racks of new releases, as if at a urinal."

Although written specifically about conductors, the book is also a provocative history of orchestral traditions and the classical recording

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industry. Topics such as the historical-instrument, "semi-conductor" trend, and the intolerance toward non-white-male-heterosexual conductors are treated with unusual candor. The "maestro myth" is unveiled and very few conductors of this or the past century come through unscathed when viewed with the author's equanimity. Such an enlightening and entertaining book should be on every musician's "required reading" list.



Book and Video Review

by Paul Mansur

You Are Your Instrument by Julie Lyonn Liebermann; "The Definitive Musician's Guide to Practice and Performance," © 1991, Pub. by Huiksi Music Company, PO Box 495, New York, NY 10024-3202, \$19.95.

The Instrumentalist's Guide To Fitness, Health, & Musicianship, "Tools for Practice and Performance" taught by Julie Lyonn Liebermann, Homespun Video, Box 694, Woodstock, NY 12498, © 1991. (Price not marked; estimated by reviewer at \$30.00.)

These two items, the book and the video, are companion pieces. They have much to recommend them as they do provide much valuable information. Their espoused goal in each instance is to develop self-understanding relative to a desired performance standard marked by ease of physical effort and balanced muscular control; all coupled to psychological and musical pursuit of professional excellence.

At first glance, these seem to be self-instruction improvement projects. The tape, particularly, seems to provide help in relaxation, deep breathing, and muscular balance. However, a closer evaluation reveals that the works attempt to cover too much in a generic fashion. It is not at all likely that a single manual and video of this brevity could be helpful for all instrumentalists; including pianists, string players, brass players, woodwind players, and percussionists. Most suggestions are generically simplistic. Yet the book includes rather extensive diagrams of muscular physiology. In cases of serious physical disorders, the author wisely advises readers to seek professional medical expertise promptly.

The difficulty with these works seems to be that they contain too little and too much at the same time. In my opinion they could be quite helpful to experienced teachers in meeting specific learning problems of their students. Utilization by young students without a teacher's perspective and discrimination could prove counterproductive. Familiarity with the detailed schema of facial muscular structure is hardly necessary for an effective embouchure. Intricate application of effort to complex muscle structure often results in what Arnold Jacobs calls: "Paralysis through Analysis." [Perhaps well-illustrated in the query to a centipede, "How do you know which foot to move next?" Whereupon the centipede lost the ability to walk as soon as he began to think about it!] There are some things we must simply let happen without thinking about them.

I would recommend these items as library and teacher supplemental reference materials. The two publications contain some valuable information and techniques, but I am persuaded they should not be used by young students without the supervised guidance and insight of experienced teachers.



Music Review

by Arthur LaBar

Konzert in Es für Horn und Orchestra, KV 447, by W. A. Mozart. Horn and piano edition (piano reduction by Ernst R. Barthel). Based on the Urtext of the Neuen Mozart-Ausgabe (NMA V/14/5) edited by Franz Giegling. Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel GERMANY. 1990. Sole agent in US: Foreign Music Dist., 13 Elkay Drive, Chester NY 10918 USA. \$15.75 (US).

As most of you know already, KV 447 is the only concerto which exists in its complete form in a Mozart autograph. With this scholarly edition of the concerto formerly known as No. 3. we now have a solo part uncolored by editorially added slurs, dynamics, cadenza, etc. Performers now can (and must) make their own decisions regarding stylistic features of this great work. If you never learned to transpose, there are parts in both E^b and F. The complete orchestral parts are also now available from Bärenreiter (BA 5312).

Blues and Variations for Monk by David Amram. C. F. Peters Corporation, 373 Park Avenue South, New York NY 10016 USA. 1991. \$5.00. Duration 6 minutes.

Written in Taos, New Mexico on August 4, 1982, this work is in memory of the composer's friend, the great jazz artist Thelonious Monk. David Amram, horn performer and prolific composer, has written a solo work that you can play and "bring off" even if you are a jazz beginner like I am. I really enjoyed working on it. Rhythmic and technical demands are very minimal. The only special requirements are for fingertips on the bell and a growl. Even the range is basic, from a low C to the top of the staff G, yet the total effect is a cohesive and



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effective whole. Try it, I say.

Soliloquy (1983) for solo horn by William Holab. Copyright 1986 by Henmar Press Inc. Sole selling agents: C. F. Peters Corporation, 373 Park Avenue South, New York NY 10016 USA. \$9.25 (US). Duration 10 minutes.

This one requires considerable facility in getting around the entire range, but is by no means impossible. It is long enough to be a substantial solo work, but is written with enough care, and divided into three movements, so that it is not terribly hard on the lip.

The first movement, marked Slowly (quarter=72-76), changes meter rapidly and uses enough rhythmic shifts to give a certain extemporaneous character. The work unfolds dramatically, working its way up over a three octave range in the first three lines. The movement reaches an exciting peak near the end where a 5-line crescendo and accelerando are called for, climaxing on a high E^b. This is followed by a bass clef passage which closes it off quietly.

The second movement features a good-natured section in 12/16 and a quasi cadenza in which upward and downward glissandi are grouped in rapid succession.

In short, there is enough rhythmic, melodic and metric variety here to make this an effective solo work.

Soliloquy was premiered by New York hornist David Wakefield in 1984.

Here are three brief notices on horn ensembles for four and two players.

Divertimento, KV 213, by W. A. Mozart, arranged for horn quartet by Clemens Gottfried. Ludwig Doblinger (Bernhard Herzmansky) KG, Vienna-Munich. 1991. Sole US agent: Foreign Music Dist., 13 Elkay Drive, Chester, NY 10918 USA. \$23.10 (US). Duration 10 minutes. Score and parts.

Clemens Gottfried says in the Preface that his discovery, through a friend, of two famous Mozart operatic arias arranged for horn quartet in 1820 gave him the "precedent" he needed to search for other suitable "sacred objects" of music to transcribe for horns. He was particularly interested in this as head of the Wiener Hornquartett. He evidently saw a choice between waiting for "good" original works to come along, or taking the tried and true masterpieces and making them accessible to a broader public. This *Divertimento* was originally for two oboes, two horns and two bassoons and is in four movements—*Allegro spiritoso*, *Andante*, *Menuetto*, and *Contredanse en Rondeau*. It has been very pleasantly arranged here.

Kleine Festsuite für vier Hörner, Op. 59, by Kurt Striegler. Edition Kunzelmann, Albert J. Kunzelmann GmbH., D-7891 Lottstetten/Waldshut, GERMANY. 1989. Sole US agent: Foreign Music Dist., 13 Elkay Drive, Chester NY 10918 USA. \$23.80 (US). Score and parts.

If you like Wagner, you will like this piece. Sometimes it is hard to tell that Wagner himself did not write this music with all its wealth of chromaticism and rich harmonies, and that's fine with me because this is a fine set of four movements. The sections are entitled *Marsch*, *Choral*, *Standchen*, and *Ausklang*, all with sharp distinction in mood from the stentorian to the lushly romantic, all characterizing the best qualities of a horn quartet.

Music for Two, six duets for tenor/bass instruments, by Jim Parker. Paterson's Publications Ltd. 1992. Agents in the US: Theodore Presser Company, Presser Place, Bryn Mawr, PA 19010 USA.

This one is mostly a novelty since both parts are written wholly in the bass clef. It is a set of six short dances that are so much fun, that I thought some of you with the awesome low ranges could have a good time with them. The *First Tango*, *Waltz*, *Soft Shoe*, *Shuffle* and *Waltz*

are the best. There is also a *Viennese Waltz* and a *Triunfo*, whatever that is. It's not in my Harvard Dictionary. At any rate, you'd better be ready to honk in the low range because these tunes require some lightfootedness in the range occasionally down to a low D below the staff. The *top* note is an A above the bass clef! Enjoy.



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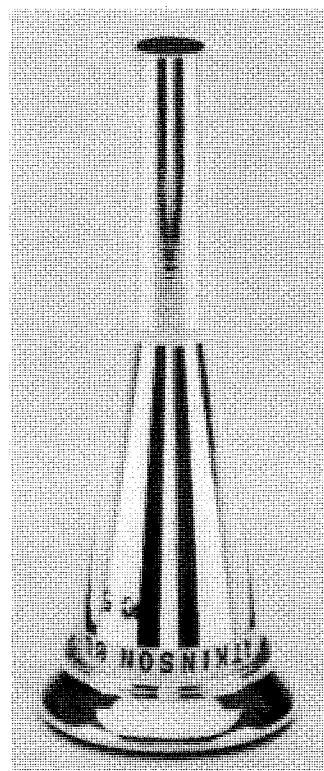
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Music Reviews

by William Scharnberg

The Casbah of Tetouan—A Tone Poem for 5 Horns by Kerry Turner (40 Hfl, \$21.60)

Sonata for Horn and Strings by Kerry Turner (45 Hfl, \$24.30)

'Twas a Dark and Stormy Night (Horn and Organ/Piano) by K. Turner (25 Hfl, \$13.50)

French Impressionists, Vol. 1 (Horn Quartet) (35 Hfl, \$18.90)

French Impressionists, Vol. 2 (Horn Quartet) (35 Hfl, 18.90)

Bandera (Trumpet, Horn, Trombone and Piano) by Kerry Turner (30 Hfl, \$16.20)

Greensleeves, Jazz Waltz for Brass Quintet by Walt Perkins (20 Hfl, \$10.80)

Phoenix Music Publications, Jacob Obrechtstraat 23, 7512 DG Enschede, The Netherlands

In the previous issue of *The Horn Call* Kerry Turner's *The Casbah of Tetouan* for five horns was erroneously listed as published by Music Press Distributors. In fact, Phoenix Music Publications, a new company in The Netherlands, Waldo Fenker, proprietor, publishes that work together with the other works listed above. In fact these 1993 publications are just now rolling off the press; proofs from the photo-set machine were sent for timely reviews! With the exception of *Greensleeves* for Brass Quintet, each of these compositions/arrangements requires virtuoso performers. All are graphically first-class and only a few pages may need to be copied to avoid impossible page turns. The prices listed above are in both Dutch guilder and dollars, with the dollar amount simply at the current exchange rate. Please check future rates when ordering or call/fax Phoenix Music Publications (31 53-32 38 64/fax 31 53-30 92 12) for exact charges.

Reviewing each work separately, *The Casbah of Tetouan* is a fabulously imaginative and brilliant horn quintet, continuing to establish Kerry Turner as one of the finest young composers for horn today. I can think of no finer "major" quintet in our literature. It is an eight-minute work that demands five extremely strong hornists, each with superb range and technique (F-d³ written among all five parts).

Turner's *Sonata for Horn and Strings* represents somewhat of a departure from his horn quartet/quintet writing. It is a fourteen-minute, three-movement composition which may not replace Mozart's Quintet in our literature, but manages a strong attempt at a major work for horn and string quartet.

'Twas a Dark and Stormy Night...promises, from its title, to be fanciful, brooding and full of minor-mode harmonies. The seven-minute work begins with a horn cadenza, eventually interrupted by huge organ chords and followed by a toccata-like section. The fantasy continues with a harmonized version of the opening recitative, then breaks into a minor-mode melody reminiscent of something from *How the West was Won*. Although a good piece, I do not believe this is one of Mr. Turner's strongest when compared to his superb horn quartets and quintet.

The two volumes of *French Impressionists* are arrangements for horn quartet of four well-known works of Debussy and one of Ravel. The first volume contains *Le Petite Nègre*, *Rêverie* and *La Soirée dans Grenade*. The second volume includes *Pavane pour une Infante défunte* and *Tarantelle Styrienne*. The arrangers are Kerry Turner and Geoffrey Winter, also a hornist in the American Horn Quartet. Again, four virtuosos with secure ranges and technique are necessary to convincingly bring off any one of these.

Bandera for B³ trumpet, horn, trombone and piano is a brilliant new six-minute composition. Kerry Turner seems at his compositional best when writing works with high rhythmic intensity and "ethnic" harmonies, in this case, those associated with the Spanish bull-fight arena. This would be a flashy program-opener or encore for a brass chamber music recital.

Finally, in this group of new works from Phoenix Music Publications, *Greensleeves—Jazz Waltz for Brass Quintet*, is just what the title suggests, and as such is usable by moderately advanced players who have familiarity with this idiom.

Aesop's Fables (for horn, narrator and piano)

Anthony Plog

Southern Music Co., San Antonio, TX, 1992 (\$25)

This is a wonderful new work commissioned by Thomas Bacon and now published under his "The Complete Hornist" series for Southern Music. Aesop invented his fables some six hundred years B.C. to teach basic human truths which remain meaningful today. Five fables were selected for this set: "The Tortoise and the Hare," "The Mouse and the Lion," "The Wind and the Sun," "The Dove and the Ant," and "The Mule." The composer seizes every opportunity for word painting, with such gestures as inverting the mouthpiece to simulate "The Wind." The horn part is not difficult in terms of range (f³-g³ written) or technique, but the composition regularly calls for an excellent wide-interval legato. The piano part is not complicated nor are the ensemble problems troublesome, assuming the narrator is a trained musician. The piano part will need to be duplicated for the narrator and, unless the voice is amplified, horn and piano dynamics will sometimes need to be downgraded so that the narrator can always be heard. Very highly recommended!

Solo pour Cor et Piano

Anton Reicha, edited by Christopher Larkin

Rare Brass Series, London Gabrieli Brass Ed., P.O. Box 1825, London N20 9NU (1992) (£8.50)

Christopher Larkin, a member of the BBC Orchestra and Director of London Gabrieli Brass, has begun publishing a series of original music for brass, rather than transcriptions. All of the works in this series have apparently languished in European libraries from the nineteenth and early twentieth-century. This *Solo* by Reicha is preserved in the Bibliothèque Nationale, Paris, and, according to the preface, is thought to have been composed around 1820. Typical of Reicha's writing for woodwinds and quite similar to Ries's pieces, there is a considerable amount of pianist flair and occasional horn flourishes which purport to be melodies. Also representative of Reicha's experimental nature, the work's form is unique for his era: a single, eight-minute *Adagio-Andante-Allegretto*, which constantly vacillates between e minor and E major in the first two sections.

The publication is visually excellent, with both an original E horn version and an F transposition included. The range of the horn (written in E) is c-a², with an alternate flourish to c³ near the end. Thus, in terms of stamina, range and technique the solo is quite modest in its performing demands (grade IV). For a younger hornist only several ornaments, typically found in Reicha woodwind quintets, would need to be worked out. *Solo pour Cor et Piano* is an interesting new edition which might best be performed in the middle of a full-length horn recital, where an excellent pianist can (finally) dominate technically and the hornist can catch a bit of embouchure rest.

Festive Rondo

Richard Cioffari

Southern Music Co., San Antonio, TX, 1992 (\$9.50)

Hornists at the 1988 International Workshop in Potsdam may remember Professor Herbert Spencer's "premiere" of this lively rondo, commissioned by the students of Louis Stout in honor of his years of teaching at the University of Michigan. The four-minute, tonal work with modest range (g-g³ written) and technique (grade IV) was reviewed in its manuscript form in the April 1989 *Horn Call*. Unfortunately, typical of the fate of so many fine, programmable works for

horn, four years passed before a published version has become available. Now the composition is easier to read, yet remains quite affordable.

Concerto Evocativo for Horn and String Orchestra (piano reduction)

Roberto Sierra G. Schirmer, Inc., New York, NY, 1990 (\$25)

Written for and premiered by Sören Hermansson in 1990, this concerto was reviewed in the Fall 1991 *Horn Call* as a very difficult but rewarding new work for horn and strings. Although any concerto is more accessible with a piano reduction, here a virtuoso pianist is required to replicate the orchestra. Both parts are rhythmically and technically complex, and the hornist must have a very strong and secure high range. The musical rewards are worth the effort: the concerto evolves from a brooding first movement, through a scherzo-like second movement, to an exciting, colorful final movement brimming with "Latin-American" rhythms. Those hornists who are in constant need of testing their skills against "the most difficult" new work should buy this concerto.

Chorale Prelude "Nun Komm' Der Heiden Heiland"

J.S. Bach (arranged for horn and piano by David Jolley)
International Music Company, New York, NY, 1986 (\$3.50 each)

Although these two publications are not exactly new, they slipped by this reviewer until just recently and are reviewed together because of their common source and potential for programming. Neither are easy for the hornist, with *Ein Festes Burg* somewhat less taxing on high range (only G-g" written) but more so on stamina. "Nun Komm" ranges from written d-c", is more florid in character and contains a bit more rest. These are excellent arrangements, very affordable, with limited but specific occasions in which either or both could be performed.

Concerto for Four Horns and Orchestra, Op. 93 (1990)

Christopher Wiggins
C. D. Wiggins, 167 North St., Luton, Bedfordshire, UK LU2 7QH

Jim Emerson, an IHS member from Denver, commissioned this *Concerto for Four Horns* in 1989. It was completed in 1990 and finally premiered in Denver on March 22, 1992 by the Jefferson Symphony. The soloists were Robert Murray, Gary Breeding, William Beckman and Edward Collins.

Several of Christopher Wiggins's works have been favorably reviewed in the past and this Concerto seems to be one of his stronger accomplishments. It is a three-movement (*Allegro-Lento-Allegro*) work of almost eighteen minutes duration. Typical of Mr. Wiggins's horn writing, the parts tend toward the high and powerful end of our spectrum. Only the fourth part descends below the staff and those sections are notable: a sixteen-bar solo chorale in the second movement and a nine-bar solo in the finale. The first and third are asked to peg a couple of strong high c"s and a powerful a" is required of all four soloists. The orchestration is colorful and interesting throughout, with particularly fine use of the winds in pairs, brass (2 horns, 2 trumpets, 3 trombones and tuba) and timpani. Although the Concerto is immediately more interesting from a rhythmic and harmonic viewpoint, the work is melodically unified with the interval of an ascending fifth, followed by a descending fourth heard in each movement. Stopped passages are rare but effective, with one pair stopped against the other pair open.

The composer should be contacted for purchase or rental parts and score. At this writing I am unaware of an available piano reduction but

would assume its likelihood.

Quiperies, Volume I

Lowell E. Shaw

The Hornist's Nest, Box 253, Buffalo, NY 14226-0253, 1992 (\$8)

It was inevitable: we have *Bippieries*, *Tripperies*, eight volumes of *Fripperies*, and now *Quiperies*—and we anxiously await the title of the next possibility! There are four in this new volume: *With a bounce*, *Slow Ballad*, *Valse and Light and Fast*. The computer-age has hit The Hornist's Nest, so the manuscript is neat and attractive. Personally, however, I rather miss Lowell Shaw's distinctive manuscript which tends to move quickly put one "in the mood." An alternate "C" version" on the fifth part is provided for emergency use by some other low-brass instrument or by some Viennese hornist who might prefer this notation. Treat yourself to more horn-fun—buy this set!

Concerto Nr. 2 by W.A. Mozart, transcribed for three horns (\$15)
Concertino, Op. 45 by C.M. von Weber, transcribed for four horns (\$17.50)
Symphony Nr. 3, mvt. IV by L. van Beethoven, transcribed for eight horns (\$20)
Symphony Nr. 5, mvt. I by L. van Beethoven, transcribed for eight horns (\$20)
transcriptions by Keith Campbell
Thunderlip Horn Creations, 23 Benlammond Ave., Toronto, Canada M4E1Y8

Perhaps easily overlooked in the most recent *Horn Call* was an advertisement from Thunderlip Horn Creations of Toronto listing new horn-ensemble transcriptions by Keith Campbell. Fortunately, four works from this new series were forwarded to me for review. First, the label "thunderlip" aptly describes the demands on hornists in all these transcriptions. Three virtuoso hornists are required for the (entire) Mozart *Concerto* and four virtuosos for the Weber *Concertino*, both works calling for nearly non-stop playing and tremendous facility.

Although duties are spread between more players for the other two arrangements, you can imagine the technique and clarity of articulation necessary for eight horns to bring off the finale of Beethoven's *Symphony Nr. 3*. The most approachable transcription for a less virtuosic horn ensemble is the first movement to Beethoven's *Fifth Symphony*. Here only the fourth and eighth parts demand strong low playing, while the first, third and fifth parts ascend to only b-flat." The publications are computer-generated, with very few errors. If you and your colleagues/students have "thunderlips" you might purchase these as an enjoyable postlude to an easy day at the office.

Scherzo from Symphony IV by Anton Bruckner

transcribed for eight horns by Friedrich Gabler

Prof. Friedrich Gabler, Elsslergasse 10/8, A-1130 Vienna, Austria

Dr. James Winter delivered Professor Gabler's latest transcription to Manchester in hope that it might be performed at that Workshop. Unfortunately, there was no opportunity in the schedule for such an undertaking: this is the kind of transcription that begs for eight very strong hornists, all of whom have excellent flexibility, technique and previous contact with the *Hunt Scherzo*. The score and parts are computer-generated, thus easily read. The original key was retained, which places the Trio section in F minor (written), not perhaps one of our best keys for a beautiful legato. If you are a Bruckner devotee, believing fervently that his day job was not with the Austrian Department of Redundancy Department, you should cherish this transcription. Please contact Professor Gabler directly for the score and parts.



Recordings Section

by Julian Christopher Leuba
Contributing Editor

Arkady Shilkloper is a classically trained Russian jazz hornist, whose first jazz release with bassist Mikhail Karetnikov appeared on a Soviet LP, "Jazz-Duet / Movement" MELODIYA S60 26043 003) now plays with composer-pianist Mikhail Alperin on a CD, recorded in Oslo in 1989 (ECM 1396).

The Horn community should become aware of a true virtuoso, with a creative mind, exploring our jazz traditions as well as the contributions of Central Europe towards these traditions.

The earlier Melodiya disc had several be-bop oriented cuts, including Denzil Best's *Move* (a composition first recorded by a third stream group including Miles Davis, Kai Winding, Max Roach, Hornist **Junior Collins**, et. al. re-released on Capitol T762). Russian evidently doesn't translate "Move" easily: the title cut ended up as "Movement," according to my dictionary.

In his newer CD, Shilkloper finds the Fluegelhorn a more appropriate medium through which to express his ideas. He explores a variety of ideas, a bit of "New Wave" sound, some scat singing à la Bobbie McFerrin in *Unisons* and some cuts tinged with a Moldavian Jewish sound, at moments with reminiscences of the attitudes which endeared the performances of Meir Rimon to many of us.

I doubt that the Melodia LP will be easy to find; my copy is both borrowed and scratched. Recording technology seemed primitive. On the other hand, the CD is attractively recorded, although I thought the piano sound took a bit of getting used to. "ECM" records are distributed in the USA, but this one is not; I tracked mine down, for SFr 34.00 at Musik Hug, in Zürich, Switzerland.

Recommended.



"**John Cerminaro**, Horn" is a new CD (CRYSTAL RECORDS CD676) in which Mr. Cerminaro plays mainstream recital repertoire with the able collaboration of pianist Zita Carno.

Cerminaro combines a remarkable virtuosity and musicality with a great amount of energy. In his notes, he styles himself as "international eclectic," but his many years as Principal Hornist of two of our strongest ensembles show through.

I always enjoy his playing for his sense of musical direction and for his lyric quality, when it is called for.

This CD provides a generous 71 minutes of music: I wish he had seen fit to include **all** the works for Horn which are included in Gliere's Opus 35. Recorded quality is most realistic.

This record, covering a generous portion of basic repertoire, should be in all young players' collections.

Recommended.



"Tribute to James Chambers," is by the North American Horn Quartet, comprising four players who are self-declared musical descendants and disciples of the renowned Hornist, James Chambers. These players, **Charles McDonald**, **Ralph Wagnitz**, **Charles Powell** and **Alan DeMattia**, presented a performance and Master Classes at the University of Montana in Missoula. Their program, and the cassette being considered, are a tribute to their inspirational force, Mr. Chambers.

All is well played; recording is always tonally accurate, at times slightly distant for my taste. The segment recorded "live" at their concert, Lowell Shaw's *Frippery No. 8* actually achieves the best balance; I suspect that the other tracks were taped separately.

McDonald's own "Tribute to James Chambers" is a pastiche of important orchestral passages, mostly "section" passages, such as the opening to Mahler's 3rd Symphony. It is to be hoped that McDonald will publish it, as it would provide enjoyable and instructive program

material for any advanced ensemble.

A comment regarding the "Chambers Style" of performance, as Mr. McDonald refers to it. I have philosophic reservations as to imposing a specific "style" on *any* music. The music imposes *its* style upon the player, I would like to believe. And, in my mind, the ultimate player would be as a chameleon, an Alec Guinness, as contrasted to John Wayne, who was stereotyped into one rôle.

Side B of the cassette is devoted to Carol Barnett's *Concerto for Horn*, played here with a piano reduction of the orchestral score by Peter Arnstein. This is a display piece which exploits Charles McDonald's virtuosity to the fullest. It was taped, most convincingly, in Minneapolis, where McDonald is a member of the Minnesota Orchestra.

An interesting program. Recommended.



The brass group, Sonus (**Bruce Heim**, Horn) makes its debut on a CD, MARK MCD-1067. The group is comprised of faculty brass teachers from five Mid-America universities, all excellent performers. The ensemble plays with obvious unity of purpose, a balanced sonority and with excellent intonation. They have toured extensively, including performances and clinics in Japan.

A judicious choice of materials, including American compositions of the 20th Century, make an interesting program. The various stylistic manners are clearly delineated.

The recording, at the University of Louisville, is clear and realistic, although the Tuba sounds a bit too distant, as does the Horn, in relation to the "up-front" Trumpets. This is only obvious in fast, virtuosic passages such as are encountered in the third movement of the Scheidt. Otherwise, the effect of the recording is excellent.



The group, "Pioneer Brass (**Lawrence Johnson**, Horn and E^b Alto Horn) plays a program of music popular in the United States from the mid-1850s to the turn of the Century, "Acres of Clams" on a compact disc, CENTAUR CRC 2131. It is amusing to consider this, i.e. "Acres of Clams," as a title for a recording of brass players, especially with a Hornist participating. Actually, it has no reference to the missed notes on a Horn recital, but rather to the popularity of clams, and a song about them popular at the time the State of Washington joined the Union in 1889. Subsequently it became the name of a well-known and well-advertised restaurant in Seattle, owned by wit, philanthropist and restaurateur, Ivar Haglund.

"Acres" is a delightful presentation of these selections from our heritage, both excellently performed on a variety of "authentic" instruments of the period, and well recorded.

Neumann's adaptations are excellent, in bringing them to the modern taste and also in utilizing the various skills and expertise of the players in the group. Album notes are informative.

The Grip is one of the many comedy compositions typical of the early 1900s, composed by the great-grandfather of one of the present performers of the ensemble. It was subtitled, *A Sneezing Intermezzo* and should properly be titled, *The Grippe*.

Hornist Lawrence Johnson plays mostly Alto Horn; on the one extended Horn solo, in *Old Dog Tray*, he shows off his formidable skills. It is interesting to compare this performance with that he played as first Horn on the Hidas "Chamber Music for Four Horns," (PROSPECT 921). Both were recorded in the same location, First United Methodist church, in Salem, Oregon. And, in both, he used his Conn 8D instrument. These two recordings illustrate the profound effect of microphone placement, and positioning in the recording space.

Lots of fun: a must for those interested in the music of the period.



The Nürnberg based Roseau Quintett (**Karl Reitmayer**, Horn) plays a program of contemporary German wind quintet music of TGF RECORDS 97.028. The music is predominantly dissonant, post-
The Horn Call/April 1993 61



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"THE FUTURE OF HORN PLAYING"

Schönbergian, technically most challenging for the players, and obviously well played. *Bayerische Rundfunk* (Bavarian Radio) has recorded the ensemble quite closely, so that one clearly perceives all the action. The balance between all the players is excellent.

Other than Paul Hindemith, Hanns Eisler is probably the only composer who might be already known outside Germany. He was a protégé of Arnold Schönberg, and at the time of the composition on this disc, was still immersed in the evolving twelve-tone, or serial, compositional method. This composition has already been performed in the United States: I participated with the wind quintet Soni Ventorum in a Carnegie Hall performance in the 1970s.

Eisler was a prolific composer; his *oeuvre* taking more than two pages, small type, in the current New Grove Dictionary. Among these were a seminal German film, *Woman on the Beach* (Renoir, dir.), *The Witches of Salem* (R. Rouleau, dir.) and 39 other films. After immigrating to the United States, he was active in Southern California. Despite support from Albert Einstein, Charles Chaplin, Pablo Picasso, Aaron Copland, Jean Cocteau and Henri Matisse, he was extradited from the US, following an inquisition by the notorious House Committee on Un-American Activities. Returning to the DDR (East Germany), he composed the music for that nation's anthem.

The Hermann Beyer *Woyzeck* is for Quintet and *Sprechstimme*, spoken voice.

The performance of the Hindemith is brisk and, I feel, definitive.

Album notes are in German only. This CD is an excellent document of current quintet composition in Germany.



A new recording by the Summit Brass (Thomas Bacon, Arthur David Krehbiel, Fred Rizner, Lawrence Strieby and Gail Williams, Horns) titled "Delights" appears on a CD, SUMMIT DCD 138. This is a mixed program of main course and various desserts. For me, the main course is an arrangement by Eric Crees of a large suite of music from Leonard Bernstein's *West Side Story*. And a satisfying main course it is, superbly played by this formidable assemblage of some of North America's finest brass players, and excellently recorded to reveal all the detail of Bernstein's imaginative composition: one feels that this is not a transcription, but rather the way it was composed.

As for the rest of the menu, I greatly enjoyed the final post-banquet snifter of Americana, two turn of the century quicksteps. The aperitif, of Ralph Sauer's transcription of the Overture to Händel's *Royal Fireworks* music, was a bit heavy in going down, from the very first overstated note from Tubas Triumphant.

Most of the responsibility should be deposited on the podium of Conductor Carl Topilow. I have the impression that he acted only as a ringmaster; and wasn't paying attention.

In the two excerpts from the Mussorgsky/Philip Jones *Pictures*, the final two movements, the opening of *The Great Gate of Kiev* is completely inconsequential following *The Hut on Fowl's Legs* which is dynamically overstated. The performance of "The Hut" is, however, spectacular in its execution and the detail brought forth in the recording.

The taping was done at the University of Oregon, at Eugene. I have the feeling, in some of the loudest portions of the Händel and sometimes elsewhere, that the ceiling of the recording environment is too low for the longest wavelengths of the tubas. Maybe I'm on the wrong track?

For the Bernstein, and the quicksteps, well recommended.



Edwin Thayer, Principal Hornist of the National Symphony, in Washington, D.C., wrote about a new recording of the Händel *Water Music* (Newport Classics 60012) on which he and Scott Fearing participated. This version uses one player only, per part, including the string voices. A precedent for this exists in the Joshua Rivkin version of Bach's *Mass in b minor*. There, the clarity of enunciation and articulation leads to remarkably effective results, and paradoxically, a greater energy. I have not heard the present Händel recording, but I'm

certain it would be worth consideration.



Our readers with a special interest in recordings on period instruments should be aware of the **Historic Brass Society Journal**, an annual publication which has detailed, critical reviews of some of the recordings which might be of interest. The address is...

Historic Brass Society
148 W. 23rd St., #2A
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Reviews from *Fanfare Magazine* are indicated:

*F7 July 1992
*F9 September 1992
*F11 November 1992



BAY CITIES BCD 1030 (DDD) *F9

Hornist?

Aspen Wind Quintet

"Music for Winds"...

Robert Ward, *Raleigh Divertimento*

Samuel Barber, *Summer Music*

David Sampson, *In Memoriam: W.E.S.*

Knussen, *Three Little Fantasies*

H. Villa-Lobos, *Quintette en Forme de Choros*

Allen Shawn, *Woodwind Quintet*

BIS CD-540 (DDD) *7

Ib Lansky-Otto

Christoph Prégardien, Tenor

Tapiola Sinfonietta

Benjamin Britten,

Serenade for Tenor, Horn and Strings, Op. 31

Now Sleeps the Crimson Petal

CAMBRIA 1072 (DDD) *F11

Jeff von der Schmidt

Southwest Chamber Music Society

Poulenc,

Elegy for Horn and Piano

Sextet for Piano and Winds

(and other works by Prokofieff and Poulenc)

CANADIAN BROADCASTING COMPANY SMCD 5057 (DDD)

Brian G'Froerer & Michael Wall

CBC Vancouver Orchestra/Bernardi

Joseph Haydn,

Overture, *La Fidelatà Premiata*

Overture, *L'Infedeltà Delusa*

Symphony No. 45 in #, "Farewell"

Symphony No. 49 in f, "La Passione"

CAPRICE 21384 (DDD) *F11

Hornists?

Stockholm Wind Orchestra

Naumann, *Fanfares*

Dvorak, *Serenade in d*, op. 44

(with works by Schmitt and Stravinsky)

CENTAUR CRC 2112 (DDD) *F11

John Cox

Katherine George, piano, et al.

Walter Gieseking, *Quintet in Eb, for Piano and Winds*

F. Chopin (arr. K. Machala), *Polonaise Brillante*, Op. 3

Introduction and alla Polacca

Robert Schumann, *Adagio and Allegro*, Op. 70
Waldeggesprach, Op. 39/3
Auf einer Burg, Op. 39/7
Im Walde, Op. 39/11
Des Sennen Abschied, Op. 79/23

CENTAUR CRC 2131 (DDD)

Lawrence Johnson, Horn, Eb alto Horn
Pioneer Brass
"Acres of Clams," adaptations or arrangements by Philip Neumann:
M. W. Balfe, *Luto Quickstep*
Henry Clay Work, *Marching through Georgia*
Stephen Foster, *Old Dog Tray*
Old Folks Quadrilles
Jeanie with the Light Brown Hair
The Hour for Thee and Me
The Camptown Races
Lulu is Gone (Quickstep)
Simon Knaebel, *Medley Quickstep*
Samuel Gilbert, *The "Ah!" Waltz*
Scott Joplin, *Original Rags*
Carey Morgan, *Trilby Rag*
Henry Fillmore, *Lassus Trombone*
Bull Trombone
Vincenzo Bellini, *Katy Darling*
E.F. Rimbault, *Happy Land*
Alice Hawthorne, *Listen to the Mockingbird*
E.K. Eton, *Polonaise*
Robert Recker, *The Grip*
Hugh Cannon, Gus Edwards, George M. Cohan, "*Aught Suite*"
anon...
Louisa Polka
Acres of Clams
Colonel Kirkland's March

CLAVES CD-50-9121 (DDD) *7

Bruno Schneider
Orchestra da Camera di Padova e del Veneto
W.A. Mozart, *Four Horn Concertos*

COLLINS CLASSICS 11532 (DDD) *7

Barry Tuckwell
Philharmonia, Tuckwell
W.A. Mozart, *Four Horn Concertos*
Fragment in E for Horn and Orchestra, K.Anh. 98A
Rondo Allegro for Horn and Orchestra (arr. Tuckwell), K.412
Concerto "0" in Eb, K.370B
Rondo Allegro, K.371

COLLINS CLASSICS 12882 (DDD) *F9

Players?
London Symphony Brass
Copland, *Fanfare for the Common Man*
El salón México
Ceremonial Fanfare
Cowell, *Fanfare for the Latin American Allies*
Barber, *Mutations from Bach*
Ives, *Variations on "America"*
Bernstein, "*West Side Story*," suite
Prelude, Fugue and Riffs

COLLINS CLASSICS 12392 (DDD) *F11

Robert Cook
Scottish Chamber Orchestra
Peter Maxwell Davies, *Strathclyde Concerto No. 3 for Horn, Trumpet and Orchestra*
(and *Concerto for Clarinet and Orchestra*)

COLLINS QUEST 30442 (DDD) *F11

Hornists? (Natural Horns?)
Consort of London
J.S. Bach, *Brandenburg Concerti 1 and 2* (with No. 3)

CRYSTAL RECORDS CD 675 (DDD) *F11

Gregory Hustis, with
Nancy Keith, Soprano and Simon Sargon, Piano
"Huntsman, What Quarry?"
Franz Schubert, *Auf dem Strom*
Hector Berlioz, *Le jeune Pâtre breton*
Vincenz Lachner, *Waldhornruf*
Ignaz Lachner, *Der Ungenannten*
Franz Lachner, *Herbst*
Wilhelm Friedemann Bach, *Aria*
Simon Sargon, *Huntsman, What Quarry?*
The Buck in the Snow
Richard Strauss, *Alphorn*
Otto Nicolai, *Variazioni concertante on a theme of Bellini*

CRYSTAL RECORDS CD676 (DDD) *F11

John Cerminaro
Zita Carno, Piano
"John Cerminaro, Horn"
Eugene Bozza, *En Forêt*
Franz Strauss, *Nocturno*, Opus 7
L. van Beethoven, *Sonata for Horn and Piano*, Op. 17
Alexander Glazunov, *Reverie*
Bernhard Heiden, *Sonata for Horn and Piano*
Gabriel Fauré, *Après un Rêve*, Op. 7, No. 1
Reinhold Gliere, *Intermezzo*, Opus 35/11
Heinrich Kaspar Schmid, *Im tiefsten Wald*, Opus 34/4

DELOS DE 3094 *F9

Robert Bonnevie, Scott Wilson, David Knapp and Mark Robbins
Seattle Symphony
Richard Strauss, *Serenade in Eb*, op. 7
Ein Heldenleben
Macbeth

(DUX) 310355 (DDD)

Zbigniew Zuk
Baltic Virtuosi (Kaunas, Lithuania)
G.P. Telemann, *Concerto in D for Horn and Strings*
Joseph Haydn, *Concerto in D for Horn and Orchestra* (Hob. IId:3)
W.A. Mozart, *Concerto 2 in Eb for Horn and Orchestra*, K.417
G. Rossini (Orchestration, H. Gerner), *Prélude, Thème et variations*.

DEUTSCHE GRAMMOPHON 431 683-2 (DDD) *7

David Jolley, William Purvis
Orpheus Chamber Orchestra
W.A. Mozart, *Serenade No. 11 in Eb*, K.375
Serenade No. 12 in c, K.388

ECM 1396 (DDD)

Arkady Shilkloper, Horn, Jagdhorn, Fluegelhorn & Voice
Mikhail Alperin, Piano, Melodica & Voice
"Wave of Sorrow,"
Compositions of Mikhail Alperin:
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Poem
Wave of Sorrow
Toccata
Unisons
Introduction and Dance in 7/4
Short Story
Prelude in Bb minor

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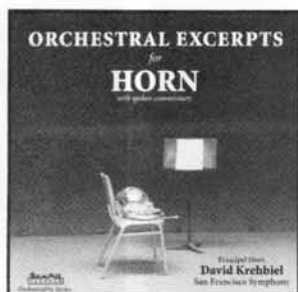
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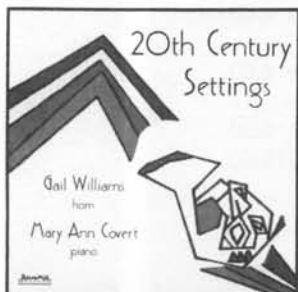


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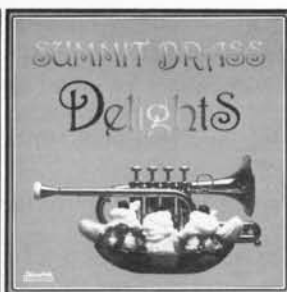


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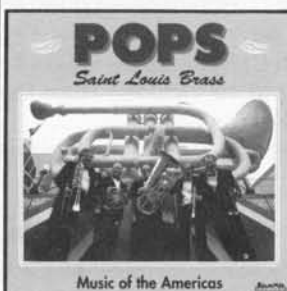
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L'Orchestre de la Suisse Romande, Jordan

Frank Martin, *Concerto for Seven Wind Instruments, Timpani,
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Charles Gounod, *Six Mélodies pour le Cor à Pistons*

Paul Dukas, *Villanelle*

Camille Saint-Saëns, *Romance in F*, Op. 36

Romance in E, Op. 67

Joseph Canteloupe, *Danse*

Jean Françaix, *Canon à l'Octave*

Francis Poulenc, *Elégie*

Eugene Bozza, *En Forêt*, Op. 40

ETCETERA KTC 1141 (DDD) *F11

Hornists?

Josef Triebensee Ensemble

Franz Krommer, *Partitas*, op. 45 (No. 1 in Bb, No. 2 in Eb, No. 3
in Bb)

Parthia in Eb

GALLO CD-675 (DAD) *7

Hornists?

Ensemble Fidelio (Orch. de la Suisse Romande)

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Vincent D'Indi, *Chanson et Danses*

and works of Bizet

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Philip Eastop & Jonathan Williams

Gaudier Ensemble

L. van Beethoven, *Septet in Eb*, op. 20

Sextet in Eb for Two Horns and Strings, op. 81b

HYPERION CDA 66517 (DDD) *F9

"From the Steeples and the Mountains"
program listed in previous *The Horn Call*

KOCH INTERNATIONAL 3-7081-2H1 (DDD) *F11

Scott Temple, David Wakefield

The Sylvan Winds

"The Sylvan Winds"

Joseph Jongen, *Concerto for Wind Quintet*, Opus 124 (1942)

Emile Bernard, *Divertissement in F*, Opus 36 (c. 1892)

Florent Schmitt, *Lied et Scherzo*, Op. 54 (1898) for 10 Winds

Vincent D'Indy, *Chanson et Danses*, Opus 50 (1912)

KOSEI KOCD-3567 (DDD) *7

Hornists?

Tokyo Kosei Wind Orchestra, Fennell

W.A. Mozart, *Serenade No. 10 in Bb*, K. 361

Serenade No. 12 in c, K. 388

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Bruce Heim

Sonus Brass

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Luigi Zaninelli, *Ballata*

Paul Puerl (arr. B. Fitzgerald), *Sonata II*

James Sclater, *Brass Quintet No. 1*

Giles Farnaby (arr. E. Howarth), *Fancies, Toyes and Dreames*

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A. Schwartz, *Dances at Twilight*

E. Romberg, *Tiko, How is it in the Sunrise*

I. Benfa, *Orphic Samba*

D. Pass & H. Pederson, *Blues for Gagi*

A. Jobin, *Felicidade*

M. Karetnikov, *Bass-Brass Boogie*

NUOVA ERA 7075 (DDD) *F9

Hornist?

Quintetto Scarlatti

Paul Hindemith, *Kleine Kammermusik*, op. 24, no. 2
(and other compositions)

ORFEO C 246 9221 (two discs DDD) *F9

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Wiener Concert-Verein

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in F, Hob II:26

in C, Hob II:29

in G, Hob II:30

Notturmi for Fl, Ob, 2 Hns and Strings

in G, Hob II:27

in F, Hob II:28

in C, Hob II:31

in C, Hob II:32

PHILIPS 432 152-2 (DDD) *F11

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Helen Kotas,

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Philadelphia Orchestra

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 Boston Symphony
 reissues from 78rpm:
 Richard Strauss, *Ein Heldenleben*, NYPO/Willem Mengelberg (1928)
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Death and Transfiguration, Philadelphia/Stokowsky
Aus Italien, Chicago/Frederick Stock

RENÉ GAILLY 87 058

Hornists?

Symphonic Band of the Belgian Guides,
 Norbert Nozy, cond.

Ida Gotkovsky, *Fanfare*
Symphonie de printemps
Symphonie brillante
Chant de la forêt (with Choir)

STRADIVARIUS STR 33304 (DDD) *7

Hornist?

Quintetto Arnold

Carter, *Woodwind Quintet*
Eight Études and a Fantasy

Donatoni, *Blow*
 Kurtág, *Quintetto per flati*, Op. 2
 Ligeti, *Ten Pieces for Wind Quintet*

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English Chamber Orchestra

W.A. Mozart, *Concerto No. 3*, K. 447
Concerto No. 4, K. 495
 (Both concerts with cadenzas by Fred Rizner)
 also, *Clarinet Concerto*, K. 622
 Joaquin Valdepeñas

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**Thomas Bacon, Arthur David Krehbiel, Fred Rizner,
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Water Music,
Allegro
Andante - Da Capo
 L. Bernstein (arr. Eric Crees), Suite from *West Side Story*
 M. Mussorgsky (arr. Elgar Howarth), Pictures at an Exhibition,
Hut of Baba Yaga
Great Gate of Kiev
 S. Scheidt (transc. Raymond Mase), *Gagliarda Battaglia*
 J.F. Stratton/H. Ripley, Two Quicksteps,
Arizona Quickstep
Mockingbird Quickstep

SUPRAPHON 11 1525-2 (DDD) *F9

Zdenek and Bedrich Tylsar,
 Stamitz Quartet

W.A. Mozart, *Divertimento No. 17 in D*, K. 334

TELDEC 2292-46467-2 (DDD) *7

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Ligeti, *Six Bagatelles*
 Villa-Lobos, *Quintette en forme de Chôros*
 Barber, *Summer Music*, op. 31
 Hindemith, *Kleine Kammermusik*, op. 24, no. 2



The Jon Hawkins Memorial Scholarship

On April 5, 1991 the United States Air Force lost a tremendous musician and human being when Staff Sergeant Jon E. Hawkins was honorably discharged to pursue his education and professional career in Vienna, Austria. The following day all humanity lost him when Jon died from injuries sustained in an accident on his trip home from California to Virginia.

- JON'S DREAMS -

Jon's greatest dreams were to master the Vienna horn and become a member of the Vienna Philharmonic. In pursuit of those dreams, he began as a horn player in the Air Force Band of the Golden Gate at Travis Air Force Base, California at age 18. Five years later in the summer of 1988, Jon took a big step toward achieving his dream when he purchased a Vienna horn, thus becoming the first American to seriously pursue the study of a horn played only in Vienna. In October of that year, he left California to become the principal horn player with the Air Force Band of the Pacific at Yokota Air Base, Japan. During his tour in Japan, he met with players from Vienna and other European orchestras and began arranging for his entrance into the Vienna School of Music.

In October 1990, 4 months before leaving the Orient, Jon began preparing for another of his dreams when he purchased a motorcycle to fulfill a long standing desire to some day ride a cycle across America. On April 5, 1991 Jon was honorably discharged from the United States Air Force and on the following morning started home on his dream trip. Less than five hours later, along the coast road near Big Sur, Jon's cycle was hit by a strong gust of wind. Jon lost his life when the cycle was blown off the road into a sand dune.

Although Jon's life could be considered short, he lived it to the fullest. He dreamed and reached for those dreams undaunted. Jon also possessed the qualities of a person who achieves not only for himself, but for his entire profession. He was much respected as a musician and loved as a warm and generous human being, by all who came in contact with him. He will be deeply missed.

- A NEW HORN CONCERTO -

Searching for an appropriate means to memorialize Jon, his friends within the United States Air Force band community have decided to establish a fund to commission a concerto for Vienna horn and orchestra. Contributing a major work to the horn repertoire will be a lasting tribute, not only to Jon but to what he loved to do most, play the horn. It is certain this is something he would have aspired to himself. The concerto is to be written in memory of Jon, but dedicated to all past, present and future horn players. We have contacted the International Horn Society (IHS), a long standing and experienced non-profit organization dedicated to the advancement of the horn. They have accepted the administration of the Jon E. Hawkins Memorial Fund. The fund's primary goal is the creation of a concerto for Vienna horn and orchestra and its succeeding aspiration is the establishment of a scholarship fund given in Jon's name to help other aspiring horn artists. Dr. Werner Pelinka of Vienna,

Austria has agreed to write the concerto. Dr. Pelinka's experience in writing for the Vienna horn is extensive, contributing several fine works to the instrument's repertoire. Dr. Pelinka has agreed to write the concerto for a commission of 100,000 Austrian schillings and it will be ready for premier in the summer of 1993. All gifts over \$10 to the IHS will be acknowledged on a quarterly basis for tax purposes. Financial statements of the fund's activities can be obtained from myself through requests to the IHS. Initial proceeds from donations will only be used to pay the composer's commission; funds collected above the commission rate will be used for printing, mailing, and other related expenses. Remaining funds will be used to establish the scholarship fund.

Jon was a young, talented musician who died just at the moment he was about to embark on a wonderful adventure in the world of music. There is no doubt among the many who knew him that he would have succeeded. There can be no better tribute than a concerto for horn and orchestra because each time the piece is performed, it is brought to life anew; it is recreated. Thus, music is the most relevant and lasting tribute that can be given to anyone. Every time this concerto is played Jon's memory will be brought back anew with the music, keeping his adventure alive and, hopefully, instilling in the hearts of other young and talented horn players the desire to reach "undaunted" for their dreams. Jon would have been the first to help them make it happen. Thank you in advance for your consideration. We look forward to the successful conclusion of this endeavor.



Sincerely,

Eric M. Strohecker
Fund Organizer

For those of you who knew Jon, his parents request that any letters or pictures about your friendship with Jon or cards of condolences be sent separately to their home address below:

Mr. & Mrs. Neil Hawkins
9205 Wyeth Lane
Burke, VA 22015

Jon Erik Hawkins

Born: July 14, 1965
Karolinska Hospital, Stockholm, Sweden

Education: **Preschool**
Dunedin, Florida
Elementary
Spencer, Oklahoma; Glasgow, Montana;
Oundel, England; Smithton, Illinois
High School
Freeburg, Illinois; Burke, Virginia

Music Instructors: 1981 - 1982
Mr. Larry Strieby
Associate Principal Horn,
St. Louis Symphony Orchestra
Mr. Glenn Mueller, Principal Horn,
St. Louis Philharmonic

1982 - 1989
*Mr. Edwin Thayer, Principal Horn,
National Symphony Washington D.C.

1983 - 1988
Mr. William Klingelhoffer, Associate
Principal Horn
San Francisco Symphony Orchestra

1983 - 1991
*Mr. Arthur D. Krehbiel, Principal Horn,
San Francisco Symphony Orchestra

*Mr. Thayer, Mr. Krehbiel and Mr. Roland Horwath of the Vienna Philharmonic, have already agreed to premier the concerto in their respective areas (Mr. Horwath said not only is he looking forward to playing it, but he is willing to play it using Jon's Vienna horn.)

Musical Experiences:

July 1982
Eastern Music Camp,
Eastern Illinois University

July 1982
National Band Association Outstanding
Music Award
for excellence in performance and leadership.

Died:

Fall 1982
American University Symphony Brass of Peace
Brass Choir
Northern Virginia Youth Symphony

November 1982
National Symphony Youth Orchestra Day
Virginia Senior Regional Orchestra
All-Virginia High School Orchestra
Virginia All-Regional XI Senior Band

December 1982
Instrumental Music Conference High School
Honor Band

March 1983
11th Annual Brass Conference,
New York City, Performer

April 1983
Auditioned and accepted by CMSgt John
Woody to become a horn player with the United
States Air Force.

July 1983
Enlisted in Air Force and assigned to Travis
Air Force Base, California with the U.S.A.F.
Band of the Golden Gate.
Member of the concert band and woodwind
quintet.

October 1988
Reassigned to U.S.A.F. Band of the Pacific,
Yokota Air Base, Japan.
Principal horn with the concert band.

November 1989
U.S. Representative to the Japanese - Austrian
Hornist's meeting held in Tokyo.

April 5, 1991
Honorably discharged from the United States
Air Force at Travis Air Force Base, California

April 6, 1991
Big Sur, California

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c/o The International Horn Society
Ms. Ellen Powley, Exec. Sec.
2220 N. 1400 E.
Provo, Utah 84604

In Memoriam

Memoriam Philip Farkas

Philip Farkas was a great friend and colleague. He was a legend in his own time as a magnificent horn player, an inspired teacher, and one of the greatest instrument designers of this century. He also wrote the best book ever on how to play the horn. I first met him in 1965 when he was playing as an extra horn in the Cleveland Orchestra under George Szell. That was in London. After the concert he came to my home for a drink and a bite to eat where I found, as everyone who knew him will substantiate, that he was one of the world's great gentlemen. Three years later I changed from my Kruspě to a Farkas Model Holton 180 Horn. Phil was not only an outstanding musician, he was an exceptional human being. I never heard him say an unkind thing about anyone, including conductors! It is easy, therefore, to say that he was a role model for everyone who knew him. He leaves behind him a legacy of horn playing of the highest level, a way of teaching that will probably never be surpassed, and an example of human behavior that we should all try to emulate. I will miss him very much, but my memories of him will always bring a smile to my face.

Barry Tuckwell

Remembering Philip Farkas

Early in 1950 I camped on Philip Farkas's doorstep every Saturday morning until he finally accepted me as a student. He was, at that time, quite busy, both as Principal Hornist of the Chicago Symphony, and as a member of the WGN weekly broadcast series, "Great Music from Chicago."

I had quit a position with the Kansas City Philharmonic to study with him. Several years before, I had asked, with the naivete of a not-dry-behind-the-ears student, "Who is the World's Greatest Hornist?" Tibor Shik answered without hesitation, "Philip Farkas, in Cleveland." When I finally heard Mr. Farkas in person, I realized what Tibor Shik had been telling me: *This* was Horn playing! So fluid, mellow ... what else was it? I *must* learn, or give up the instrument.

In my case, I must honestly say that Philip Farkas was more an inspiration by his own example than he was a "teacher." I was one of his earliest students, and some of his ideas regarding the mechanics of playing were, it seemed, inappropriate to my needs. However, when his text on the Horn, *The Art of Horn Playing*, was published, I read it carefully. Where I might doubt Farkas's instruction or opinion, he stated his beliefs with such articulate and concise prose, that he *forced* me to think! And, for that, I am everlastingly thankful.

And, Farkas certainly had an accurate eye upon larger issues which confront the evolving player: "You *must* finish your diploma," he told me. "I won't teach you, except as part of a degree program. Enroll at Roosevelt College, and I'll accept you." He had a true sense of historical perspective. He *knew*, as I didn't, that without a diploma, there was no future for me. For that, too, I am everlastingly thankful.



Philip Farkas (1914-1992)

Nobody, in our Nation, in this Century, has exerted such a strong and positive influence on Horn playing as has Philip Farkas. His presence will be greatly missed by all who knew him, but will live through the influence of the multitude of students with whom he worked.

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

Philip Farkas: Thoughts and Memories

It was late morning when the telephone rang; and Ethel Merker, with a catch in her voice, told me that our friend, guide, and mentor Philip Farkas had died early that morning. I had spoken to him about the post-Workshop cruise less than a week before. While he had said that it seemed less than prudent for him and Peg to make the cruise, there were no indications that the treatments he was receiving were at all dangerous, and his voice had sounded strong, with his usual good



Gayle Chesebro presents Philip Farkas with a Certificate of Commendation as a Founding Clinician for the Southeast Horn Workshop. (9th Annual Southeast Horn Workshop, Auburn University, 1986).

spirits and enthusiasm. There was little to say, except thanks for the call; we were both numb. I did ask about Peg, and was assured that she was fine; I called her later and was not surprised that she was indeed all right—she is a strong lady.

Much of the day and on the morrow, I found myself thinking, on almost any subject, "Phil would be interested in that," or "I should ask Phil about that—" and remembering that it was no longer possible.

Because it so well defines the man, as well as his influence on me—and because that influence was repeated for countless students and colleagues—I want to tell you of my first contact with him. I was a fifteen-year-old kid, attending Southwest High School in Kansas City, had played both cornet and E-flat alto briefly, and had been presented with an unbelievably dented, caseless, Pan American single horn. I had bought my own mouthpiece, simply accepting what the salesman handed me—and that about sums up what I knew about the horn. We were told that the principal wind players of the Philharmonic would present an eight-week series of class lessons, at twenty-five cents a week. In 1935, the two dollars, plus street-car fare and possible sheet music, called for consideration, but the family managed it and on the first Saturday assigned, I set off.

Kansas City is too far south to receive what we native Minnesotans considered a real winter, but it was also far enough north to have its share of gloomy, damp, raw weather, and this Saturday was one such. I found the school, and had no problem locating the room full of hopeful young hornists, all braying away at their warm-ups. I think there were about twenty warmer-uppers, in a typical public school classroom: plaster walls, oaken floors, the front wall covered with slate, and one side wall of course glass. Average coefficient of absorption, somewhere around 0.02; intensity level, approaching and sometimes surpassing the threshold of pain.

Precisely at the appointed time, the door opened and a young man with a horn in a Bullhead case under his arm entered. He was wearing a hat and an overcoat, so we figured he must be the teacher, and the uproar subsided. His opening comment, as I was to realize later, was typical: I don't recall the exact words, but it was to the effect that there seemed to be a difference of opinion as to what a horn should sound like, and that some of the opinions seemed to miss the mark. The horn sound, he said was something like this—and he played a middle c (concert) at about a mezzo forte. The attack was flawless and the sound flooded the room; for a moment that miserable day broke open, and I felt as if the sun had come out—I suddenly knew what the horn could do, and the splendor of that moment has never dimmed. Each weekly session was another revelation and we all came to understand that this young man, only a couple of years older than the seniors among us, was a gifted, accomplished professional; and it never occurred to any of us to call him anything but "Mr. Farkas." His instructions were lucid and focussed, as they were throughout his career, and always there was that glowing, pervasive, lyrical sound to guide us.

Fortunately, although they were not up to present standards,

recording techniques by the mid-forties were good enough to capture tone quality surprisingly well; and those who have not heard Farkas in person can hear him, as he sounded, in his many recordings with Chicago, Cleveland and Boston. His tone and attack were so compelling that they colored the whole section. As Los Angeles horn-maker Bob Atkinson once said, "He never played out of tune," and he was right. I am sure also that he never played a note that he didn't think about, didn't consider exactly how it should be played, and exactly why it should be so played.

In one of the Ravinia concerts, the Tchaikowsky V was in the program; the aria was superb, of course, and I recall thinking that the tone quality was somehow a bit different from his usual sound. When I went round after the concert to say hello, and, of course, to express my admiration and thanks for his playing, he immediately brushed the compliment aside, as he always did, but then asked about the sound in the big solo. Trying to describe tone quality is hard, but I came up with the saying that his tone had a bit more bronze in it than his usual color, and he replied that he had been thinking about that solo, and wondering if it didn't call for a slightly different sound. I asked him what he had done, and after saying that he was pleased at my response, he said that he had thrust his jaw a little further forward and changed his hand a bit! This was in the middle or late fifties; how many times had he played that solo?! And here he was, still thinking it through and trying something new to make it better. (Lest anyone might think that this cerebral approach to music would tend to produce sterile, academic music, there is that legacy of his records, all reflecting his innate musicality and elegance of taste.)

In addition to the recordings, there are his books, which distill his wisdom and professionalism. He was always quick to point out that he had no college degrees, a remarkable irrelevance, as these books testify; his command of German and French was very good, and he never accepted guesswork translations of composers' instructions. For reasons which are not clear to me, his *Orchestral Passages...from the Modern French Repertoire* is mentioned less often than the three "Art of" books and the photographic embouchure studies; the analysis of the various passages shows his approach to artistic playing (whether French or other.)

Thanks to the various workshops, master classes and clinics held under the aegis of the I.H.S. (of which he is a primary founder) our readers have come to know the Farkas wit and charm, his gifts as a raconteur, and his zest for life in all of its aspects. His total professionalism has been obvious, even when he was having fun. Because he was essentially a modest man, some may have missed the underlying confidence and self-knowledge which invested his every action.

When I commented one time to Carl Geyer about Farkas's modesty, Geyer replied (in his high-pitched voice and richly accented English), "Ja—but he knows who he is; he knows that he is Farkas." Geyer was rarely wrong, and he knew Farkas well indeed. Some of you may be wondering why I have referred to this very dear friend as Farkas, not



Philip Farkas with Certificate of Commendation as a Founding Clinician for the Southeast Horn Workshop. (9th Annual Southeast Horn Workshop, Auburn University, 1986).

Phil or Philip; the last name was all he needed on his horn case, and I never looked at that simple FARKAS without a thrill.

One final anecdote: Last summer, when a group of us who were more or less of an age happened to gather in the lobby of the Dominion Hotel in Manchester, someone dropped the old bromide about not getting any younger. The Farkas reply was immediate and characteristic: "No, no, you've got it all wrong; we no longer need worry about dying young!" For once in his life, he was wrong: He didn't worry about death in any case, but he was eternally young. Even as we weep, we rejoice that we have known him, and thank him for what he has left us—and we hear that horn, soaring over the orchestra.

James Winter
1386 E. Barstow
Fresno, CA 93710

Four days ago, we had a call from Peggy Farkas: "Well, I lost my Phil this morning."

She was amazing even to us who knew her; upbeat, stressing the good successful life that was Phil's. She said he was so proud of practicing an hour on December 20. On December 21, he was gone.

Today is Christmas. It brings gifts to mind. Phil was a gift to all of us — his constant curiosity; his sparkling spontaneous wit; his talent for thoroughness, and above all, one more gift. Arline asked me, "Who do you think his best friends were?" I replied, "I think you're looking at one of them." Truly, a host of us would answer the same.

It was a pleasure to be his student, a great satisfaction to be a party to his receiving the honorary doctorate from Eastern Michigan University, and an honor to sub for him at Indiana University as he recovered from his first heart attack.

Rest in peace, Phil. You loved and were loved.

Marvin C. Howe
5105 Bush Road
Interlochen, MI 49643

In Memoriam: Philip Farkas

The musical world has lost one of our instrument's towering figures with the passing of Philip Farkas. As his death is a deep personal loss for so many of us who were touched by him, his life stands out as an example of that special combination of one who is both a supremely gifted artist and one who is a truly wonderful human being. To me, Phil Farkas was a supreme example of horn playing artistry and a fabulous teacher, role model, mentor, and musical father-figure. I remember a man who was warm, generous, confident yet humble, and possessed a great sense of humor along with a childlike curiosity. Here, too, was a model of disciplined practice and perfectionism. Half the pages in this journal would not be enough to hold my thoughts at this moment.

At the drop of a hat I can recall the glorious sound, wonderfully liquid "Farkasian" slurs, lyricism, and flawless execution that characterized Phil Farkas's performances. To hear him perform such works as *Ein Heldenleben*, Brahms's Second Symphony, the Ravel *Piano Concerto* in G, or the Saint Saëns *Romance in F* was a wonderful treat. Performing with him on several occasions I count as a great privilege.

In his own words, Mr. Farkas said: "Helping others...through teaching is to me, the most satisfying objective of my life."¹ Hundreds of former students carry his concepts, and thousands of his readers attest to his success. As a perpetual searcher himself, Farkas's technical guidance and musical instruction were thoughtful and highly structured while being done in a nondogmatic manner, allowing the flowering of each individual hornist. Repertoire study was exhaustively thorough including score study, language translation, and lively

practical stories drawn from his wealth of knowledge and experience. His enthusiastic love of the horn, perpetual curiosity, and constant experimentation were positively contagious. His discussions with me concerning his visualization techniques were years ahead of their current vogue.

One story I love to recount demonstrates both his dedication and experimentation. Nineteen years ago when my wife, Barbara, and I were engaged, we were enjoying a sunny Bloomington picnic with the Farkases when Mrs. Farkas turned to my fiancée, in her wonderfully humorous way, and told her to beware of marrying a horn player. Peg Farkas said that it was on their honeymoon that her husband discovered that an 8 oz. Coke bottle made the perfect stopping mute!

I also recall returning to school one Fall finding my teacher full of excitement about a new embouchure he had just tried which worked so well for him. When he picked up the horn, out came the same marvelous playing I had always heard from his bell. However, his enthusiasm was that of a youngster making a great discovery, a refreshing attitude which so characterized him.

Personal warmth and love flowed from Philip Farkas to his wife,



Philip Farkas performs at the 9th Annual Southeast Horn Workshop, Auburn University, 1986.

family, and all with whom he came in contact. His life exuded positive acceptance of others, encouragement, and good will. He had a knack for making young horn students feel 10 feet tall after one of his masterclass lessons. His encouragement certainly meant a lot to me, especially when my first real orchestral job evaporated due to the orchestra's financial collapse. Phil Farkas's positive touch left everyone with whom he had contact the better for it.

I write as only one of hundreds who could relate similar feelings and experiences. Thousands have benefited from Mr. Farkas's person, performances, teaching, books and instruments. I am thankful to have been touched by his life. Philip Farkas's life was truly God's gift to horn playing.

Foot Note

¹ Stewart, M. Dee; Philip Farkas, *The Legacy of a Master*, © The Instrumentalist Publishing Co., Northfield, IL, pix.

Randy C. Gardner
(Philadelphia Orchestra)

As a former student of Phil Farkas it would be impossible to adequately express what his example, encouragement and friendship have meant to me over the years. How fortunate we all are that he has left us so much.

Leo Sacchi
3768 Rick Blvd.
Houston, Texas 77005
The Horn Call/April 1993 73

My first impression of Phil Farkas, along with the other members of the Great Chicago Horn Section, came in the fall of 1954. I, along with all the other U. of IL horn students drove to hear them in Bloomington, IL, "wailing" on every note of the Schumann "*Konzertstück*." For some of us the experience was so impressive that we became students the very next summer—until the end of his life and hopefully then some!

As a teacher, Phil had a remarkable ability to not just give incisive instruction or interpretation of orchestral excerpts, technique, breathing. He was the exceptional teacher who caught every note and nuance, frequently asking, "How did you do that?" He was the ultimate teacher, always learning right along with each student. Years later I auditioned for the Chicago Civic, again to take lessons and eventually have the opportunity to play extra horn with the great Chicago on their Eastern tour. What a memory and influence that had upon me: great players making gorgeous sounds; bright lights and excitement of Boston Symphony Hall; Carnegie Hall; the memorable miniscule beat of Maestro Reiner. How fortunate I was! All of this due to Philip Farkas. Those few years in Chicago prepared me for many good years of playing in San Diego. With all the experience I have had in symphony, opera, ice shows and theater productions, I can honestly say I would never have had the preparation or ability to get on with it if I had not had the influence of Philip Farkas. I have never lost sight of the great force he has had upon music and my life as well. A few of the suggestions and attitudes he passed on to me that I will always use and treasure include:

1. You don't have to be fearful of playing for any occasion if you have put in the proper practice time. Repeat any bothersome section over and over until you have done it ten times perfectly—then you have it!
2. Never allow yourself to get stage fright. Think of the one little old lady who adores the horn and play just for her!
3. Remember that a musical mistake is bound to happen, but it is not as though you are performing brain surgery.
4. Everything you do affects your life, including your horn playing; therefore, do everything that is positive and good for you and the world around you. We who knew him so well will miss him, but know he is still with us, for his influence is forever.

To Philip Farkas —

You Were A True Maker of Fine Music as well as Life!

I can still talk to you, Phil —

To say the things I told you once

Or twice

Or maybe not at all.

You gave the best to each person you ever knew

You spun a pure and soul-cleansing sound

Always a flawless technique

An unhesitating attitude to do the very finest phrasing and line and soaring of the immediate

A truly involved time to learn and become better at horn and life

A chance to play with the best because you were

A philosophy that has carried on and flowed throughout living and life

A love for the best in music and people

A need to continue to grow and know life within and beyond the horn

Now you are gone

But all your words and notes and great stories and sense of humor

Will remain with each of us

For those of us who can pass on even a bit of you

To those who will never know you

Thanks so for a life well-lived given to people and music

Carolyn Foy-Stromberg
Grants Pass, OR
Rogue Valley Horn Club

I was at Indiana University in 1957, having studied with Verne Reynolds and in 1958 with Thomas Beversdorf, the year before Phil's arrival.

I remember my audition with him. I played one of Reynold's most difficult etudes (from the 48), quite well, I must say, and after finishing, Phil said "Well, that's ok but can't you play something beautiful?" That unnerved me and old memories came back from what two former teachers, Walter McDonald and Herbert Holtz had preached: make a beautiful tone, then make music with it. Phil brought me back to that fundamental concept.

I auditioned, and was accepted as alternate first and third horn with the Pittsburgh Symphony between semesters at IU, and finished out the 1960-61 season. I returned to IU and was given a grad assistantship with Phil. While in a lesson one afternoon he received a phone call. He said, on the phone. "Oh! Really, well I have got just the man for you." Putting hand over the phone, he said to me "How would you like to go to Arizona as a sub for the horn professor (Gene Chausow) at ASU and be principal horn with the Phoenix Symphony. I jumped at it.

Anyway, Phil did a lot of good things for me over the years.

I was at IU again, working on my MM degree in 1965 and wanted to give Phil a Christmas present. Not having much money at the time and wanting to give something unusual, I got three other students together (sorry, can't remember names), went to the airport, washed down, and waxed his entire Navion airplane. Enclosed is a copy of a letter he sent to me and the others.

Phil has helped me many times during the last 32 years, both horn-wise and spiritually. I am a better musician because of him and I am a better teacher because of him. He was my last 'father confessor,' Now I'm on my own—and getting closer to that day too. God bless him.

Most Sincerely,
Marty Williams
4119 Granada St.
Tampa, FL 33629

December 19, 1965

Dear Marty,

Today I opened the hangar doors to roll out my Navion and literally let out a shout of joy when I saw it shining in such splendor.

In biblical days the highest sign of respect and friendship that one could show was to wash the other man's feet. I submit that to wash, wax and shine a dirty old Navion is every bit the latter-day counterpart of this act and it is accepted by me in just this spirit.

I have never received a finer Christmas present and I know and deeply appreciate the heavy physical work involved in your labors (I've done it a few times, too!) but it is the thoughtfulness and spirit of you four men that has touched me the most deeply. Please forgive me if I write each of you the same letter. I could not possibly rephrase my gratitude four times and come out saying the same thing. And I must say exactly the same words to each of you as my feeling is equally heartfelt toward each of you.

Right now all I can say is that this one act of yours has made the entire transition of my life—from playing to teaching—entirely worth while!

Merry Christmas,
Philip Farkas

Remembering Philip Farkas

"I enjoyed hearing your Kopprasch and Kling etudes, but what about orchestral excerpts? You can't make a living playing exercises." Those are the first words I remember hearing from Mr. Farkas after auditioning for graduate school at Indiana University in 1972. I must admit I had studied some excerpts before; however, it did not register with me that they were materials for admission to a university. After

that time I immersed myself with listening to and performing major orchestral and operatic literature. Although he later recalled his words to me in a lesson, I don't think Farkas ever understood how profound a statement that was to someone as impressionable as I at that time. My most memorable thoughts of him as a teacher are: gentleman/coach, artist/demonstrator, flexible interpreter and total musician.

I believe his lasting legacy will be seen in his students: those peers of mine at Indiana University, in particular. So many of them performed the vast orchestral repertoire in the weekly orchestra concerts in IUMAC—all of which I attended with anticipation. I was fortunate to play in several ad hoc quartets with those people listening to and talking about perspectives of playing and style. In essence it was a series of extended lessons for me, no doubt. I am most fortunate to be playing his 1933 Geyer in both orchestras and chamber music groups; in a way he lives on through this instrument. I regret that he was unable to see the relacquering of the instrument which I had done over the holiday season. The fifty-year-old laquer was starting to peel, and I wanted to assure its lasting longer prolonging the time before parts need to be replaced. Since our first meeting in 1972 I have many one-liners that I am certain others have from lessons and casual conversations—ones which I use in lessons with younger students who did not grow up with the first-run Reiner concerts and recordings. "You know, I want to play the horn as long as I can make a beautiful tone on the music that matters to me," he once said. And that he did even on December 20th! Would that we all will be able to do that, ourselves!

Jack Dressler
College of Fine Arts and Communication
Department of Music
Murray, Kentucky 42071-3303



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In Memoriam

Robert Westervelt

Robert Westervelt, born July 23, 1920; died April 11, 1992. Robert was born to a Dutch family who date back to Colonial times in New Amsterdam. Bob was a free-lance player in Manhattan during the 40s, 50s, and 60s. He was a student of Arkady Yegudkin at the Eastman School of Music. Among his proudest memories were his years with the Cities Service Band of America under Maestro Paul Lavalie. His varied career included 1st Horn with the St. Louis Sinfonietta, a season with the Houston Symphony, a season as first horn of the American Ballet Theater, and 3rd Horn with the ABC Radio Symphony in New York. He also played with the Metropolitan Opera, the Paul Whiteman show, the Arlene Frances TV show, and many of the New York Philharmonic children's programs.

When audio tape began to destroy radio free-lancing he turned to teaching instrumental music in elementary schools in 1953, retiring from this career in 1976. He also played first horn with the Huntington Symphony for eight years during his teaching career. He played a Bb-C horn which he expounded as the horn of the future. He is survived by his wife, a former teacher at the Manhattan School of Music.

Submitted by Bob's roommate at Eastman, Harry Hoffmann.

Editor's Note: Readers are referred to a Letter to the Editor from Bob Westervelt in The Horn Call, XX No. 1, Oct. 1989, pp. 6 & 7. Although I never met Bob, I enjoyed an extensive correspondence and telephone visits with him for the next three years. I found him to be bright, creative, eager, and passionate about the Horn. He was, to be sure, a kindred spirit. I much regret never having had an opportunity to meet him. I miss his letters.

Harold Cardy

Harold Cardy, 1913-1992, was a student of Arkady Yegudkin in the class of 1935, Eastman School of Music. He began horn study on an instrument provided to the school by its founder, George Eastman. In short order he won a fully funded scholarship to the Eastman School of Music; provided, again, by George Eastman, its founder.

Symphonic orchestra positions were scarce and paid poorly in 1935. The fourth horn post in Boston was a definite possibility but a mandatory thousand dollar fine (non-member of local union, etc.) ruled this out. He joined the Marine Band as fourth horn. His promotions came rapidly and moved soon to first chair, frequently performing solos and concerti. He made his musical career as solo hornist of the United States Marine Band and Orchestra until his retirement.

Submitted by Harry Hoffmann.



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Copper Toxicity: A Rebuttal

by Robert H. Kurth, M.D.

I should like to make some comments regarding Mr. Routh's article in the October 1992 issue of *The Horn Call*. It is his contention that hornists are "risking absorbing unneeded and possible toxic levels of copper" from their instruments.

First, let me point out that copper is one of the trace elements that is essential to human nutrition. It is necessary for the utilization of iron in hemoglobin formation and is a component in a variety of oxidative enzymes(1). We receive from our daily food between 2 and 5 mg. of copper. The total body content is between 100 and 150 mg. The ingested copper is rapidly absorbed from the stomach and upper small gut. So absorbed it is rapidly concentrated in the liver from which it is later returned to the plasma as ceruloplasmin copper. Bile is the principal route of excretion. An efficient homeostatic mechanism for copper exists in man. In addition to the liver, which is the primary organ for regulating copper metabolism, the intestine acts as a regulatory barrier for the absorption of inordinate quantities of copper and for the release of copper from the body.

For many trace elements there are situations where there may be a deficiency as well as an excess. A large intake of soluble copper compounds can result in accumulation in the liver and other tissues. When accumulation exceeds the capacity of the liver to handle the copper properly, and to arrange for its use and elimination from the body, it is released into the blood stream where it produces hemolysis (destruction of red blood cells). Generally copper toxicity has been seen when large amounts have been taken by mouth.

Copper toxicity is the cause of Wilson's Disease. This, however, is an inborn error of metabolism which relates to the deficiency of a plasma protein called ceruloplasmin.

Rarely has copper toxicity occurred by being absorbed through the skin. There have been such cases when copper nitrate salves were applied to skin of burn patients. However, study of the literature describing the symptoms occasionally observed in copper and brass workers does not allow one to conclude that copper intoxication is a widespread occupational disease(4). In fact, copper toxicity is relatively rare in man(1).

Allergic reactions to copper likewise are rare, although concentrated solutions of copper sulfate are caustic and produce primary irritation(5). Workmen often speak of copper poisoning as they do of brass poisoning when they mean infected cuts resulting from the handling of sharp edged copper plates or fragments. It is improbable that copper has any chemical action in such cases, the metal acting as a foreign body only(4). There is no evidence to suggest that exposure to metallic copper results in the production of chronic disease or cancer in man(6).

To assess copper status, one must compile information from one or more indices (e.g. serum or plasma copper concentration and/or 24 hour copper excretion) with as many appropriate functional indices as are practical and accessible. Attention to clinical setting is critical(3).

Although animal studies demonstrate a good correspondence between hair copper and hepatic copper in rats, practical experience with human hair shows that absorption of environmental copper from air, soaps, shampoos and rinses contributes to the increasing hair copper content. Furthermore, the rate of growth of hair affects copper content(3). The diagnosis of copper toxicity dependent on hair content alone would therefore seem inappropriate.

In conclusion, the available medical literature does not indicate that absorption of copper is a likely health problem for persons coming in contact with brass. I believe, therefore, that horn players should not be concerned about copper toxicity. Furthermore, analysis of hair samples to detect copper toxicity could be misleading—suggesting

copper toxicity when it does not exist.

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The General

by Harry Hoffmann and
Igor Hudadoff

This is the story of a horn player who rose to the highest position among horn players in Russia, only to lose everything during the Russian Revolution. Later, because of a chance meeting with a future president of the United States, he and Tamara, his lifetime companion and faithful wife, entered the United States with a special visa signed by Herbert Hoover.

Arkady Yegudkin, lovingly christened "The General" by his students at Eastman School of Music in Rochester, New York, received his early training in the Tiflis Conservatory and the St. Petersburg Conservatory. He was a teacher at the Kiev Conservatory at the time that Joseph Press, and the equally brilliant Paul Kochanski, were studying violin there. Yegudkin was a soloist with the Imperial Orchestra, performing on a Single F Horn (which may have later on been converted to a B Flat Horn). He was presented a medal by Czar Nicholas for his outstanding musicianship and because his particular performance on the horn pleased him. The gold medal was with him every day, attached to his large gold pocket watch. The medal was no more than an inch in diameter with some red and black enamel work that had the vague appearance of a Maltese Cross.

After the revolution he was reduced to the position of a String Bass player on a river boat brothel. It was here that he met young Herbert Hoover who was on a mission from the United States Government to help the starving populations of Europe. (Hoover's presence that night might have been just to see and hear a "night club" type show.) [Editor's Note: Herbert Hoover was Director of the American Food Administration, funded by Congress at one hundred million dollars for European relief immediately following World War I. Much of Hoover's time and efforts were expended in Russia. Hoover then served as Secretary of Commerce during the Harding and Coolidge administrations from 1921 through 1928. He was elected as President of the United States in 1928 and took office in 1929.] But because of this chance meeting, Hoover remembered the plight of the Czar's musician when Arkady's brother, already in New York, wrote to Hoover in the Capitol asking for a special visa for the Yegudkins to enter the United States. Entry was granted at the request of Herbert Hoover who remembered Yegudkin's plight during his visit to Russia. Unfortunately, Yegudkin's brother died the day Arkady arrived in New York.

Prior to his arrival in Rochester a few years later, Yegudkin was helped out by Rudy Muck (noted for his cushion mouthpiece) who loaned him a horn to use on his first job in the new country. He performed in Detroit under Ossip Gabrilowitsch and in New York under Walter Damrosch; playing for several seasons alongside the well known Lorenzo Sansone.

Yegudkin, along with several other fine musicians (Alexander Leventon, Concertmaster; Boris Hudadoff, Asst. Concertmaster; William Pierce (Hornist), Ossip Giskin (Cellist), and many others who became Eastern School of Music teachers as well as performers in the Rochester Philharmonic, Civic and/or Theatre Orchestras), were hired in 1925 and 1926. They performed under Eugene Goossens, Jose Iturbi, Paul White, Guy Fraser Harrison, and many famous guest conductors.

Many stories abound about Yegudkin and his years as the leading Horn teacher at Eastman. He was well known throughout the country as an outstanding musician and teacher who attracted students from all over the United States. Some of the high points of his life there were described in an article by one of his students that was printed in *The Horn Call* several years ago.

The following, contributed by many of his students, adds additional remembrances of a giant in the musical world.

The following anecdote is attributed to Paige Brook, a retired

Flautist from the New York Philharmonic. The General coached Woodwind Quintets at Eastman School of Music and in that capacity came in close contact with the best Woodwind players in the school. Paige has no idea that the following story is true but it is still a good story.

"While performing under Damrosch, Yegudkin's heavy 'Russian Bear' playing annoyed the conductor who lost his temper and threw his baton at the General who in turn threw his Horn at Damrosch. The General's solution to the problem was to say— 'You buy me horn. I buy you stick.' "

Once again, the General was in trouble because of his heavy playing. This account is attributed to Harold Meek, retired from the Boston Symphony, as told to Harry Hoffmann, the chief contributor and organizer of this article. The General would not play soft enough for Damrosch. It must have been a single note buried in a chord with other instruments of like tone quality. After several unsuccessful trials to balance the chord, the General came up with this ploy: He put his horn up and didn't play the note, but made it look as if he were playing; whereupon Damrosch said: "That's it! Fine!"



Wedding portrait of Arkady and Tamara Yegudkin in Moscow. The furs are Sable. Photo courtesy of Elizabeth Hamilton Dabczynski.

The Yegudkins found friends in a White Russian "colony" in Rochester where he was being considered for a position in the orchestra. There were no auditions then and while playing in the section he asked the players to let him be heard above the group so that he would sound the best.

Wendell Hoss was teaching at the new Eastman School so the General did not have a chance at teaching until two years later when Hoss moved to California. The General played in the Civic Orchestra in the new Eastman Theater. One day, according to Harold Cardy, in the warmup room, the fourth horn player, Matz, tried to pick a fight with the General by needling and punching him. After warning Matz:

"Quit or I hurt you," he picked him (Matz) up over his head and dropped him to the floor.

The following is from Elizabeth Hamilton Dabczynski. "You know, I was the first girl the General ever taught and he was half scared of me. Of course Cardy and some of the other guys had put the fear of God in him if he did **anything** improper — including language. They bugged me after every lesson at first, to be sure that all went well. I've forgotten **when** he began calling me his 'little rascal.' But it was a long time before he felt comfortable with me — being so cautious if he wanted to touch my chin to correct embouchure, etc. I guess **you**, as a male, must know what vocabulary was used with the guys before I arrived on the scene in 1934."

Each Summer in the '30s and '40s, the poorly paid (then) winds, percussion and brass players in Rochester would sign up for the Park

Band Concerts under George Matz, the 4th Horn in the Civic and Philharmonic. But not the General. He preferred to enjoy the summers at Lake Canandaigua with the Hudadoffs. (More about that later.) However, the General did travel to various places to perform special concerts and spent parts of several summers performing in Asbury Park, New Jersey. As for those Park Band jobs, he encouraged his better students to participate and earn some money to help with personal expenses during the regular school year.

According to Harry Hoffmann, the General did not learn to sign his pay checks for a long time. Instead, they were signed by Charles Clerks, the third Hornist. The problem was that the General had to go from the Russian alphabet to a strange one without the benefit of training — he literally did not know how to spell his own first name so he signed his yearly contracts differently. However, Mrs. Yegudkin



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was supposedly fluent in at least three languages (*but not English: editorial comment I.H.*) and was perfectly capable of handling their affairs. The General's lack of literary skills (at least in the English language) in those early years brought cries of "fire him" from at least one prominent faculty member. However, Dean Howard Hanson respected the General; certainly talked to his Horn students, and decided to keep him as the Eastman Horn teacher who produced the sounds that he (Howard Hanson) used in his compositions.

The General was different, yes, and one and only one brash young student walked out in a huff over the General's rather unscientific way of teaching. Harry Hoffmann spoke of the General's methods: "He was not a modern Farkas. He never gave me an assignment in five years. I sight-read every week from his etude books which he arranged in the order of my progress. His ways of correcting my faulty rhythm was with his large gold Masonic ring which he tapped on the arm of his chair. There was never a harsh word. When the time came for my graduation recital and a concerto presentation with the Civic Orchestra my father was fighting a losing battle in John Hopkins Hospital in Baltimore. Though I had to leave, the Yegudkins wined and dined my friends in their own tiny apartment. The silver samovar was there. Truey Jones and the 'Little Rascal' were there along with at least twelve of his 'Poys'."

This story, told by Paul Mansur, illustrates the General's quick wit and contempt for normal protocol. One morning in the summer session of 1950, Mansur was seated on a bench in the lobby of Kilbourn Hall. He noticed Yegudkin walking toward him down the hall from his left. As Yegudkin came near, Mansur rose from his seat to greet him: "Good morning!" The General promptly retorted: "Siddt down! Dem Czar iss long time dead!"

The General had the physique to be a powerful player. His teeth were larger than normal and he had a perfect bite, a prerequisite for playing a Brass instrument. His torso was also quite large with a major portion consisting of a huge diaphragm (*read: Abdominal wall!*), of which we all know its importance to a wind player. It is believed that due to his great physical strength he carried his wife hundreds of miles out of Russia after the revolution. She had become stricken with a serious debilitating sickness and was unable to walk by herself. This sickness and her lifetime of grief over the loss of her two children in Russia left an indelible mark on her as we all knew only too well.

One of his first and lasting friends and benefactors was Boris Hudadoff, and his wife Nadejda and son Igor. The Yegudkins rented a room with a bath in a huge Victorian home from the Hudadoffs at 493 University Avenue, directly across the Avenue from the Memorial Art Gallery. Boris Hudadoff was Assistant Concertmaster of the Philharmonic and was also known for his portrait photography. (This hobby was shared with Alexander Leventon, the Concertmaster, a good friend of them both.) The Hudadoffs and the Yegudkins bought equal shares in a cottage on the East shore of Canandaigua Lake where they spent most of each off-season relaxing. The following are remembrances of Igor Hudadoff, who left Rochester in 1938 due to his father's unfortunate bout with Multiple Sclerosis. This prevented him from continuing as a performing musician because of the degradation of his eyesight from this incurable illness. The Hudadoff family sold their share of the cottage to the General in the depths of the Depression (1938) and moved to Lakewood, New Jersey, starting up a small chicken farm that kept the family going through the war years.

But back to the General. He loved to fish on the lake, from daybreak to dusk. Tamara, his wife, used to stand on the shore of the lake and shout continually for Arkady to come home. He did most of the cooking and was very good at it. His gefilte-fish was great and was made of the best fish in the lake, including Whitefish and Carp. I remember one time in early May or June, before the legal season, watching him catch a Bass in the lake from his boat, and then rowing home as fast as he could. We feasted on that three-pounder with great relish.

After many years, he decided to build another room onto the cottage, with a flush toilet, for himself and Tamara. My father, Boris, being handy with carpentry, among other things, did most of the work.



Arkady Yegudkin, The General! Photo courtesy of Igor Hudadoff.

Unfortunately he fell off something during the construction and broke a rib. The room was finished and it housed a most unusual living organism — a large tree that we did not want to cut down. The tree was enclosed in a closet. (The cottage is long gone now.)

The General finally learned to drive a car with my father as his teacher. He was almost a hopeless case; but he finally got his license. What a driver! I remember him attempting to drive out of the cottage driveway, which required a left turn. In the process he forgot to reverse the wheel so that he kept going around in a circle until he hit a small tree. He wasn't hurt, but the car was, and so was the tree which we plastered with mud to help heal the tear. I remember one spring when we were trying to get the car up the muddy driveway with my father at the wheel and the General pushing in back. The car kept slipping and the General almost got crushed. The other incident that sticks in my mind to this day was when we were returning to Rochester from Canandaigua; we in the lead with the General following close behind. As we navigated through Pittsford I was looking out the back window and suddenly exclaimed to my parents that there was a man sitting on the front bumper of the General's car. He had hit a jay-walker who was not seriously hurt but did have a broken leg. The General avoided driving after that as much as possible. Some of his students chauffeured him on special occasions.

My parents told me stories about the General. He was such a fine Horn player that there were times in his earlier years when he used to take the train to New York City so that he could play in the Opera there; a Horn part that no one else could do, perhaps, and return a day or two later. I remember how he used his own money to have students' teeth fixed by a dentist when the students did not have the money to do so. One student, I believe it was Doug Davidson, had a problem which the General overcame by designing a specially cut mouthpiece with a beveled edge so that Doug would not cut into his lip as he played.

I remember how he smoked those smelly cigars and how he used

to cough up the phlegm into a large handkerchief during lessons. His room reeked of tobacco smoke, and one day I bought an Air Wick and placed it in an alcove in his studio. He did discover it and blamed it on the female students. However, it did not deter him from smoking. He played Bridge in the lounge as I did. He was not very good, and neither was I; but we both enjoyed playing. Tamara would follow him around and sit by the Bridge table patiently until he was ready to go home. We all wondered what would happen to her when the General died. I understand that she became rejuvenated upon his death and was able to take care of herself.

I believe that he started playing professionally in Russia at age 14. It may have been in the Symphony Orchestra in St. Petersburg. He may have played in the Warsaw Imperial Opera when he left Russia, traveling through Poland and Germany. He was a natural Horn player and one look at him would tell you why. During his heyday he must have been a great teacher for he turned out a lot of fine horn players who performed throughout the country. His last great student, as far as I know personally, was Harvey Garber. What a great sound he had! It was a thrill to personally hear him play the famous solo in Tchaikowsky's 5th Symphony with the Senior Orchestra.

The General was a most generous man toward his students and his friends. He led a quiet life, except for his Horn playing. One final anecdote: I remember my parents telling me how he and Guy Fraser Harrison, the conductor, came into some conflict over how the love theme in *Romeo and Juliet* was to be played. The General played this solo with all his heart and soul; lovingly, with great emotion, and very loud, as a soloist might do in a concerto, and not as a section leader. That seemed to bother Harrison no end.

In his younger years he was a legend as a player and as a teacher. When I arrived at Eastman in 1947, he was past his prime. While I was there for 4 years, he did not have as many outstanding students as he had in the past. But he was still revered by many despite the few who were plainly jealous of him and his past exploits as a musician and teacher.

According to Harry Hoffmann, as related to him in 1982 by Flora Burton (Mrs. Arthur Larson), Dean of students: She arrived home from her office at Eastman around 5 p.m. to find a message from one of the students saying that she should go to the Yegudkin apartment immediately to talk to Mrs. Yegudkin. "As I entered the apartment I was met by a sad but coherent Mrs. Yegudkin with the manners becoming a Russian noblewoman, which in fact she was. Tamara was the daughter of a Russian nobleman and still showed her Swiss Gymnasium education and noble breeding. At other times, and to strangers, she showed the effects of her untreated illness which she had contracted during the Yegudkin's escape from Russia. (The story goes that Arkady carried her on his back for 500 miles to save them both from the Communists.) Tamara asked Flora to be seated in the small living room of their two-room apartment where they had lived frugally for many years within walking distance of Eastman. Their one extravagance was a beautiful black sedan which was used primarily to drive to and from their cottage in Canandaigua.

"The small living room was graced by a large silver samovar which was used by Russians on special occasions for boiling water for tea. This day, instead of tea, I was served a rose petal cordial, which had been fermented by the sun streaming through a window, a special drink made by the General. It was very sweet and usually used to fortify and sweeten the samovar tea.

"We talked quite a while about how much she loved Arkady, whom she lovingly called Arkasha. Her real purpose of the conversation about the man she followed for fifty years (as we Eastmanites all remember) was to say a short prayer asking God to take good care of his soul. By that time it must have been after six o'clock. I was anxious to let my family know my whereabouts. I asked to use the phone and was directed to the bedroom. Here, to my amazement, lay the General's body.

"I stayed with Tamara until the mortician arrived. The casket, the most inexpensive, by order of the General, was chosen.

The mortician asked that a larger casket be used due to the General's large size. As he was a member of the Orpheus Lodge, A.F. & A.M., a Masonic service was held for him on September 7, 1956. Burial took place in Mount Hope Cemetery in Rochester."

The portrait that is hanging in the 2nd floor gallery, outside the teachers' studios was painted from a photograph that was taken by Igor Hudadoff in 1951. Igor had requested a special privilege of the General; the use of his studio as Igor's portrait studio. (I was "the school photographer" during my years at Eastman and a couple of hundred pictures appear in the 1948-1951 yearbooks.) One evening, as I was in his studio, he appeared, and I coaxed him to sit for a portrait. It was quite a job to get him to agree and I was able to take only two "shots." Fortunately, one of the two was a "masterpiece" and it is available for all of us and our successors to see and enjoy.

It has been my good fortune to have lived and studied with the General. He was a most kind person all the years I knew him, as a child and as his faithful student. We have all been most fortunate to have known him during our formative years.

Special kudos to Harry Hoffmann who initiated and organized this article. With his support, I edited pages and pages of handwritten stories about the general as he received them from many former students (listed below).

Igor Hudadoff - Eastman School of Music '51

Contributors

Huntington Burdick, Harold Cardy, Alexander Courage, Elizabeth Hamilton Dabczynski, Elizabeth Jones Guffey, Earnie Harrison, Harry Hoffmann, Igor Hudadoff, Harry Jacobs, William Kirkpatrick, Jr., Waldemar Linder, Paul Mansur, Harold Meek, Robert Westervelt, George Yaeger.

Special thanks to Ruth Watanabe, Eastman Librarian/Historian.

This article was compiled over a ten-year period by Harry Hoffmann. The manuscript and additional materials were prepared by Igor Hudadoff. The General's Tale is by no means complete. Please send stories and additional information or materials to:

*Harry Hoffmann, 570 NE 143 St., No. Miami, FL 33161
or to: Igor Hudadoff, 7 Blue Spruce Lane, Dix Hills, NY 11746.*



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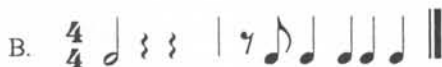
Response to William Scharnberg: Rhythm

by Gary A. Greene

Allow me to add a few thoughts and reactions to William Scharnberg's fine article on rhythm in the October *Horn Call*. My experience with myself and with students in terms of rhythm often echoes what a teacher of mine once observed: "People make more mistakes counting rests than counting notes." While he comes close to the matter when talking about releasing rhythms accurately and about ties and syncopations, Mr. Scharnberg does not specifically tackle the fact that rests often lead to rhythm problems.

The causes of rest-rhythm problems are, I believe, related to our counting system, in which the number of a beat occurs at the beginning of a beat rather than at the end. The player faced with a half note in common meter will count one-two and stop, thinking he/she has played two beats. In fact, one beat and the beginning of a second beat—not all of the second beat—are what have been sounded.

Let us consider two examples:



In example A, we have one type of rest-rhythm problem, occurring when a long note is followed by a rest. (The **long** note aspect is important as it seems that the shorter the note before the rest, the more likely it will be given its full value.) The player does not hold the note its full value, thereby robbing the note or adding a rest, depending on your point of view. One might want to do this purposefully at times, but my experience has been that the usual cause is simple sloppiness in counting or is not understanding that the beat number does not mark the completing of a beat but its commencement.

In example B, we have another common rest-rhythm problem occurring when the player must enter off the beat. Here I find that players usually understand intellectually that their part begins in the middle of a beat. Sometimes what players do, however, is take a breath on the beat, thereby making the note late since the breath is being taken too late. One would think that this same situation would be true of on-the-beat notes, but players in my experience are much less often late when playing on the beat.

Example B also illustrates the problem occurring when both situations obtain: long-note-with-rest coupled with entrance-after-a-syncopation. Student horn players seem to rely on instinct or pure dumb luck to know how long that rest will last, so they miss the second entrance in part because they let go of the long note too early and because they really do not know where the beats are during the rest and must guess about the entrance.

Thus my addendum to the article would include the advice that one must hold notes out full value and anticipate syncopated entrances by breathing early enough, and that one can only do these when the counting of rests is given the same emphasis in the player's mind as the counting of notes.

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Muscle Interdependency and the Horn Player

by Maurice L. Rhynard

Playing the horn requires constant experimentation. Good tone quality, intonation, technique, and musical style are realized through trial and error. This process can be considerably shortened by understanding the physics of the horn - and the human body.

While experimenting, the horn player must ask himself why does it work, or not work? The answer to this question would solve many problems for the horn player. Understanding can only improve the hornist's ability and skill on the instrument.

Athletes who compete in various events can be videotaped. Their movements can be digitally analyzed to find flaws in form, movement, or performance. This information can be transferred to the athlete's training regimen so that he may achieve a more efficient performance. If we, as horn players, could view our workings from an external perspective, it would be much easier to identify the problems that occur in horn performance. For the horn player, so much of what happens is on an internal level that it cannot be examined easily. To attain a more successful practice and performance record, it is therefore important for the hornist to realize what his body is doing and how it is acting and reacting.

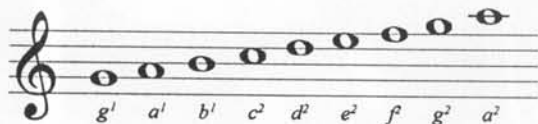
As a biological form, the human being is highly interconnected. Occurrences in one part of our body affect others. For example, by making a tight fist with the dominant hand (i.e. right handers tighten right hand), breathing also tightens; the tension exerted on the hand also causes the lung muscles to tighten. This phenomenon of tension in one body part causing tension in another body part is called *sympathetic tension*. The muscles directed to perform a conscious, controlled tightening are called the *prime movers* (in this case, the hand muscles), and the muscles that are being affected sympathetically are referred to as the *synergists* (the chest muscles).

The converse is also true. Relaxing one body part causes relaxation in other body parts. To show this effect, again make a tight fist, but concentrate on a relaxed breathing pattern. Notice that the fist is not nearly as tight as in the previous example. Chest muscle relaxation is transferred to the hand muscles, a process termed *parasympathetic tension*. Again, the muscles directed by the conscious mind to relax are the *prime movers* and the reactive muscle groups are the *synergists*. Knowledge of these two interconnective muscle actions of the body's muscles are essential to the horn player's understanding of missed or split notes, intonation problems, and musical phrasing.

Trills

Table 1 identifies notes that will be used in this discussion.

Table 1



It is commonly known that hornists must use lip trills for whole-tone trills above g^1 whereas fingered trills are used for half-tone trills. Why can't fingered trills work for whole-tone trills and exactly what happens if the fingered trills are attempted?

If the hornist plays an a^1 -to- b^1 trill by fingering the first-and-second valve (for the a) and the second valve (for the b), something strange occurs. The trill, if listened to carefully, will be from an a to an a^b . This happens because of sympathetic muscle action, the overtone series of the instrument, and the valves.

The overtone series in Tables 2 and 3 lists the notes that can be played open (no valves) on the horn. In the case of the double horn, there are two sets of overtone series - one for the F side of the instrument and one for the B-flat side. These open notes, often referred to as *partials*, with their appropriate numbers, are listed here.

Table 2 - F Horn Partial (Open Notes)

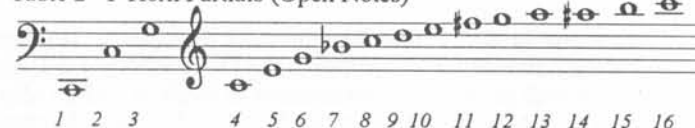
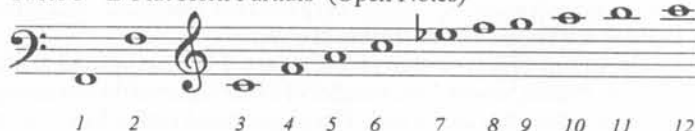


Table 3 - B-Flat Horn Partial (Open Notes)



When a valve is depressed, additional tubing length is introduced which has its own harmonic series. For example, the second valve adds enough length to the instrument to lower all the open partials shown in Tables 2 and 3 by a half-step. The first valve adds the tubing length to lower the open partials by a whole tone. Depressing the third valve increases the length of the horn so that open partials are lowered by three half-steps.

Combining several valves simply adds the two or three valves' capabilities to lower the pitch. For example, depressing both the first-and-second valves lowers the open partials by a step and a half (or three half-steps). In yet another example, depressing all three valves lowers the open partials by three whole tones (or six half-steps).

The following are examples specific to certain notes and the open partials from which they come.

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Example 1:

Since b^1 is fingered second valve, there should be an open tone a half-step above this. A half-step above b^1 is c^2 , which is an open partial. This is why b is fingered the same on both sides of the horn, because c^2 is open on both sides of the instrument. (See listing of partials in Tables 2 and 3).

Example 2:

The note a^1 is fingered first-and-second valves, which means that there should be an open partial three half-steps above it from which the a^1 is derived. Three half-steps above a^1 is c^2 , which is an open partial. By depressing both the first-and-second valves together, the c^2 is lowered down to an a^1 by lengthening the horn.

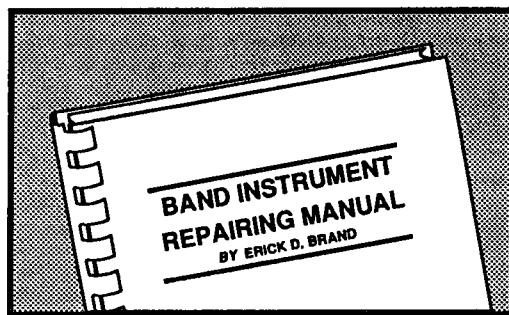
The Brain's Function

The control the brain exerts on the index (first) finger is stronger than that which it exerts over the middle (second) finger; the control the brain has on the ring (third) finger is less than that on the middle finger. This is why the index finger is primarily used for such common motions such as dialing a phone, beckoning someone come forward, pointing, etc. Since the link between the brain and the index finger is so strong, other muscles of the body are more readily affected sympathetically.

The Brain and the Horn

Based on the above considerations, we can now understand why a valve trill from a^1 to b^1 does not work. Since a valve trill from a^1 to b^1 involves fingering first-and-second valves (a^1) and second valve (b^1), the index or first finger is alternately relaxed and tensed to form the different combinations. As the brain relaxes the index finger (the prime mover), it simultaneously relaxes other body parts, specifically the lips (the synergist), according to the parasympathetic tension principles. Therefore, as the index finger relaxes, the lips also relax and drop down to the next available open partial (a^1) rather than up to b^1 . There is no

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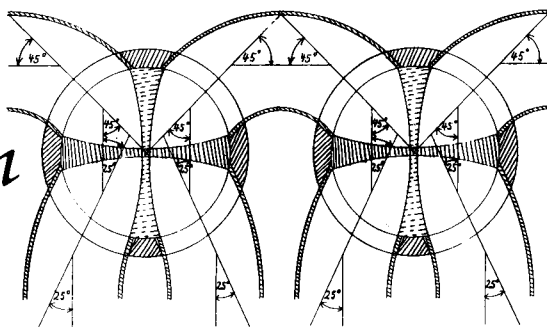
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way to avoid this because the link from the brain to the index finger is so strong that it will cause the parasympathetic tension to affect the lip muscles.

An alternative way to produce this a-to-b trill would be to use a different partial as the source note. In this case, one might think it possible to execute this trill on the B-flat horn by using the open a¹ partial for the a and the open c² partial lowered to the b by depressing the second valve. Thus, the trill would be fingered open to second valve. While this might initially appear to be a good idea, it does not work when put to the test. Since the link from the brain to the middle finger is not as strong as the link from the brain to the index finger, the lips do not tense sympathetically with the middle finger as they will with the index finger and consequentially the lips remain on the a partial and do not jump to the c partial when the second valve is depressed. The result will again be an a-to-a^b trill.

There is a way to solve this problem using regular valve combinations. Simply shift the hand so the middle (second) finger is on the first valve and the ring (third) finger on the second valve. A trill is now possible with the use of the valves because the brain-to-middle-finger "link" is not as dominant and does not cause quite as strong a parasympathetic tension to occur in the lips. The lips can hold steady on the c² partial and a whole tone trill will result as desired.

There is a similar problem with the whole tone trill from c² to d². This problem is again caused by the sympathetic tension and the overtone series of the horn. Many horn students will endeavor to execute a trill by using the conventional B-flat horn fingering i.e. open to first-and-second. The performer is attempting a trill from a c (open) to a d, which is lowered by three half-steps (first-and-second valves) from the open f² partial. Initially it would appear that the fingered trill works, but actually two c's result. The different timbres between the two dissimilar fingerings is the only factor to make the notes appear different. What happened is the open fingering is from the open partial itself (the c) and the d is derived from the e^{b2} partial. Three half-steps down from this e^b open note, is another c.

There are many other potential fingerings that produce a valved c¹-to-d¹ trill, but none of them are successful. The first-and-third combination to third valve on the B-flat horn has the same result - two c's. Both of these notes are supposed to come from the f² partial, but as the first finger is lifted, the lips relax parasympathetically. On the F horn, open to first valve also produces two c's because the lower note of the trill is the open c² partial and the upper note must be lowered from the e² partial down to the d. The lips will go up from the c, but not all the way to the e partial. "Instead the lips will produce a d² partial, which the first valve lowers to a c.

A lip trill is the only way to correctly produce the c-to-d trill. All other whole tone trills are equally ineffective when fingered; therefore lip trills must be used.

Muscle Interactions Dictate The Musical Line

It is also important to realize the importance of the muscle interaction when considering the musicality of a line. The muscles of the fingers have a direct bearing on the muscles of the chest and how the air is pushed through the instrument.

When the first (index) finger is relaxed, as when going from a fingering that uses the first valve to a fingering that does not, the relaxation of the first finger is also exhibited in the respiratory functions. This can cause a lack of air flow and missed pitches. One example of this air pressure loss is in the first movement of the *First Horn Concerto* of Richard Strauss. In measure 15 of the solo horn, there is a descending melody from the high b^b (b^{b2}) to the high f (f²). In most performances the attentive listener will hear the f "chipped" instead of smoothly slurred. The reason for this imperfection is that as the first finger is released to play the f, the muscles of the lungs relax parasympathetically and air pressure drops, and there is a lack of push through the line. A simple yet musical alternative to this situation is to retain the first valve fingering through the descent to the f to keep the air pressure constant. Though this is a seemingly small flaw, it does not have to occur.

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Another situation that could be improved by carefully examining muscle interactions within the body occurs in a passage from Kling 40 *Studies* (ed. Southern Music Company) Number 14, measure 5. This passage is as follows:



The difficulty here is the movement from d through the high b to g and then on to the next measure. The reason this is so difficult to perform well is that the muscles are going in contrary motion to each other. As the muscles of the fingers are moving from the first-and-second combination on the d to the second finger alone on the b, the lips must tighten. One set of muscles (fingers) is relaxing while another set of muscles (lips) is tightening. This tends to be counterproductive. The next problem occurs when the player is going from the high b to the g. In this case, relaxing the second finger causes the chest muscles to relax slightly thus reducing the air flow. Also, the finger relaxation relaxes the lips resulting in a smear from the b down to the g. In trying to solve one of these problems, the other is intensified and notes are missed. An easy, musical solution to this dilemma is using the third valve on the d, the second valve on the b, and first valve on the g. This causes a push in the muscles from weaker to stronger and allows the air to flow easier thus creating an accurate and musical line. Care must be taken to adjust for intonation, but the third valve is quite acceptable for d on most horns and a first valve g manageable.

Summary

There are many more applications of the sympathetic/ parasympathetic approach to horn playing than have been discussed here. Careful thought and study of the interdependency of the muscles aids a hornist's awareness of why things go wrong in practice and especially in performance. Attention to detail in the spaces between notes, as well the notes themselves, allows a performer more control, accuracy and manageability of the music. It is very difficult to examine the inner working of the horn player, but logical application of the interconnective relationship of the muscles allows a hornist to perform much more competently and musically.

Maurice Rhynard received his Doctor of Musical Arts degree in horn performance from Memphis State University. His dissertation dealt with the use of special fingerings for improving technique and musicality. He has taught at the University of Mississippi and Sam Houston State University and is presently a music educator in Anderson, Texas.



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A Letter from Anton Horner

Submitted by Mason Jones

Editor's Note:

The query from David Phillips with information about Xavier (sic) Reiter from the Baltimore Sun in the October issue of Horn Call moved several persons to supply further information. Mason Jones recalled that Reiter was mentioned briefly in an earlier article in Horn Call about Anton Horner. I had read the article several times but had forgotten that Reiter was mentioned. Past President Jones also recalled the letter being published here and supplied us with a copy and permission to publish it in its entirety. The letter was addressed to Osbourne McConathy in 1956. You will find it most interesting and a true serendipity. Paul Mansur.

324 - 92nd St.
Stone Harbor, N.J.
July 3, 1956

Dear Mr. McConathy:

By this time you may have given up hope of receiving an answer to your letter of June 17th. It arrived when I had left Phila. for my bungalow at the seashore. My daughter brought it to me on the next week-end, but at that time I was too busy getting my modest sailboat and rowboat ready for launching, to give you much thought. But now I have more leisure, and will try to give you any information which I have. To do this, I must go into some ancient history in my life, and if I seem a bit boastful, I ask your pardon.

First, I must tell you about my teacher Gumpert. He was a wonderful, kindly, sincere, and conscientious player and teacher. He

laid great stress on tone quality, quantity, and musicianship. This trait I inherited from him, and have always tried to live up to. He had no use for the Bb horn which was coming into use in Germany at that time; but he did advocate changing crooks or slides to G, A, and Bb horn for some compositions. For instance, he played the Siegfried solo on the Bb horn, and the slow movement of the Second Beethoven Symphony on the A crook; also played the Mendelssohn Nocturne on an E crook. The old German conductors like Reinecke in Leipzig, Bühlow in Berlin, and others would not tolerate the thin, harsh quality of the B horn, unless the composers called for that quality in their compositions, when they wrote for the G, Ab, A, and Bb horn. Of course, we, of today, think these restrictions are splitting hairs, but that was the opinion that prevailed in those days. I know that in many orchestras, when there were auditions for vacant positions, B horn players were not even considered. But eventually, B horn specialists were considered, when such excellent players as Preusse in Frankfurt proved and demonstrated its advantages. He had a fine tone quality, and that is an asset for any B horn player.

Here I must go back some years, and speak a little of myself. When I was 13 years old, my Father passed away in this country, and my Mother took her five children back to Bohemia. There my father's brothers offered to help with our educations. When I was asked what I preferred to do for a living, I told them that I would like to become a musician. Since the time I was eight years of age, my Father had insisted that I play violin, and so it was decided that I study violin; but they also insisted that I learn to play a wind instrument. This was quite customary at that time, as it gave a wider musical education, and if you had to join the Army, you could serve your time in an Army Band. A grand uncle of mine, who taught my Father to play horn, insisted that I take up horn, since my Father had told him that horn players were much in demand in the U.S.A.; and of course I had no choice but to obey. So I started to study horn and violin in earnest, and after 6




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months, I was sent to the Conservatory in Leipzig. There my violin lessons were a constant struggle, and my horn progress went along very favorably without effort. Eventually, therefore, I adopted horn as my principal instrument, and violin as secondary.

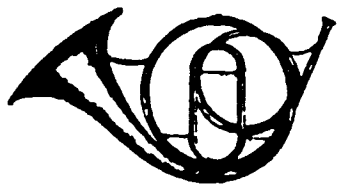
After my first year, a student named Hermann Brachold came along; he and I became Gumpert's best students, and good pals. He was very talented; three years older than I. I was playing a Bohland and Fuchs horn at that time, with crooks to change up to Bb. He eventually bought a Schmidt horn with slides to change up to Bb. This was a much better horn than mine; it had quiet and smooth-acting valves, something new in those days. In 1894, we both left Leipzig, and I returned to Phila. We corresponded and were friends until he died. As soon as I had saved enough money, I imported a Schmidt horn such as he had. I liked it very much, but eventually he wrote to me about an F horn made by Eschenbach (I do not remember the town where Eschenbach lived.) Brachold praised this horn for its fine, large tone quality. This interested me, and as soon as I had the cash, I sent for one of these instruments. I was in love with it, and laid the Schmidt horn aside, and used it only for special occasions when I needed a high horn.

Then my friend, Brachold, sent me an article from a German Musicians' paper headed "Here F horn, there B horn." I was much interested, as it spoke of the advantages and disadvantages of each, and finally stated that a nephew of my teacher, Gumpert, had combined the two with a new invention of a double horn. This at once aroused my curiosity, and I decided that I must have one of these horns. I, therefore, wrote to Krüspe in Erfurt (the instrument maker), and after many months of waiting, received my new toy. The first one was made with two small valves combined with a bar  and pushed by a lever with the thumb to change from F to B.

Before this horn arrived, I received a letter from Victor Herbert asking me to come to New York at his expense to play for him, as the first horn chair in the Pittsburgh Orchestra was vacant. This was a very happy day in my life. A date was arranged; I packed up my big

Eschenbach horn and the Strauss Concerto, and went to the first and only audition I ever had. Herbert had many horn parts from all kinds of compositions, and I came through with flying colors. Finally he said: "Now I must find something with a high C." The best he could find was the passage in *Waldweben* which is E horn, and only called for B. I played it and he said; "Good!" Then he said: "Speilen sie es noch einmal," and again it was good. Then he said: "Nun, noch einmal," and after the third perfect performance, he said: "Jetzt glaub ich's!" As for my concerto, he said: "Anyone can play Concertos," and was not interested in hearing it. And so, after a long discussion about salary, I became, at 22, a first horn player in a Symphony Orchestra, my life's dream and ambition.

As time neared for my departure to Pittsburgh, I was anxiously awaiting my new Krüspe horn, but it did not arrive until a month after the season opened. For the first concert, the "*Im Walde*" symphony by Raff was on the program. For this my Eschenbach horn was fine. For the second week, the Beethoven Second Symphony was on. This I did not risk on my Eschenbach horn (true to my Gumpert teaching) and used my Schmidt with the A slide for the slow movement; and it was a success. Soon afterward my double horn arrived, and I adopted it at once. That winter the Pittsburgh Orchestra with Herbert played two concerts in New York. I had several special mentions on each occasion; and the New York players soon tried to discredit my work by saying that I played on a *freak* horn. At that time, Dutschke and Schulz were the top F horn players; and Xavier and Anton Reiter were the big B horn artists. I heard a lot of the wonderful Xavier Reiter's playing when he was with Walter Damrosch's Opera in Phila. for a season. When people raved about his playing, I said that to me it sounded like a sore thumb sticking out over the rest of the Orchestra. He was such a big shot that conductors didn't dare to correct him. Reiter's notoriety and propaganda—when he came to rehearsals with his horn strapped on his back, and leading a hunting dog—did not impress me, as it did so many people. I could go on with more episodes in my life, but I am



4.

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afraid you will say: "That old man is blowing his own horn too much." I know that the more I heard of other horn players, the more convinced I became that I had something, beyond any of them, especially in tone and musicianship.

To go a little farther with the development of the double horn, I must tell you that in 1900 I was engaged to go to the Paris Exposition, and to tour Europe with Sousa's Band. Sousa at that time had a selection from the opera "Siegfried;" it started right out with the Siegfried solo. To make it more palatable for the horn players, he had started it in C instead of F. While we were in Berlin for 12 days, this was on the program. As I was preluding in the original before the Concert was to begin, Sousa heard me, and sent word back, asking whether I wanted to try the call in the original. As I was never a fellow to take a dare, I said I would. It was such a success, that thereafter, it was always demanded that way. I made life a little more miserable for my many successors with Sousa. So even in Berlin, my reputation spread, and Schmidt, the horn maker, who was first in Weimar, and now had his factory in Berlin, came to talk to me. He had invented a new B valve for a double horn, but could not decide what kind of mouthpiece tube was best for his new instrument. He asked me to come to his factory to help him decide. I went to his place, and after long trials of several mouthpiece tubes, I approved of one which he used on his first instruments in F and B. His B valve was a piston, like on a cornet, which I found very awkward to operate with the thumb.

After the Sousa tour was over, I stayed in Europe for a month to visit relatives in Vienna and Bohemia, and my teacher, Gumpert, in Leipzig. He was delighted to see me, and when I told him that I was playing one of his nephew's inventions, he told me that he had retired two years before. He said: "You know composers like Wagner, and those of today like Strauss and Mahler really require a little motor in the horn to play the parts, and therefore, I retired." I thought it was cleverly said. Then I went to Erfurt to see the man who made my double horn. Krüspe had heard of Schmidt's new patent, and since his two valve affair was rather temperamental in operation, he got busy and invented the valve that is on his horn today—with minor changes. Then I ordered a new horn with his new valve, and told him that I preferred a much longer bell, and also string valves. I liked this new horn.

Later, Krüspe wrote me that he was experimenting with an all German silver metal horn; also a gold brass metal horn—here we call it copper brass. He wanted to know whether I was interested. I ordered one of each, and the first German silver horn he sent me was the one I used until my last day in the Orchestra. The copper brass horn was also a good instrument, but for my embouchure it lacked some brilliance; for a hard and harsh embouchure it was very good. For me, the German silver was best, and that horn with a large bell with small rim, and string valves became the Horner model, which Krüspe himself named, not I. Later Alexander and others in Europe made double horns. Conn in this country makes the best copy of my model today. I am pleased that you also observed that even in France and England, they have finally laid aside their "tin cans" and are playing double horns.

Well, this has become a much longer story than I ever expected it to be, and you can accept it, or those parts of it which appeal to you.

Now about your pupil who plays with the mouthpiece way inside the lower lip, as you say. In Germany they called this *ansetzen* (on) and *einsetzen* (in). Several horn players in Germany advocated the *einsetzen* method, because you did not have to change the embouchure in going from the upper to the lower register. Gumpert contended that this embouchure did not give you enough endurance or power, especially in the modern works. He accepted pupils with *einsetzen* (mouthpiece way inside) embouchure only if they were willing to change. I remember some of those boys of Leipzig complaining bitterly because they had to change, especially if they had used *einsetzen* for several years. Gumpert was in this matter as positive as I was in accepting B horn scholars. I would not accept them either at the Curtis Institute or in private, because they could not get the quality of tone I strove for in the middle and lower register. No wonder your pupil has trouble with


the higher register. In Germany, they were usually classed as 2nd and 4th horn players, because their lower register was good.

Now I think I have given you the information for which you asked. It took me a long time to get this down in the rough; now I must rewrite it to make it legible. I am quite well for an old timer, 79 years of age; still trying to get a little fun out of life. My greatest pleasure is still listening to music.


With kindest regards,
Very truly yours,
(signed) Anton Horner

P.S. in Horner's handwriting: "My daughter Louise was good enough to type this and saved me a lot of writing."





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Some Ideas About Playing the Horn

by Peter Gordon

PRACTICE !!

I practice. I practice PLAYING. I practice RELAXING. I practice playing AND relaxing at the same time. I practice with a mirror. I look at my embouchure. I look at my posture. I try and listen to my breathing. I watch my forehead for the wrinkles to figure out WHEN and WHY they happen. I breathe deeply. When my endurance runs out, I watch my mouth to see if the fatigue is noticeable, or all in my head. I practice. Above all, I practice.

I would like to share my thoughts with you about the Horn—this beautiful instrument that feels so good to play and fills me with heavenly vibrations. Please excuse the tone of this piece if some of it is cut-and-dried or obvious or common-sense. I simply wrote down my thoughts in a simple way and hope that you might find something in them that helps you, too.

You see, writing is not my talent. My talent is playing the Horn. I've been playing it for almost thirty-three years (God, I'm old), but THAT is what I love to do the best. I've played in almost every conceivable situation, and a few that were totally inconceivable. I've played with the Met Opera Orchestra; the Boston Symphony; the Boston Pops; Blood, Sweat, and Tears; Gil Evans; Eddie Palmieri; the Thad Jones-Mel Lewis Band; Jaco Pastorius; Chick Corea; Lena Horne; Sammy Davis, Jr.; Peggy Lee; Paul Simon; Chaka Khan; Stanley Clarke; Wynton Marsalis; Jon Faddis; David Sanborn; Frank Sinatra; The Lincoln Center Chamber Players; the Empire Brass Quintet; the Muppets; and LL Cool J; among others, and I've had my own jazz band, "French Toast." But the most important thing I have ever done is—

PRACTICE !!!

POSTURE

Sit erect with your back bent slightly forward, not touching the back of the chair. Plant both feet firmly on the ground. Your knees should not be splayed out but straight in front of the body, and 2 feet apart. Keep your shoulders level, with your head perpendicular to the shoulders in a natural position. Hold the horn loosely in the left hand, with the bell resting on your right knee, near to the front and off to the left of the natural axis of the thighbone.

HAND POSITION

General Positions for Sitting and Standing

Your right hand should be in a natural position, as if in a handshake, with all the fingers together, and the wrist slightly bent upwards. Your fingertips should be pointing straight in front of the wrist. Place your thumb against the side of the first finger, with the tip resting on the second knuckle.

When seated, rest your hand in the bell, with the middle knuckles touching the inside of the bell at the "5 O'clock" position (as if on the face of a clock). Keep your hand more out of the bell than in it. In this position, it is quite easy to "stop" the horn by simply moving your palm in towards your body to close off the bell. "Stopping" the horn means stopping a portion of the bell from vibrating, as well as shortening the vibrating area, thereby raising the pitch by $\frac{1}{2}$ step. Closing off, rather than stuffing the hand in, accomplishes this in a relatively simple motion. No matter what size your hand, it is important to remember not to stuff your hand in as far as it will go, but rather to completely cover the opening of the bell. I feel that the bell resting on, rather than held above the knee while seated is a more relaxed and stable position. This also creates less of a harsh, brassy sound, being acoustically shaped by the position of the arm, knee and body.

When standing, place the knuckles of the right hand in the "2 O'clock" position inside the bell. This will give you a solid support position, while still allowing your hand to be used in the proper "stopping" position. Again, relax your right shoulder, and let your right elbow hang freely, not cramped or tight against the body. I have found that holding the horn slightly away from the body allows the instrument to vibrate freely, giving added carrying power to the sound. Keep your left elbow in a relaxed position, hanging down or slightly into the body, but not out and away. This creates a natural and less strenuous position to maintain, and results in less pressure being put on the embouchure by the left bicep. Again, try to keep your shoulders level while you play. Your left wrist should be similar to the right wrist position, with the fingertips resting on the ends of the valve levers. It is much more efficient to press the keys down with the tips than with the meat of the finger, because less motion is lost. You should be aware of the motion of the fingers on the keys, so that the fingers do not raise above them when moving, thereby wasting effort, and losing time and concentration. Be as economical as possible with motion so as to allow the music to flow.

EMBOUCHURE

The corners of your embouchure should be tight but not stretched, with the effect of forming dimples in the cheeks. Even if you do not normally have dimples, the effort of trying to form them is what is needed here, for this tightens and solidifies the corners of the mouth. The center of your mouth should be very relaxed and soft; pursed, if you will (and wet, of course) so that the mouthpiece can center and make the minute changes of position that are normally needed without disturbing the basic "set" of the position. REMEMBER—the opening of the lips within the mouthpiece is a football shape, (American football) with the corners tapering towards the edges of the lips. As you go up and down in pitch, the SHAPE should remain the same and only the SIZE should vary, becoming smaller as the pitch rises, and larger as the pitch falls.

The inside of the oral cavity is quite important. I find that the back of the tongue should remain as close to the bottom of the mouth as possible, changing only when needed for articulation and setting up certain jumps and slurs. Your glottis should always remain as open as possible, thus allowing the air to flow without impedance from the diaphragm up and through the horn.

Your jaw should be in a more or less natural position (unless you have an over- or under-bite), with the teeth in such a way as to have the uppers slightly ahead of the lowers. The mouthpiece should rest in a slightly downward position on the embouchure. Thus, the air stream will come out of the mouth facing slightly downward, and consequently spiral through the throat of the mouthpiece, achieving a faster and more efficient trajectory to travel through the ever-widening conical shape of the instrument. Also note that as the pitch is lowered, your jaw position remains the same, with only the space between the upper and lower jaws widening to keep the integrity of the opening.

BREATH CONTROL

This subject may be the most important aspect of playing the horn. Breath control is important not only in playing wind instruments, but in playing stringed instruments and percussion.

Visualize a PEAR, the shape of which is the cavity that will be filled with air to push through the horn. This "pear" will extend from your throat to your butt. When breathing, fill up the bottom of the pear first by expanding the lower abdominal muscles, as well as all the muscles around the rear of the pelvis, and then slowly fill up the rest of the air cavity, ending with the top near the throat. It is VERY important to fill up the bottom of the cavity FIRST to get a solid cushion of air with which to push. In this way, the chest cavity itself will experience a minimum of disturbance when breathing, thus keeping your playing posture steady. When you release the air, the first to go is the air at the top, with your shoulders constantly pressing downwards, much like a dancer's posture. Keep your head erect at the same time. Contract your

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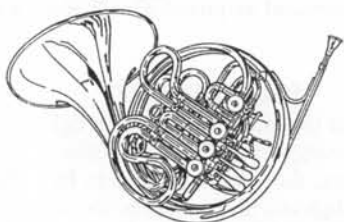
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GRAF

LOWER abdominal and butt muscles around the bottom of the "pear," forcing the air upwards while keeping the integrity of the pear shape within the body. The more air forced out of the body, the harder the DIAPHRAGM muscles should work, becoming strong and stiff from the effort. When you feel the end of the airstream is near, you should redouble your effort to utilize the last little bit of air left. Since most people don't know how to inhale and exhale fully, you will be surprised at the amount of air you have with which to work. NOTE—ALWAYS, ALWAYS take in more air than you think is necessary to complete the phrase!!! It is always better to have too MUCH air at the end of the phrase than too LITTLE! What if you feel like giving it a little extra schmaltz? What if the conductor (bless his little heart) suddenly decides to elongate the phrase, or the clarinetist takes longer to play the obbligate in the middle of your phrase than you had planned? Having extra air in reserve will always put you in control, and will give you the confidence to make music and not think about the mechanical or technical problems of the horn.

When you play music, you are telling a story. The articulation and phrase markings on the page are similar to punctuation marks in a story. Just as an actor or storyteller breathes to say a sentence, so you breathe to play a musical phrase. As you play a solo passage or a whole concerto, you tell a story. The audience must believe what it hears. If that means that you feel you must occasionally exaggerate a dynamic or articulation to emphasize a point, don't be afraid to do it. What you play is what the audience hears, and NOT what is written on the page.

Always remember to relax. All in all, I have come to feel that holding the horn properly, and utilizing the air column to its extreme has given me a wonderful sense of freedom, both in playing the instrument and interpreting the music on the page.

Ex. A-1

WARMUP

Now that I've discussed some basic concepts, I'd like to talk a bit about the WARMUP and the equipment that you need in your horn case when you go to a job.

Before I go any further, I would like to thank several people who were very important to me in formulating my warmup exercises. First of all, I would like to thank Philip Farkas, whose basic warmup techniques make up the bulk of my own. You can find an outline of his procedure in his book, *The Art of French Horn Playing*, published by Summy-Birchard Publishing Company, Evanston, Illinois. Although I have utilized his concepts, I have much to be grateful for from Marvin Howe, Charles Weaver, Robert Friese, David Krehbiel, Harry Berv, David Ohanian, David Taylor (the extremely talented Bass Trombonist), and Victor Paz (the great Trumpet player). I truly thank them all.

The most important part of your day as a horn player occurs when you pick up your horn and play your first notes. Your attitude then will determine how you play that day.

The first thing to do when taking out your instrument is to empty the slides, making sure that there is no moisture in the horn. If you are visiting your Mom's house, be sure that you put down some newspaper around your chair. Then make sure the horn slides move smoothly and the valves turn cleanly and easily. If not, grease the slides and put oil in the valves. The slide grease that I use is Selmer "Tuning Slide

& Cork Grease (N. 2942)." It makes the slides move slowly and evenly and lasts a reasonably long time. It's not too thick or too thin, so it doesn't leak into the valves. There are several brands of valve oil that I have found will not gum them up. It is important that the oil used inside the valves be thin enough to lubricate within the very close tolerances of the valves. AL CASS Valve Oil, BLUE JUICE, 5 STAR OIL, and SLIKSTUFF have proven satisfactory under most conditions. I have found that oils containing silicone make valves stick in colder temperatures, and builds up over time. I hesitate to use any valve oils with additives. The oils I recommend are basically kerosene. The oil that I use on the outside of the rotors is heavier, to mask the sound of the rotor movement. For this, I like to use Sears Sewing Machine Oil, or "3 in 1" Oil.

Now, take the mouthpiece out and look through the throat. If it is not clean, brush it out. *It is important to start out with equipment that will not sabotage your efforts. Any mistakes that you make should be your own.*

A-1. Now that your horn is in good shape, sit properly in your chair with your feet firmly on the ground, shoulders relaxed, head up, and arms relaxed. First, for about 4 seconds, just buzz through the mouthpiece, starting with a middle register concert "C." Then take the mouthpiece off your lips. Repeat the procedure. Next, buzz the same note for 4 seconds, glissando down to a concert "F" for 4 seconds, and up again for 4 seconds. Then relax. Repeat the entire exercise ½ step down. Do this procedure 5 times.

NOTE: Do not hesitate to empty your horn of moisture at any time during the warmup. This will eliminate burbles, and give you a bit of breathing space at the same time.

Start again with the middle "C." This time, repeat the above exercise 5 times going up by ½ steps each time. This exercise should help in centering your mind. Most mistakes are no more than a matter of NOT CONCENTRATING on what you are doing!

RELAX AND CONCENTRATE !!!

A-2. Put the mouthpiece back in the horn and play a written "C" one line below the staff. Play it *piano*, with a soft attack. Everything is slowly being warmed up — body position, tongue, embouchure, shoulders, and breathing. When you begin your warmup, CONCENTRATE on the air and embouchure to begin the notes, and NOT the tongue. If possible, do not attack the note with the tongue at all, but merely start it with a breath attack. Start this exercise *pp*, go smoothly to *ff*, and back down to *pp*. Try as often as possible to do the warmup in front of a mirror. This way, you will be able to see any bad positioning or embouchure habits in the making, and correct them. At this point, your objective is to get the lips to vibrate freely, using very little pressure. It is essential to visualize your embouchure in order to form a muscle memory of mouthpiece placement, mouthpiece pressure, your body position, and the air column: in other words, the *gestalt* of playing the horn — know it and be comfortable with it. Play the following exercise as indicated.



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Ex. A-2 M.M.=60 bpm (breath attacks only!)

The exercise consists of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The notation includes various note values (half notes, quarter notes, eighth notes) and rests. Dynamic markings include *ppp*, *pp*, *ff*, and *sim.* (similando). There are also slurs and accents indicating breath attacks.

Many teachers recommend long tones at the beginning of the warmup. However, I feel that long tones may stiffen up the embouchure if played extensively at the outset. What is needed is flexibility at this point, both physically and mentally. Slow arpeggiation puts breath control and lip control into perspective within the framework of the warmup. After the initial slow warmup that has just been outlined, I mostly follow the exercises in the section entitled *Practice* to be found in *The Art of French Horn Playing*, by Philip Farkas. NOTE: This is not to say that you should not play long tones at all—by all means,

practice them in the etudes, after your warmup. Concentrate on the continuous airstream supporting your sound.

There is simply not enough space in this publication to fully go into the why's and wherefore's of warming up. There are many fine books that deal with the subject in detail. I would simply like to share with you my own warmup, one which I have found works for me in many different and sometimes difficult conditions. Instructional notes follow the exercises...

Exercise 1 is a 4x repeat of a 12/16 measure pattern. Exercise 2 is a descending scale starting from a high note and ending on a low note. Exercise 3 is a descending scale starting from a high note and ending on a low note. Both exercises 2 and 3 include slurs and breath marks.

Repeat slowly, going down by $\frac{1}{2}$ steps until the bottom note is A^b . Then play detached notes.



Notes on Exercises: All exercises are to be done on the F Horn.

A-1. Use breath attacks. Keep the air flowing. Visualize aiming the air column through the mouthpiece, at the bottom of the throat opening.

A-2. Use a breath attack on each note. Do not start the count until the note sounds. Use only enough breath to sound the note, continue the crescendo evenly, and use the number of the beats as a guide to increase and decrease the volume (i.e. 1,2,3 for increasing volume, 5,4,3,2,1 for decreasing it).

1. 2 beats to the bar. MM=60. Repeat bar 4 times. Repeat exercise 5 times, going up by $\frac{1}{2}$ steps each time. This will get you to calm down and concentrate on your fingering and embouchure, and to BE HERE NOW.

2. MM=88. Repeat the exercise 5 times, going down by $\frac{1}{2}$ steps each time. Then repeat the exercise completely, this time using detached notes in an eighth-note format.

3. Same as above.

4. Take your time; concentrate. Keep the air flowing. Take in more air than you need (ALWAYS take more air than you need.). Repeat the exercise up by $\frac{1}{2}$ steps, all the way up one octave. Then repeat the procedure in detached eighth notes.

5. Play the repeat 2 times slurred and once detached. Repeat the exercise 11 times, each time going up by $\frac{1}{2}$ steps, until the bottom note is a B \flat below the staff.

6. Play the repeated section twice slurred and once detached. Repeat the exercise down by $\frac{1}{2}$ steps, until the bottom note is an A \flat .

7. Slur the exercise twice, then play detached twice. Repeat the exercise going down by $\frac{1}{2}$ steps, until the bottom note is an A \flat .

8. First, empty the horn. Then get a lot of breath and start the 16th notes as fast as you can. Play 2 octaves (if possible) and get a breath. Play the third octave until reaching the high "C," and hold it as long as possible.

NOTE—although your tongue will start to feel logey and stiff in the middle of the exercise, KEEP PUSHING as fast as possible. Get through it. You'll be a better person for it...

NOW—Put the horn down. Relax for five minutes. Then pick it up, empty it, and start playing. Believe me, you'll be warmed up.

Horn Kit

In your horn kit (which you should have with you at all playing times) I would suggest:

1. Valve oil—light for internal, heavy for external use
2. Slide grease
3. An extra mouthpiece
4. A very small screwdriver for valve work, etc.
5. Extra string for replacement purposes, pre-cut
6. A very efficient lip balm (I use Elizabeth Arden "8 Hour Creme")
7. A mouthpiece brush
8. Extra corks or neoprene for the valves
9. A small knife, scissors, or razor blade

10. A small pencil
11. Pictures of your family or favorite pet, to keep things in perspective (Optional)

NOTE: Keep your horn CLEAN internally at all times. It's hard to play when the air can't get through. Swab it out with a snake at least once a month, and flush it out at least twice a year.

My own particular warmup works for ME. It may work for you. If it doesn't, try to use what you have learned here to find your own personal routine. I hope that this information will help. I have studied with Charles Weaver, Marvin Howe, Robert Friese, David Krehbiel, Harry Berv, and, of course, Philip Farkas. I am continually learning from my colleagues, my idols, and from people you never would guess...

Good luck. Concentrate. *Practice*. Don't be too hard on yourself. Strive to be better every day. Every note that you play can be beautiful, and if you feel that way, they probably will. Please don't hesitate to write with your questions or comments. Thank you.

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Afterbeats

Original sketches by Günther Opitz of Leipzig. These were drawn during the First Brass Congress in 1976 in Montreux, Switzerland.



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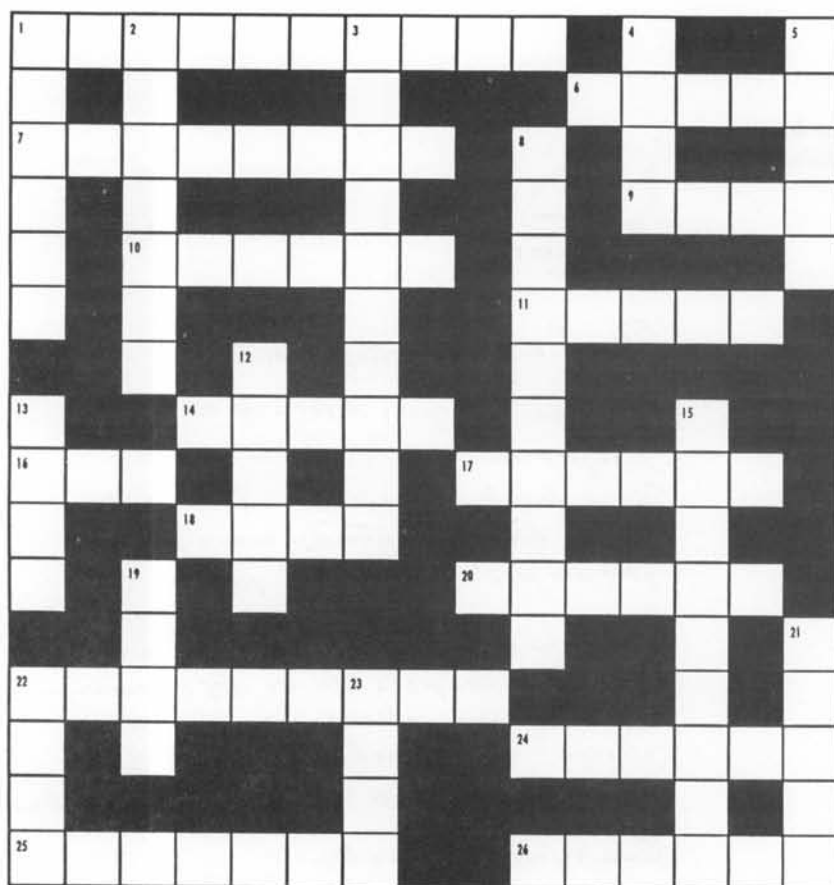
8. Jan. 1993

Dear friend and colleague Ralf Weisner.
Thank you for your letter with care.

I regret to hear, Ralf Tarkas is dead...
It's a tragedy for our horn-playing in
a sport where so many many famous
horn players and the best peoples!!

I remember of Montreux 1976 on the
first brass-congress where we had a meeting
with all first colleagues, among other
colleagues Ralf Tarkas
Understands my little impressions of this time
Kindly regards, cordially
Günther Opitz

Sorry, my "english".....



PUZZLE for HORNISTS

by Robert H. Kurth

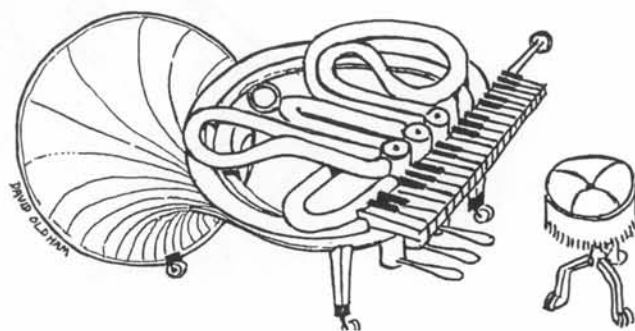
ACROSS

- 1 Most important determinant of hornist's tone; a Farkas photographic study
- 6 Word for "horn"
- 7 "Horn" in name—but actually ancient reed instrument
- 9 Lowell Shaw's "the Hornists' _____"
- 10 Dennis's uncle and Aubrey's brother
- 11 Christopher, the *Horn Call's* recordings reviewer
- 14 Deceased Israeli horn player

- 16 The "stuff" that sounds the horn; also tune or melody
- 17 Richard _____, former IHS newsletter editor
- 18 Austrian city names this type of horn
- 20 Russian composer of horn concerto
- 22 Name of Michael Hölzel's requiem for horns
- 24 Paul, the devoted editor of *Horn Call*
- 25 Composer of horn concertos; father was a famous horn player
- 26 A. _____—this musician's name indicates which instrument he played

DOWN

- 1 "Le Basque": Dennis Brain's permanent
- 2 Renowned West German horn soloist
- 3 Wooden horn for which Leopold Mozart composed *Sinfonia pastorella*
- 4 American horn manufacturer
- 5 Famous early Bohemian horn player
- 8 Name of well-known horn work composed by Paul Dukas
- 12 Deceased British horn player
- 13 Renowned contemporary East German horn soloist
- 15 Horn player who reconstructed and recorded Mozart horn "fragments"
- 19 German word for "hunt"
- 21 A "clam"
- 22 German composer of horn sonata; pupil of Beethoven
- 23 St. Hubertus: original _____ for horns



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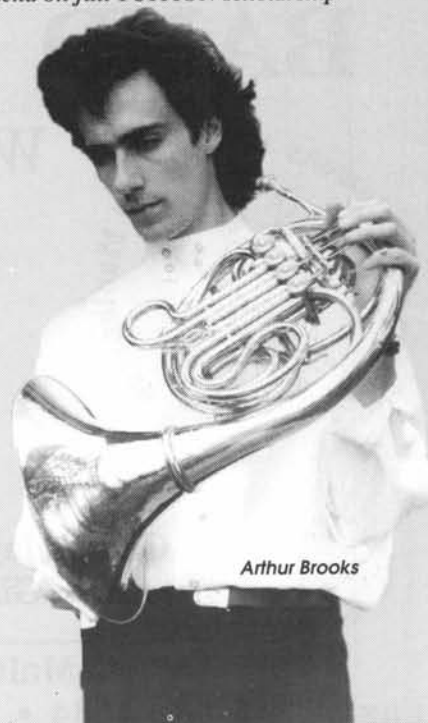
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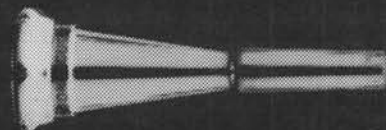
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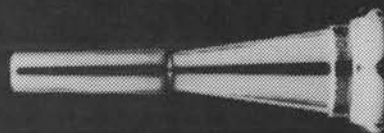
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Concerto for Three Brass

by Edwin Thayer

This is written to alert brass players in particular as well as music directors and artistic programmers about the David Ott *Concerto for Three Brass*, which my colleagues and I premiered in late May and early June of 1991. Commissioned by and composed for the National Symphony Orchestra and three of its principal brass players, Mstislav Rostropovich lead the orchestra and the soloists, Steven Hendrickson (trumpet), Milton Stevens (trombone), and Edwin Thayer (horn), through the four movement concerto. An extremely effective work, the Concerto keeps the audience riveted in fascination for approximately 25 minutes, during which time the brass instruments reveal a myriad of colors, moods, and sound effects. It is an outstanding addition to the orchestral literature and it's fun to perform.

The Concerto opens with a brilliant fanfare in which the soloists engage in successive bravura motivic statements. After the entire orchestra is drawn into the exchange, introducing more syncopated material, the brief movement concludes in a fast flourish. The second movement, the longest and most substantive of the four, is in the nature of a conversation or dialogue between the three soloists. There are moments of buoyancy, lyricism, and even humor. As the movement

proceeds, the mood becomes increasingly heroic, and the piece moves toward its most intense and sustained passage. A fast-paced, brilliant coda brings the movement to a whirlwind climax. The third movement (*Adagio espressivo*) is built upon the lyric potential of each of the respective solo instruments. In succession, the horn, trombone and trumpet are given long, unbroken melodies, each suited particularly to its instrument. The brisk pace and unpretentious nature of the last movement remain constant from start to finish. Some special brass effects like half-valving, hand-stopping, using plunger mutes, singing while playing, rapid scale runs, and creating noises and other percussive sounds with and without the instruments become material for the virtuosic cadenza, following which the whole orchestra joins the soloists in a joyous romp to the finish.

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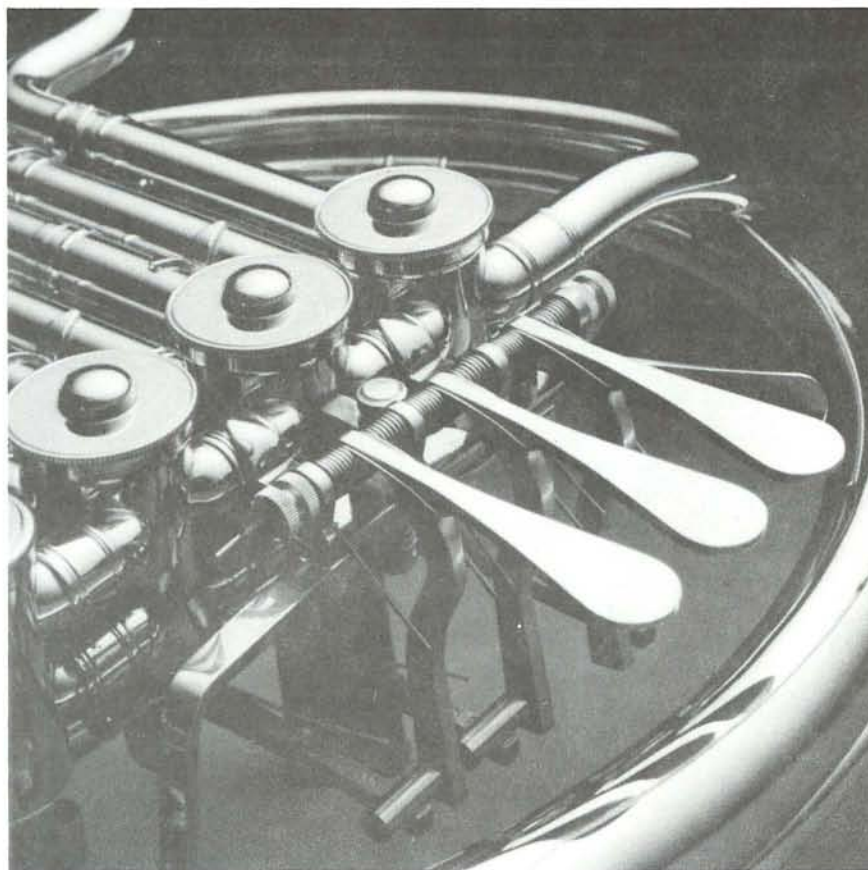
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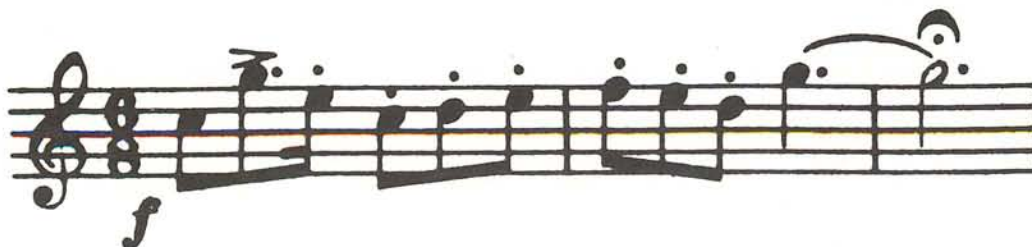
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