Journal of the

國際圓號協會

International Horn Society

Internationale Horngesellschaft

Sociedad Internacional de Trompas

Société Internationale des Cornistes

February 1994, Vol. XXIV, No. 2

the Horn Call

design: Joel Barg

DETAILS...

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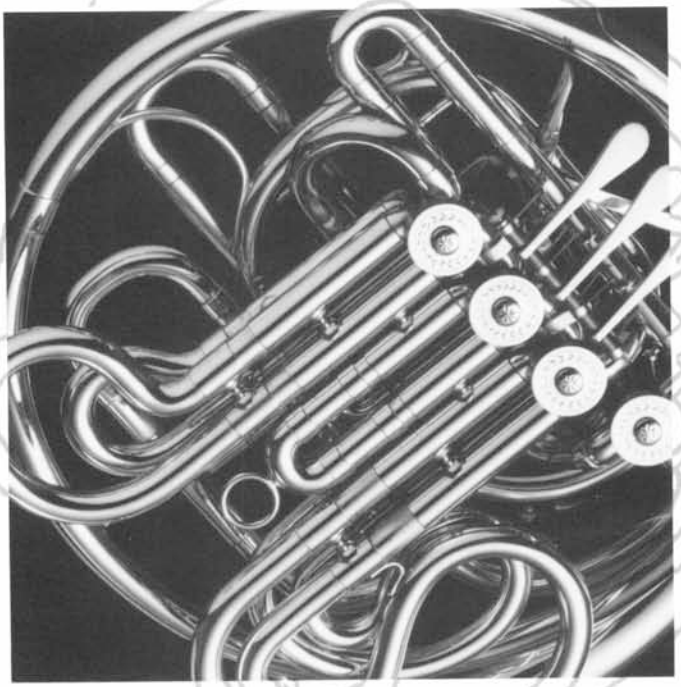

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THE HORN CALL

Journal of the International Horn Society

Volume XXIV, No. 2, February 1994

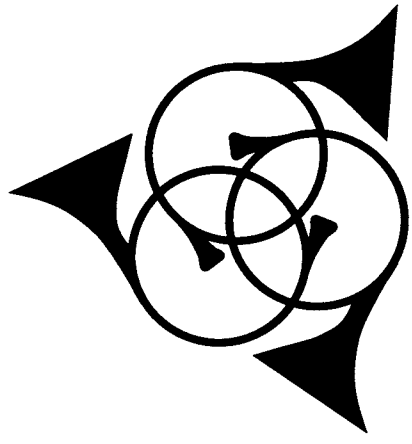

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Table of Contents

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Manuscripts should be submitted to the editor in double-spaced typescript throughout with margins of no less than one inch. Footnotes are to be numbered consecutively and placed at the end of the text. Musical illustrations must be in black ink on white paper. Photographic illustrations should be glossy black and white prints.

Contributors using computer-based word processing programs are encouraged to submit manuscripts on 3.5 inch diskette as well as hard copy. Macintosh and MS-DOS formats are both acceptable, with Macintosh/Microsoft Word being preferred. Applications other than Macintosh/Microsoft Word should be submitted as text files (ASCII). Please label the diskette clearly as to format and application being used. Graphics submitted on disk should be in EPS format. Submit graphics in hard copy as well as on disk.

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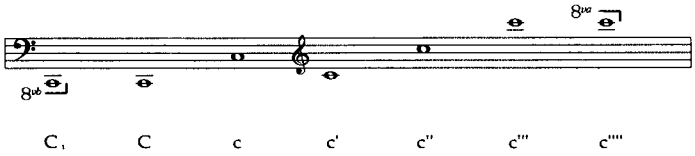

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Deadlines for advertisements in the *Horn Call* are September 1 (November issue), December 1 (February issue), and March 1 (May issue). For advertisement reservation forms and complete information regarding mechanical requirements, billing, discounts, and circulation contact:

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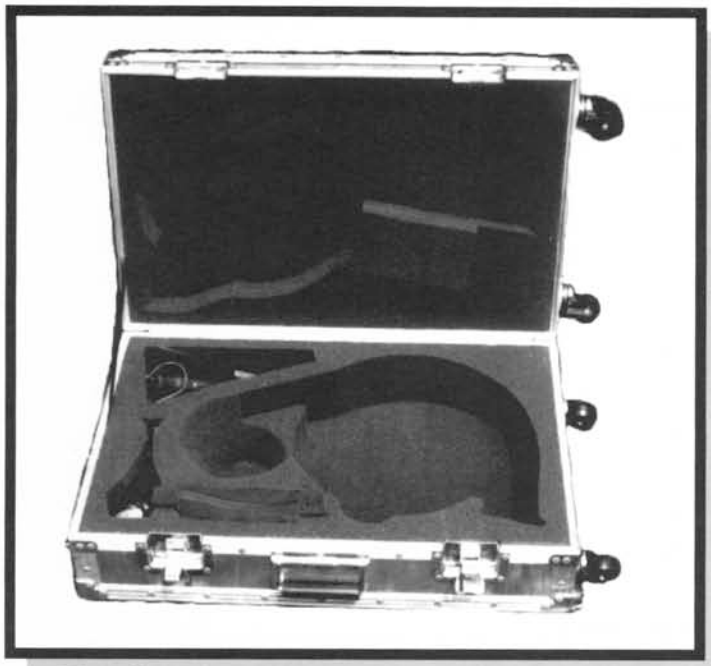

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Correspondence

Readers are invited to write in response to articles, with questions, or to make suggestions. Please indicate in all correspondence whether it is intended for publication.—Editor

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Oslo, October 13, 1993

Vitali Bujanovsky was an extraordinary musician in three main areas:

1. As a performer: "If you have not heard his recording of Rossini's *Prelude, Theme, and Variations* you have not lived." This quote comes from a horn record collector in Denmark, and many will confirm this statement. Also in the orchestra, however, Bujanovsky's personal touch could be heard, maybe on just one or two tones (for example, some entrances in the piano and violin concertos of Tchaikovsky) or in the longer solos (the Mravinsky/Leningrad Philharmonic recordings from the late fifties of the last three Tchaikovsky symphonies are beautiful examples). When at his peak, one of the players in his horn section said to me: "Vitali Mikhaelovitch is one of the few players who has both the brains, the lips, and the heart for making wonderful music on the horn."
2. As a teacher: For me he was a strong helper and a guide into the many musical and interpretative possibilities of the music as well as to my personal potential. His artistic demands were so high that one somehow "forgot" personal limitations. Or as he expressed it: "Limits can be moved" and "What is already good can always be better." Also: "A good teacher can get a lot out of poor student material, although it costs...with good material there is no limit." His constant search for progress, for quality, for artistic expression; his creativity and demands for discipline (although always encouraging, his "school" was definitely a "school of no excuses") was at first somewhat confusing and depressing, but later became a revelation and an inspiration which have had a lasting impact on me personally, both as a performer and as a teacher.
3. As a composer: Vitali Bujanovsky had a strong urge to be creative and to help enrich our literature. In one case he also actively helped a particular student through his compositions. He said of this student: "Sein Kopf ein bißchen spaziert (his brain was somewhat out walking) aber er hatte phantastische Triller!" So, the teacher composed a piece for horn and piano called *Die Wilde Jagd;* a truly hilarious work, full of trills from beginning to end. The student worked hard to master this piece, and at his end examination the jury was so impressed by it that he got the best grade possible. I do hope that some scholar will soon research Bujanovsky's complete opus list and share it with the readers of the *Horn Call.*

A great artist and colleague has left us. May he rest in peace, and may his main message about beauty, singing, and communication in all musical performances live on.

Frøydis Ree Wekre
Nordliveien 8 A
N-1320 Stabekk
Norway

♪ ♪ ♪ ♪ ♪

Prague, June 28, 1993

Thank you very much for your letter and the application for my membership to the International Horn Society. I am very happy that I am allowed to be a member of such an important society, in whose head are the most important personalities of "our horn world." As you can see, my English is not brilliant, but I still hope you will undertand my letter.

I was sorry to hear that Professor Philip Farkas died. I got to know this news only from the April issue of your magazine. I still remember an evening in March 1984 when my colleagues and I from the Czech Philharmonic Orhestra met Professor Farkas in Bloomington after our concert. That time we performed the Fifth Symphony by Tchaikovsky , V. Neumann was conducting, and Professor Farkas invited the CPO horn players for a small party at his home. Together with his nice wife and other members of his family we spent a very lovely evening.

But his work—books *The Art of French Horn Playing* and *The Art of Brass Playing*—I got to know much earlier. Already in the early seventies my teacher Professor Šolc gave us Czech translations of these books, and I remember we read them in the lessons of horn playing. We were laughing at some passages, e.g., bag with rubber, but we were young and we did not know that such comparisons are very important for our orientation by managing all playing problems. Today I finally know that those two books by Professor Farkas put an aspect to modern horn pedagogy and that is why all—those are engaged in—must more or less take into consideration these works.

Dear Mr. Mansur, in connection with my membership in the IHS, I would like to offer you—in my opinion—interesting articles with horn themes. The first could be a report about our horn courses, Second Hornclass International, and the second then an article about Miroslav Štefek (1916-1969), solo horn of the Czech Philharmonic Orchestra (1942-1968) in the years of conductor Karel Ančerl.

My best regards,
Zdeněk Divoký
141 00 Praha 4
Mezipolí 1092
Czech Republic

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December 2, 1993

Thank you very much for the beautiful *Horn Call* magazine, which I received today. It is perfect in design, binding, really professional work. But including the cover and back cover, there are 98 pages, and more than 50 are advertisements. This is fantastic from the commercial effect, and makes the translation business shorter for me, but be careful that the real contents of the magazine, the educational articles and reviews, do not come short.

Hans Pizka
Pf. 1136
D-85541 Kirchheim, Germany

♪ ♪ ♪ ♪ ♪

December 6, 1993

I wonder if some IHS experts could write a few articles on:

1. Design differences between Kruspe, Geyer, Schmidt, etc. horns and their copies (Holton, King, Conn, Alex...) and
2. Mouthpiece designs and why Joe Schmo chose the XYZ. Diagrams would be greatly appreciated! Thanks.

Russ Smiley
29 Roberts Rd
Marlborough, CT 06447-1415

Sounds like a good idea to me. How about it, you "experts" out there?—Editor

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December 16, 1993

I have advertised my business, McCoy's Horn Library, in the *Horn Call* since 1977. For the past few years I have been the U.S. distributor for Rauch Horns. Since my collaboration began with Dan Rauch, we have each purchased a one-half page ad in the *Horn Call*, with our respective ads appearing on the same page, which has been a very successful arrangement.

In March of 1993, Dan and I requested the same ad arrangement for two consecutive issues (April and October). April's issue was printed correctly. Just prior to the publication of the October 1993 issue—which bears a November date—I decided to try to sell the publishing end of my business, i.e., McCoy's Horn Library, and asked that an ad be inserted for that purpose.

When I received the tear sheet for the November 1993 issue, I was extremely dismayed to find that my original one-half page ad on the page I share with Dan Rauch had been completely deleted from the *Horn Call* and that my ad for the sale of the publishing business appeared in its place.

The inference of the reader from this gross error is, of course, that I am no longer selling music and further that I am terminating my affiliation with Rauch Horns—neither of which is the case, since I will continue to sell music until McCoy's Horn Library is sold. My connection with Rauch Horns shall remain even after the library is sold.

The end result of this error, therefore, is that there will be no generation for the sale of Rauch horns until a proper ad correction appears in the February 1994 issue, and further, that in light of the confusing visual impact of the erroneous ad, any sale of music will undoubtedly suffer.

My purpose in writing is to emphasize to the readers that McCoy's Horn Library is still in business and that I am and will remain the U.S. distributor for Rauch Horns.

Marvin M. McCoy
Owner, McCoy's Horn Library
3204 W. 44th St
Minneapolis, MN 55410

We regret the omission of the McCoy's Horn Library ad and the confusion that may have resulted by the placement of the ad for the sale of McCoy's Horn Library with the ad for Rauch Horns. Please see pages 54 and 98 of the current issue for the correct placement of these ads.—Editor

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December 1993

Updates to Natural Horn Resources List—Below is an update to my first listing—I am sure more will arrive in the future. Thanks to Tom Hiebert, Jean Rife, and David Lasocki (from his bibliographic contributions in *Historic Brass Society Journal* 2 (1990) and 4 (1992)). One additional resource needs special highlighting, initially brought to my attention by John Ericson:

> *The History of Musical Instruments: Manuals, Tutors, and Méthodes*, compiled by Tim Byard-Jones. Reading, Berkshire: Research Publications, 1988.

In microfilm format, this collection of manuals, etc. is compiled from resources originally in the famous Philip Bate library, and includes over 20 important treatises related to horn playing (including Simpson, Punto, Duvernoy, Dauprat, etc.) amid its huge, 10-reel contents. It can be obtained through Inter-Library Loan or from

Research Publications, Ltd., 50 Milford Road, Reading, Berkshire RG1 8LJ, England.

Books and Articles

General

Karstädt, Georg. *Lasst lustig die Hörner erschallen!* Hamburg: Parey, 1964.

Nussbaum, Jeffrey. "Jean Rife: An Interview." *Historic Brass Society Newsletter* 3 (1991): 5-8.

Orval, Francis. "New Symbols for Hand Positions in the Bell for Natural Horn." *Historic Brass Society Journal* 2 (1990): 187-189.

Seraphinoff, Richard. "European and American Horn Makers." *Historic Brass Society Newsletter* 3 (1991): 11-17.

Baroque

Dahlqvist, Reine. "Corno and Corno da Caccia: Horn Terminology, Horn Pitches, and High Horn Parts." *Basler Jahrbuch für historische Musikpraxis* X V (1991): 35-80.

Damm, Peter. "Verzierungen in Hornkonzerten des 18. Jahrhunderts?" *Brass Bulletin* 42 (1983): 12-15; 43 (1983): 34-43; 44 (1983): 48-52; 45 (1984): 46-54.

_____. "Zum Thema: Das Horn bei J. S. Bach." *Johann Sebastian Bachs historischer Ort*, Bach-Studien 10. Wiesbaden: Breitkopf und Härtel, 1991, 233-42.

Fitzpatrick, Horace. "Some Historical Notes on the Horn in Germany and Austria." *Galpin Society Journal* 16 (1963): 33-48.

_____. "The Valveless Horn in Modern Performances of Eighteenth-Century Music." *Proceedings of the Royal Music Association* 90-91 (1963-65): 45-60.

Heyde, Herbert. "Instrumentenkundliches über Horn und Trompete bei Johann Sebastian Bach." *Johann Sebastian Bachs historischer Ort*, Bach-Studien 10. Wiesbaden: Breitkopf und Härtel, 1991, 250-265.

Piersig, Fritz. *Die Einführung des Hornes in die Kunstmusik und seine Verwendung bis zum Tode Joh. Seb. Bachs.* Halle: Niemeyer, 1927.

Classical

Heartz, Daniel. "Leutgeb and the 1762 Horn Concertos of Joseph and Johann Michael Haydn." *Mozart-Jahrbuch* (1987-1988): 59-64.

Hilfiger, John Jay. "Who Composed 'Haydn's Second Horn Concerto?'" *The Horn Call Annual* 5 (1993): 1-6.

Jeurissen, Herman. "Mozart's Very First Horn Concerto." *Historic Brass Society Journal* 3 (1991): 48-55. Translated from German by Martha Bixler, et al.

Müller, Thomas. "Stopping Technique in the Mozart Horn Concertos." *Brass Bulletin* 62 (1988): 29-35.

Paul, Ernst. "Das Horn und seine Entwicklung vom Natur—zum Ventilinstrument." Dissertation, University of Vienna, 1932.

Swartman, Thomas. "Horntransposition bei Mozart—hoch oder tief?" *Das Orchester* 39, No. 9 (1991): 979-983. See translation in the November 1993 issue of the *Horn Call.*

Thompson, Brian Ernest. "A History of the Early Sources of Mozart Horn Concertos K. 412/514, K. 417, K. 447, and K. 495." *The Horn Call Annual* 1 (1989): 2-9. Pizka response in HCA 2 (1990): 114-115.

Wates, John. "Mozart and the Horn." *The Horn Call* 22, No. 1 (October 1991): 43-45.

Suggestions for music/pieces

Tutors

Franz, O. *Method for the French Horn.* (many editions, translations) Lots of easy beginning exercises.

Chamber and solo pieces

Haydn, F. J. Concerto No. 1 in D major.

_____. Concerto No. 2 in D major.

Hoffmeister, F. A. Quintet for Horn and Strings.

Mozart, W. A. Quintet for Horn and Strings, K. 407.

Telemann, G. P. Concerto in D major.

Orchestral Excerpts

Typical and familiar works by Bach, Telemann, Handel, Mozart, Haydn, Beethoven. A more comprehensive list of specific works is being compiled for later publication.

Please continue to let me know about performances on natural horn, whether solo, chamber, or orchestral, so that these repertoire lists, particularly in the orchestral vein can be as complete as possible.

Jeffrey L. Snedeker
Department of Music
Central Washington University
Ellensburg, WA 98926
Office phone: 509-963-1226
Home phone: 509-962-2977 (**Pacific Time Zone**)
Fax: 509-963-1239
Email: snedeker@cwu.edu.

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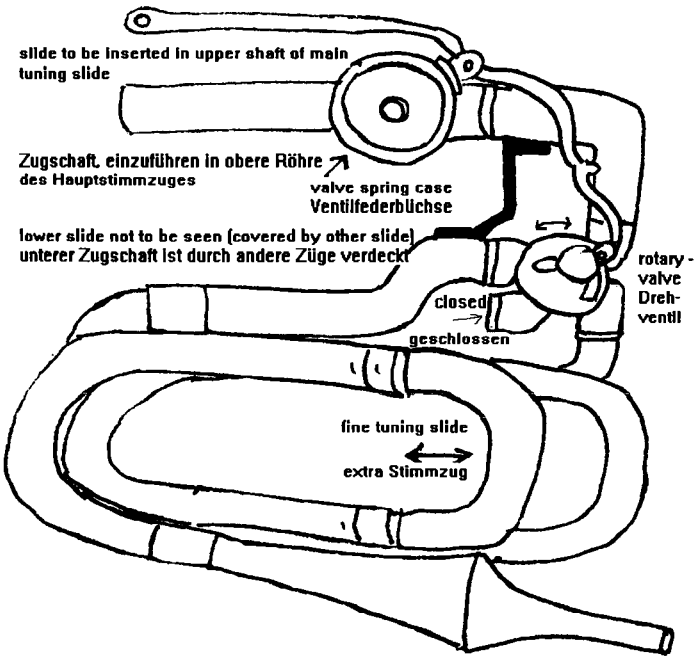
December 2, 1993

It is Robert Ashworth's interesting article upon hand stopping which requires my response. It seems if many horn books and horn methods of the past were not written and their experiments had been done in a one sided way, just to confirm their particular theories. Still there remains the same intolerable confusion about the difference between *gestopft* and *gedämpft* and *mit Dämpfer* (or *con sord).* I have a special "stopping slide" for a classical

Viennese Pumpenhorn from Josef Schantl's days in my collection. And what miracle? The tube of this slide, inserted in place of the main tuning slide, has the same length as the rest of the horn, but only the end is small, measuring the same width as the main tubing, but opening up the tubing to a diameter of one inch gradually, thirteen inches from the end backwards. until three inches off the end of this tube. How does it work? A horn can be played *gestopft* ***without*** drop or rise in pitch!!! With this *gestopft* slide inserted (an extra rotary valve helps to switch from open to *gestopft*)!!



Hey, folks, how about all your new theories? Further more, if one takes the tuning slide of the old Viennese horn out (the tuning slide in contrary to modern horns belongs to the last third of the instrument), the sound of the horn is similar to *gestopft* (as the tube has not opened up to a bell), but the pitch is much higher, as the tube is shorter. Can you follow? So what is the reason for these sometimes logical but strange sounding theories? The bell throat of most modern horns is much too wide (everybody likes to get a "big, dark sound"!), so the middle sized or smaller hands cannot close the bell tight enough to result in a "rise" of the *gestopft* sounds. There is no reason why a gradually inserted hand into the bell should result in a note just a semitone above the previous natural harmonic. And, the relations are in no means correct on the B-flat horn. A theory can be examined only on simplified equipment, best on the simple natural horn only. To obtain a note a semitone above the previous harmonic, one needs a certain "push down" by the embouchure, otherwise the result is an obscure muffled noise. But *gestopft* is different. Try a natural horn in E really *gestopft*, and you have a perfect harmonic series in F. Can you follow me? But this works with the natural horn in F or in E only. The natural horn in E-flat needs more fine corrections for a perfect intonation. Do you understand now why Mozart did never use a real stopping technique for horn in C (basso), D, or G, except very, very few "manipulated" notes like the written f", which is obtained with a very light "muting" rather a "flapping." In his opera *Don Giovanni* he uses only about two dozen manipulated notes total—in the whole opera!!! He had good reason for this. And *Magic Flute?* Forty-four manipulated notes in the first horn part total. But only the written f", nothing else!!

Quoting Josef Schantl from his method is right. He was one of the very first modern theorists on the horn, cooperating with Richard Wagner and the young Richard Strauss. He left the modern Viennese horn tradition. And this tradition, which comes from the very first days of horn playing, from before 1700, says: *gestopft* = player plays a half step lower than written, *gedämpft* = player plays a half step higher than written, *mit Dämpfer* = player plays as written. One might interpret *gedämpft* as "half muted" or as "echo sound." This conservative method is the simplest to remember for the horn player. R. Strauss and R. Wagner were tricky enough, to switch transposition a few bars before the stopped note to E. Thinking of special fingerings in this particular moment? Forget it! Remain conservative, use your ear and play the right note at the right time. It will keep you out of trouble.

There is the point: not every right hand fits perfectly into the bell, closing the bell tight enough, nor does the transposing method mentioned in Robert Ashworth's article work with the B-flat horn, as the shortening of the tube will be more than a semitone—the reason to invent the stopping valve—transposing the pitch less than a semitone down. Not every personal technique can be applied to everybody, nor can it be made into an overall fitting method. The extreme highs and lows of the horn's compass require special measures and techniques anyway!

If you have a double horn, well, use the F side for *gestopft* and *gedämpft*, transpose the music a semitone down for *gestopft* and a semitone up for *gedämpft*. If you unluckily play on a single B-flat horn or high-F descant and if your right hand doesn't fit well into the bell, use the stopping valve, the stopping mute, another mute, special fingerings, get mixed up, irritated, hope to get sometimes an acceptable intonation.

Any recommendation for the "echo" sound Schantl is talking about in Great Horn Method, Vol. 1 *Naturhornschule?* Use a rolled-together horn sack, as in the old days of Stiegler and Freiberg.

Robert Ashworth's quotation of the *Elegy* by Britten is not correct, as the written d" is a "muted" d♯", and as one cannot switch from open to stopped and back to open note in the required legato without an interrupting "click," so one has to play the written d" "handmuted" (*gedämpft* mit der Hand), which has to be done gradually as well as the opening back, to be heard on Dennis Brain's great interpretation. By the way, the first d" written in the example, should be a half-note. On page 36, there is another error in the last paragraph at left: a

played c' does ***not*** sound as "F" but as "f" after the convention of notation—see page six the *Horn Call* Vol. XXIV/1.

Something else? Yes, shouldn't many horn players be ashamed, looking at the woodwind or string players? Many of us refuse to have both fingering charts for the F horn ***and*** for the B-flat horn under their absolute control. And they call themselves "Professionals." ***This is the source of all the confusion!!!*** Using special mutes for different colors? Why not experiment with lifting the mute a bit, inserting it more or less into the bell, according to the sound requirements. And, we should be lucky that the composers do ***not*** require us to bring all possible mutes with us, carrying an extra *koffer*. One last question: doesn't music lose its contents, its value, if composers need all these special effects? ***Mozart,*** genius, look down from paradise upon the poor musical world!

Greetings from Munich to all friends. Do not lose hope that the "hand stopping theme" is now over forever.

Cordially yours,
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No such luck. Read on for the "last word" on hand stopping for this issue of the Horn Call.—Editor

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December 12, 1993

The November 1993 *Horn Call* contained, among other fine contributions, two articles on topics near and dear to my heart. I had been mulling over writing on just these matters for some time, but given the usual excuses of time and schedule and a tendency to procrastinate, I never got past the talking stage. Congratulations, then, to those authors. They deserve the gratitude of the horn-playing community and the musical world at large for bringing these ideas out.

Perhaps a few perspectives of my own on these subjects might be of interest:

Robert Ashworth is right on target with his fine article, "Further Thoughts and Theories on Hand-Stopping." I, too, have been puzzled as to why hand stopping has been considered a matter of controversy when the evidence is so abundantly clear. Closing the bell with the hand lowers the pitch. The more the bell is closed, the lower the pitch goes until maximum flattening is achieved when the bell is completely closed, producing a fully stopped tone. This effect is what allowed for the development of the natural horn with its subtle use of right hand technique for the control of intonation. In my own playing and teaching, I am an advocate of traditional, proper right hand placement to encourage its use for minor intonation adjustment. That is why, in my opinion, the hand was put in the bell in the first place.

There is an important *caveat* that needs to be emphasized. That is, ***the amount of pitch lowering effect is directly dependent on the acoustical length of the instrument; the shorter the horn the less the lowering effect on the equivalent numbered resonance mode.*** (I prefer the term "resonance mode" or "mode" to the more commonly used "harmonic." While the harmonic series is a useful analog to the resonance mode series of brass instruments, they are not the same.) As Ashworth indicates, on a horn whose acoustical length produces a mode series in F, fully stopping the bell lowers each mode, so that the resulting pitch is (theoretically) a semi-tone higher than the next lower open (un-stopped) mode. However, on an F-alto horn, the fully stopped tones are only lowered enough to make them a full step above the next lower mode. (Again theoretically, depending on such factors as hand position and size, bell throat, etc.) On a B-flat horn, the pitch lowering effect produces a note about three-fourths of a tone above the next lower mode. Thus a written g' (sixth mode) played stopped on the F horn will produce an f', a semi-tone above the fifth mode, e'. The same sixth mode on the F-alto horn is played as g", an octave higher than the previous example. When this mode is stopped, the result is f♯", a whole step higher than the fifth mode. On the B-flat horn, the sixth mode is most commonly read and played as if it were c" for horn in F. The stopped version of that mode produces a note somewhere between b♭' and b♮' and accordingly unusable unless modified. Most other unmodified stopped tones on the B-flat horn are also unusable because of the three-fourths tone differential. The chief exception is the case of the d" (as written for horn in F) discussed in Ashworth's article. Two things allow the stopped d" to be so effectively produced when played with the first valve of the B-flat horn. First of all, that fingering uses the eighth mode which is then brought down to be three-fourths of a tone above the seventh mode which is inherently flat, allowing the stopped eighth mode to be correspondingly lower and hence closer to proper pitch. Secondly, the first valve turns the B-flat horn into an A-flat horn, producing a mode series whose pitch lowering effect is slightly greater than that of the open (as in using no valves) B-flat horn. Together those factors can produce a fine stopped d". Likewise, the c♯" can be fingered 12 (or 3), e♭" with second valve, and e" open (as in using no valves), although as you approach the length of the open B-flat horn, the results will tend to be correspondingly somewhat sharper.

What other practical uses can be made of this information? Several points can be suggested:

1. The old fashioned way of conceptualizing stopped notes is probably still the best in most circumstances. Fingering a semi-tone lower on the low F horn while skipping up to play the next mode above (which has been lowered to be about a semi-tone higher than the pitch desired) is tried and true and will usually work as well as anything else, given proper use of the right hand. Knowing

what is actually happening is helpful in overcoming the insecurity that sometimes occurs when playing stopped notes.

2. It is useful to recognize that the further you depart from the open (as in using no valves) F horn, the more you compromise the semi-tone rule that applies to F length horns. Stopping shorter lengths, using B-flat fingerings for example, will make the results correspondingly sharper. Using more tube lengths by using valves on the low F horn will result in flatter pitches. Similarly, using valves on the F-alto horn will change the whole tone rule that applies to that length instrument. The longer tube, the flatter the result. It is possible to experiment with hand position to try to compensate in all these cases.
3. Stopping valves, when available, are very useful and are really essential on single B-flat horns. They function to bring the next higher lowered mode down further to reach the desired pitch. It is interesting to note that, when present on any horn, they are designed to add the identical length of tubing, regardless of the instrument: a semi-tone length on a low F horn, a three-fourths length on a B-flat horn, and a whole tone length on an F-alto horn work out to be (theoretically) about the same length. I own a Paxman model 71, a full triple horn with a stopping valve for all three sides. The three corresponding slide lengths are identical. It's a great horn for playing Berg's *Lulu*.

Thomas Swartman's article, focusing on B-flat transpositions in Mozart, brings to light another important problem and I agree completely with his conclusions. Poor musicology and analysis have created regrettable anomalies in Mozart's perfect orchestrations by sometimes encouraging the use of the wrong octave in B-flat transpositions, by inappropriately stipulating B-flat alto when B-flat basso is obviously necessary. Many so-called "scholarly" editions have perpetuated this problem, requiring performers to be careful and analytical in examining what is really correct. It has been suggested to me that the problem might be semantic: that in Mozart's day, sometimes the term *alto* was used when *basso* was intended. This could be true but is not much help because, as Swartman points out, at times B-flat alto ***is*** correct, for example in both of Mozart's G minor symphonies. So the bottom line is that we must look carefully at the music.

Another simple criterion, in addition to those Swartman discusses, in determining whether to play a given Mozart B-flat part in *alto* or *basso*, is to consider passages that are melodic in character, played simultaneously by horns with oboes, clarinets or flutes. This criterion is implied in the article, but perhaps not sufficiently stressed. An example of that is his Example 1. It shows a passage from the overture to *Seraglio* in which the horns, in C, play a simplified version of the same passage as the clarinets, only an octave lower. As Swartman says, "Melodic passages where the horns double the clarinets or other upper woodwinds appear frequently in this opera [*Seraglio*] and are ***always in octaves***" (emphasis mine). All of Mozart's orchestral music is full of passages like that in any of his usual keys. Sometimes bassoons are used as substitutes for the horns in similar or parallel passages. In every case of which I am aware, the horns (or bassoons) play an octave lower than the upper woodwinds, never in unison. This is a matter of simple fact in keys such as F, E, E-flat, D and C. When such passages occur in a B-flat piece, and *alto* would put the horns in unison with the woodwinds, it has to indicate that *basso* is intended, regardless of the verbal designation.

Several years ago, in a set of performances of *Seraglio*, using the criterion mentioned above and others similar to Swartman's article (which, of course I had not seen), I was able to persuade the conductor, Herman Michael, that his score and my part (one of those deplorable "in F" editions alluded to by Swartman) were wrong in some of those B-flat cases and the correct choice was the lower octave. He agreed and was quite pleased with the result.

A different approach was taken by Sir John Pritchard when he conducted *Idomeneo*. He insisted that the B-flat alto indicated by the score was correct and while my good friend and colleague William Klingelhoffer executed the part brilliantly, in unison with the clarinets, the result, in my opinion, was not what Mozart intended. However, the fact that it was well played seemed for some to provide sufficient justification whatever the analytical evidence.

Along the same lines, but even more curious, were our 1992 performances of Beethoven's *Fidelio*. To my knowledge, Beethoven never asked for horn in B-flat alto. Yet despite this fact and the evidence of the score, our new musical director, Donald Runnicles, himself a horn player, requested that I play Rocco's aria, which is in B-flat, in the upper octave! This was certainly a new one on me, and while I obviously had to comply, and he seemed happy with the outcome, it served to remind me that in the end it often is others whose job it is to make these decisions and our function is to do the best and most professional work required of us.

One other small note: in Swartman's Example 9 from the second Act of *Seraglio*, the horns are in G, not in B-flat as indicated.

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The crook designation for Example 9 was correct in Mr. Swartman's submitted materials but was mislabeled in the production process.—Editor

The Seven Year Quest: An Alphorn Saga

Joe Littleton

It happened in the middle of dinner. It was one of those big corporate meetings where you go out of town and everybody has a chance to ponder serious questions with no interruptions or distractions. Dinner was late of course; informal, a chance to talk, rehash the day's meeting, relax in a nice place and get ready for more talk the next day. We were in a big German-American restaurant with a small German band; one of those places where waitresses in village dress carry armfuls of big frosty steins of German beer. The beer was good, I was hungry, tired of weighty discussions, and ready for a good dinner as the rollicking "oom-pahs" of the band drained away the tensions of the day.

Then it happened. The band stopped for a short break, the baritone player stepped off the tiny bandstand, produced an alphorn from somewhere, and dragged it onto the little dance floor. I knew what it was of course but this was my first look "live and up close." And the sound! Even with that obscene baritone mouthpiece! I was hooked on the sound. In the midst of the constant restaurant noise it seemed to float above it all, pure and serene but suggestive of great power; the power of high mountains and deep valleys with heavenly sound echoing back and forth.

That was it, I was hooked for life and I had to have one. It wasn't a craving; I didn't need it the very next day. Indeed the anticipation was in some obscure way the best part.

I suppose I could have gone to Switzerland or maybe I could have found a horn to buy in America had I tried, but that would be too easy. My horn would be special, a part of me; I must make it myself. That sound was not to be bought and sold; it must be created. And I alone must create it.

In the next two years I dreamed of making a horn but nothing really happened until I met Morris Secon and he let me "blow on" his alphorns at the 1985 IHS Workshop in Towson, Maryland. Anyone who has ever talked with Morris or heard him play or studied or worked with him knows what a marvelously sensitive musician he is and how encouraging he can be when the subject is the sound of the horn. I mentioned to Morris my "dream" of building an alphorn. Within moments I was introduced to Marvin McCoy in an adjoining exhibitor's booth at the workshop.

Marvin is the "guru" of the alphorn in America; a concert virtuoso and a collector/publisher of sheet music for the long horn of the Swiss mountains. Helpful by nature, Marvin did his best to answer my questions. No, there weren't any recognized alphorn manufacturers in North America. No, he knew of no text on the design or construction. But there was an interesting little book *Das Alphorn in der Schweiz* which would tell me some things. And someone had published something recently. He would look it up.

Many questions later I learned these salient facts: Modern alphorns are made of wood but most of it is ordinary lumber. Traditionally, alphorns were made by Swiss artisans high in the mountains. First, they would find a tree that looked like an alphorn. On high steep slopes there used to be lots of them; laden with snow the saplings were bent. As they grew they reached for the sky curving steadily upwards as they became larger and stronger until finally they grew straight up and tall. First find the tree, next cut it down, then carry it home; and boy is it heavy! It takes a tree about twelve inches at the base to finish to a nice round smooth seven-to-eight inch bell. And a horn in the key of F will be over twelve feet long. That's a heavy log.

The author sounding the hard maple horn across Keuka Lake near Hammondsport, NY. Photograph by Emily Barrett

Marvin's "someone who had published something recently" proved to be Dr. Philip Drinker, biomedical engineer at Harvard Medical School who confesses a "lifelong love of the French (*sic*) Horn." Phil Drinker had actually made alphorns—from trees yet! He's a creative engineer with marvelous woodworking skills and the rare quality of lucid description. Generous with his ideas and comments—far more so than I deserved—he sent copies of his publication;[1] we exchanged visits; we spent hours on the phone; he built several more horns; he took a sabbatical from Harvard, went to England to study the acoustic response of his alphorns, published again[2]—and all of this he has generously shared with me through the ensuing years.

Phil had found a cedar tree in the forests of Maine, cut it, rough shaped the outside, split it lengthwise, hollowed it out like a clamshell, glued it back together, fitted it with a ferrule (who wants a twelve-foot horn unless you can take it apart!), a bell ring, a foot for stability, and a mouthpiece. In fact he had made several wooden mouthpieces (which he prefers), and he had made a wooden adapter so that one could use a regular metal horn mouthpiece if he wanted to.

Now, that seemed like a lot of work to me. How could I be sure that the bore taper, the length, the curve, the bell flare, and the thickness were right. Phil told me what he had done and I went back to Morris Secon to measure his horn and learn what I could. By now I had tracked down the little book *Das Alphorn in der Schweiz*[3], and found it a treasure of pictures and qualitative information; but I wanted first principles, design standards, proven technology, and I just couldn't find it. Rather than risk disappointment with a tree and a year's labor, wasn't there a simpler way to experiment and learn? I had already asked Marvin McCoy if anyone had ever made a fiber glass horn and he knew of no one. I asked Phil Drinker what he thought. Phil's a good physicist and answered by commenting that the material of the horn should be irrelevant to the sound. The walls are thick; only the air column is vibrating and that's what determines the sound. (Eight years later and several horns wiser, I am satisfied that Phil is right; the sound depends on the bore, its smoothness, any irregularities, its shape, the taper, the bell flare.)

Just to be sure (I'm a fair physicist myself) I tried to check out some first principles, so I dug out a forty-five year-old Freshman physics text and my prized copy of *The Science of Musical Sound* by John R. Pierce. A few excursions into *Scientific American* magazine and Arthur Benade's books plus several conversations with people who might have good opinions convinced me that no one could give me pat answers; I'd have to get to work and find out for myself.

Fiber glass it would be! I would make several straight round tubes tapering from the diameter of a suitable wooden mouthpiece or adapter (a little over three-eighths inch) up to a diameter of about four inches. Wooden mandrels were made on the lathe down in the cellar and coated with paraffin. fiber glass was wound and impregnated with resin and cured. I formed lovely, graceful, perfectly-tapered tube sections. ***But they wouldn't come off!*** Now what? Back on the lathe, out came the propane torch, I spun the tube in the lathe, heated it until the paraffin softened, and *voila*! the tube slipped off. Next a form for the curved bell, flaring from four to seven inches, was carved out of a big laminated block of wood, coated, and wound as before. This time the kitchen oven was commandeered to soften the paraffin while Barbara, my long suffering spouse, trembled in the background expecting spontaneous combustion in her oven at any moment. But it worked and the bell tube slipped off! The nice thing about fiber glass is that it can be spliced, changed, repaired, or whatever, so my lovely tubes and bell were next spliced together one after another until finally the shape of the alphorn emerged, all ready to test!

Almost a year had passed since Morris Secon and Marvin McCoy had pushed me in the right direction. Three years had passed since those first lovely sounds floated through the smoky milieu of the German beerhall/restaurant. Would my search for that sound be rewarded or would my dream evaporate in failure? Phil Drinker has described the experience in this way: "I was not prepared for the astonishing voice that filled the workshop!...the rough, unfinished horn...with weeks of work remaining...played easily with a warm, full tone, and accurate intonation." I can describe it no better. The deep power of the horn was instinctively felt and the walls of the shop blurred until it seemed as if the horn and I were standing high on the mountain with pure sound filling the air, echoing through the glens and across the valleys.

Cedar logs, skinned, for the big alphorn

So now it was time to set up the Korg tuner and check the pitch. My research had revealed that a tube which would resonate at 46.354 cycles at room temperature would give me a horn in the key of F. My calculation said the horn must be 151.5 inches long, but somehow as I had joined my tubes together, they had stretched out to 155 inches. My horn would be a little flat but the Korg tuner would tell me how much. Did it ever! My pure sound echoing through the glens of the workshop was not only flat from the key of F, it was flat from E! So much for exact science! So much for first principles! But not to worry, I live on a lake a mile wide so if I sound it across the water no one will worry about the key. Except me. I'll worry because I know. How to fix it? I could cut it off, but that might create as many problems as it would solve. I'll just play it like it is and make another one to play in F. After all, with the fiber glass, changes in design are easy! (I thought)

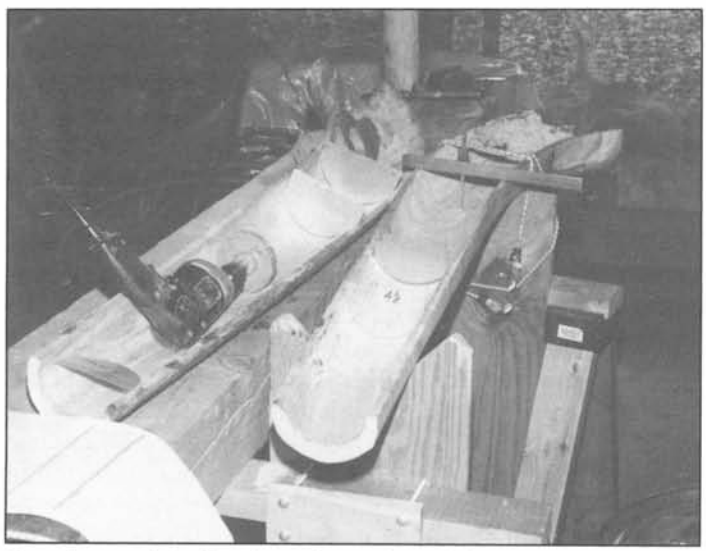
So I went back to the drawing board. The temptation to experiment proved too much. In developing the first horn I had gone to the computer to calculate and print out the bore size. To make mandrels I needed bore diameters at every inch; and it was fun to see the computer spit them out. My horn was really a simple tapered tube. Why not do something really neat on the next one? None of my texts had any suggestions but surely there must be some mathematical expression which could be used. Simple intuition told me that smooth tones ought to come from a smooth mathematical function. Right? Out came the *Handbook of Engineering Fundamentals* resurrected from my dim past. How about a hyperbola? A few calcu-

lations and a simple sketch put that idea to rest. Maybe an ellipse? More calculations and more sketches. Eureka! It looked great on paper.

Back to the shop I went with new computer printouts from which to make new mandrels, wind new fiber glass, splice everything together, add a ferrule so the horn could be carried in two pieces, and make a nice mahogany bell flare to give it real class. But this time watch out for the sneaky way the horn grows longer as the pieces get spliced together. Once more we came to the moment of truth and once more lovely sounds floated over the mountains of trash in my workshop, echoing in the valleys and glens of my basement. I'm flat. Six months of work and wrong again! But the fiber glass was forgiving and the ellipse so gradual that this time I could shorten the horn. Cutting off an inch or less at a time, the horn finally came to the key of F at a length of exactly 143.75 inches from my lips to the plane of the bell. This was a small bore horn, graceful, but "whippy" in its feel, with a nice sound; more suited to the concert hall than to boom a mile across my lake and echo back again.

What to do? By that time I knew a lot about sound and tuning and bore size so I made a third horn on the mandrels of the larger first horn. This time it came out well with good power and sound. Strong and durable it went with me to several IHS workshops over the next few years. Of course the airlines tried to smash it, but the fiber glass withstood their worst assault...almost. The chip was repaired in a few minutes with a little new fiber glass.

One problem. The purists among the IHS members looked down their noses at my humble undecorated gray fiber glass horn. A coat of pine colored paint helped very little. It simply wasn't a bona fide hunk of lumber wrapped in raffia (to hide all the holes and defects) decorated with flags and mountain flowers like its European counterparts. No matter what the sound, the look wasn't what my purist friends were used to.



Carving and hollowing the cedar alphorn

Meanwhile, Dr. Drinker had made another horn from another tree. Maybe I should try one, but where would I find a tree? I'm a partridge hunter and I own the finest bird dog I've ever seen. (All this and alphorns too, how blessed I am!) The fall hunting season would provide a tree. So as fall came it found the bird dog and me (we usually hunt alone) searching through at least ten thousand acres of forest while the leaves turned gold and crimson, slowly fell to the ground followed closely by the snows of winter. We saw few partridges but lots of trees; big trees, small trees, straight trees, crooked trees, bent trees, split trees, dead trees, but no alphorn trees. My son, perhaps a better partridge hunter than I, hunts in different areas so he too was commissioned to join the search. Another ten thousand acres were cruised without success. But Jack lives on a farm and had noted a few trees in his woodlot while cutting firewood. I found them no good; not even close!

On Jack's farm we have a sugar bush and have spent delightful March days there for more than three decades and two generations. Sap was running, syrup was boiling, grandchildren were splashing through the snow and slush, when we found it! There, growing out of the steep bank of the creek not one hundred yards from the boiling pan, was a gracefully curving sugar maple tree reaching for the blue sky above. What a terrible choice of wood! Hard, burled and twisted grain, heavy and wet with spring sap it would be almost unworkable; but it was the right shape! Maybe I would never see that shape again. So the chain saw appeared and the tree came down. Next, it was cut into two logs so we could carry it back to the basement shop for twelve months of shaping, carving, splitting, hollowing, fitting, gluing, and finishing. At every stage of the process the wood fought back viciously, giving up each chip reluctantly as it warped and twisted and bent and split and cracked in its efforts to foil my intentions and explode my dreams. More by persistence than skill, the horn finally emerged: a thing of beauty with a hard polished form showing the lovely curly grain of true rock maple. It plays well but lacks the deep dark power of the earlier horns. It's a little smaller in the bell while some irregularity in the leadpipe introduces a brighter sound. But it sure is pretty! I don't play it much but sometimes I take it out just to look at it, run my hands over it, feel the smoothness, admire the burl, and wonder how I did it.

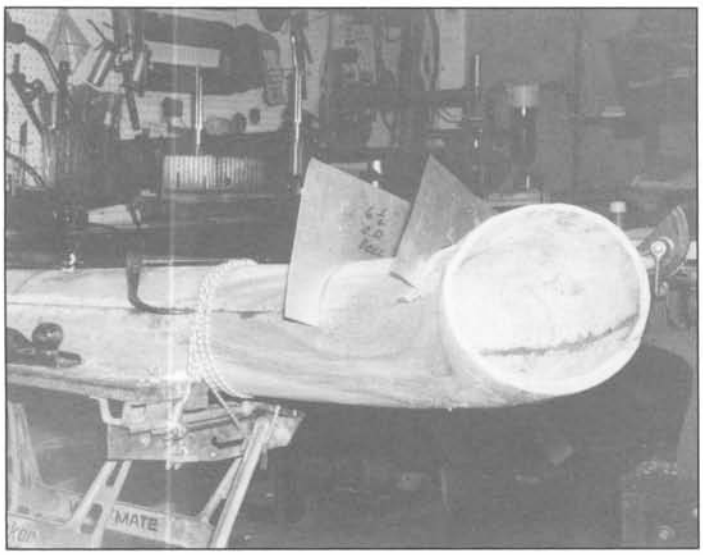
Now I had done it all. I had a wooden horn made from a tree and that plus three fiber glass horns would allow for an alphorn choir whenever I could find three more horn players. That gorgeous sound was at last truly mine surrounding me with its beauty. Ah, peace at last at the end of the journey.

It was not to be. Dr. Drinker wrote to tell me about his experiences in England on his sabbatical during which he measured the acoustical response of his horns. In the course of his work he had borrowed an alphorn from the collection at Oxford and was truly excited about it. The sound was much fuller with greater dynamic range. Could he discover the reason? Without going into the technical details, for Dr. Drinker has published those elsewhere, he did discover the reason. When he returned home he promptly found a tree and started a

new horn. Upon completion he was delighted with it. Of course I began to think again.

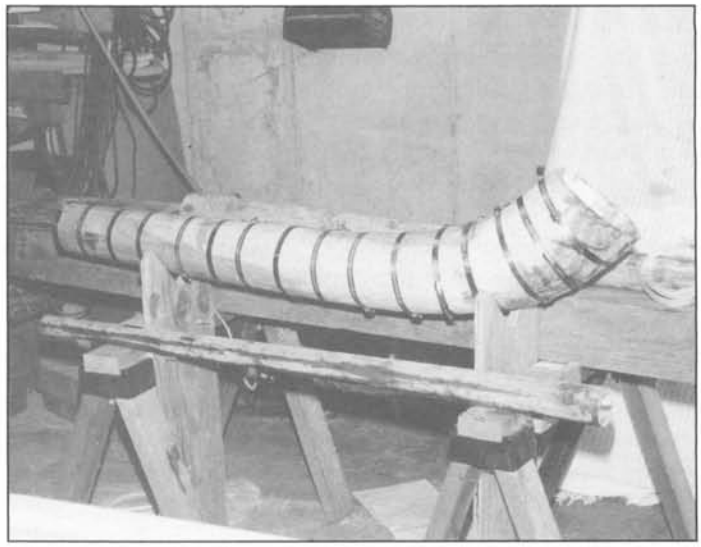
This time it happened deep in the Adirondack Preserve. Jack and I were in our third day of slogging through the alder swamps and pine thickets hunting woodcock and partridge. I was tired, so when he called "come over here, you've got to see this," I could only imagine some grisly discovery in the gloom of the swamp that I really would prefer not to see. Jack was insistent so I slogged over and there they were, three perfect cedar trees with ideal shapes for alphorns! But we were in the New York State Forest and tree cutting is not allowed. How could I get one of them out without going to jail?

For two more years I thought about those trees and about going to jail, until a forester friend pointed me in the right direction, and I found that a permit to cut cedar "fence posts" could be obtained at nominal cost. That fall, Jack brought three strong young partridge hunters along for our annual trip to the Adirondack Preserve, where they cut and carried out enough logs for three more alphorns.



Final Shaping

By now I had more tools, more experience, and a lot more "know-how," so the new horn should be a breeze. Besides, it was cedar which would behave and not warp or split or twist or fight back. Well, sort of. I did have to make an eight-foot lathe to get the first two sections straight. (I had decided to make it in three sections to carry better.) And it did warp, and there were knot holes, and I found out how to split it by inadvertently dropping the bell on the concrete floor! Most important, I had to learn how to make good ferrules to join the three sections smoothly but tightly. Finally, after a year and a half of planning, re-engineering, experimentation, and construction, liberally laced with frustrations and minor failures, brightened by occasional minor victories and a few spectacular successes, a great horn emerged. Externally the cedar showed a handsome grain which was beautifully accented by a walnut bell ring and a polished dark leadpipe machined from cocobolo, an exotic African wood. Internally, the bore was cone shaped, but consisted of three different tapers; a slow taper at the mouthpiece end, faster in the middle region, and wider still at the far end where it curved upward and swelled to the big eight-inch walnut bell ring. How fine it looked as I prepared to sound it for the first time!



Gluing the cedar horn back together

I had made it an inch or so long planning to remove stock to bring it into tune (once more in F so it could be played with my other horns). It would be slightly flat; easily adjusted. The first sound, I visualized, would once again carry me out of my basement far into the mountains and glens as before. It was a little flat all right, and it was far worse than that. The knotholes and cracks had been sealed but pinholes were left. The sound was fuzzy, airy, and bad. And it wasn't uniformly flat through its four octave range as it should have been. What now? First seal all the pinholes and the pores of the wood. With that done it was better (not good, but better), and still flat. Well, if its flat, shorten it. But it wasn't uniformly flat. From the first to the seventh harmonic it was sort of but not exactly seventy cents off from my Korg tuner. Above that it was sort of but not exactly twenty cents flat—a half semitone difference. If I cut it off to bring it up seventy cents I'd be too sharp in the upper register. My physics book didn't tell me anything about this kind of problem. What to do? Call Dr. Drinker of course. No, he had never had exactly the same problem, but he had had unexplained pitch errors. Yes, he had talked to others, instrument makers and acousticians, but couldn't suggest anyone who would know the answer to my problem. Not many people really understand exactly how trees make music! But Phil did put me on the right track. "I don't know," he said, "but I think you'll find your problem in the small end." Once more he was exactly right. Following his advice I went to my homemade lathe to make a long "pool cue" with the same taper as the bore of the horn. Covered with sandpaper, and driven by a hand held drill, my "pool cue" gradually straightened or smoothed or enlarged the bore until the horn played beautifully. What was the problem? I don't know; it was dark way up in there so I couldn't see. But I

do know this, the sandpaper loaded up with sawdust at a distance about one seventh of the length of the horn from the mouthpiece, and the problem was associated with the seventh harmonic!

What a fine horn it has proven to be with a booming bass register, clear floating sounds in all registers, enormous power, and a *pianissimo* which fades gracefully to almost nothing. What a joy.

But I wasn't done yet. Almost from the beginning, Morris Secon had been encouraging me. When I had told him early on that the fiber glass horn might be sold at a price well below that of a wooden horn he became excited. "Joe, every horn player wants one of these, and they can't get one. They're too expensive. You have to go to Switzerland to get one," he argued, "and the tubas and the trumpets and the trombones want them" he continued. I had told him I had no interest in going back to work (I'm retired), but if I ever figured out how to make good ferrules and how to make them look like Swiss horns, I would let him know.

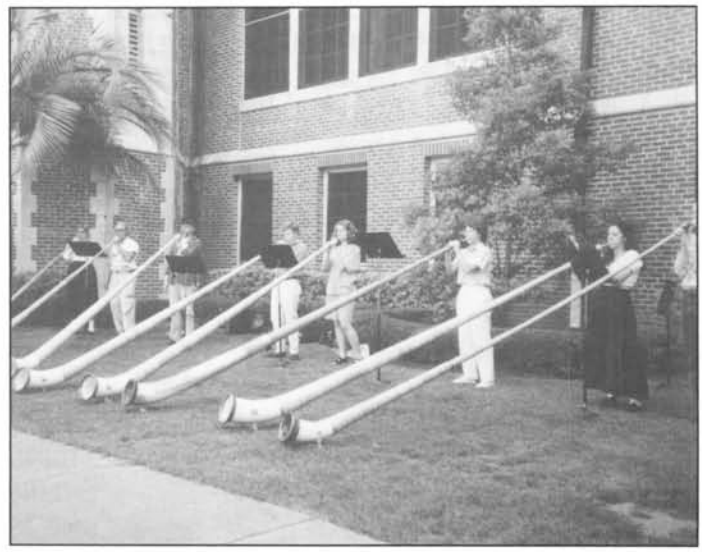
Four production horns ready for introduction at the Twenty-Fifth Horn Workshop. Author on the right

So I tried wrapping my early fiber glass horns in raffia. Then Morris, in a true flash of genius, phoned the Swiss Embassy who referred him to a supplier in New Jersey who could supply decorations like Swiss mountain flowers. A little more experimentation with paint colors for the bells and we had it. A fiber glass horn with a precision bore and with handsome traditional good looks—even better with the walnut bell ring and polished lead pipe! Morris tried playing all the horns I had made. As I suspected he would, he preferred the new horn and urged me to produce what I called the "big horn with the booming bass and the voice of angels."

I'm comfortably retired with all sorts of hobbies and just enough time to play concert band and brass quartet. If I had any extra time I'd spend it partridge hunting or start a horn club! I need to produce alphorns like I need a hole in the head. But I have a young friend who is an artist in fiber glass. Calvin is an Olympic rower with a silver medal from the '76 games in Montreal. Now he designs and builds world-class racing shells, so I asked if he would be interested in producing world-class alphorns. "Sure" was his quick reply and "what's an alphorn?" I told him I would show him how and thereby committed myself to what I hope will be the final chapter in the saga.

Back we went to the drawing board and the shop for new drawings and forms. Morris had agreed to introduce the new horns at the Twenty-Fifth International Horn Society Symposium in Tallahassee, Florida in May 1993. We had just a few months to make tools, buy materials, purchase certain parts, and produce four prototype horns. We must have done something right. We made it. Lots of people tried the horns, we sold them all, we heard a lot of nice things said about them and a few suggestions for improvement. Nice feeling. We had fun playing them and even managed a brief concert outdoors one evening with a choir of eight alphorns: the four new ones, three of my horns including the big cedar horn, and a Swiss-made horn.

Next step? Retool to get factory costs down; help my Olympic racing friend Calvin start up production; get plenty of horns to Morris who will handle all the marketing. Then all the horn players and tubas and trumpets and trombones can have horns. They too can hear heavenly sounds booming down the mountains and echoing across the valleys...and I can go bird hunting.



Alphorn choir at the Twenty-Fifth International Workshop in Tallahassee, 1993. Seven of the author's horns and one Swiss horn at the far left. The cedar horn is third from the right

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[1]Philip A. Drinker, "Discovering the Alphorn," *American Musical Instrument Society Newsletter* 13, no. 3 (1984): 8-10.

[2]Philip A. Drinker, "On the Construction of Alphorns: A Maker's Experiences," *Historic Brass Society Newsletter* 4 (1992): 22-26.

[3]Brigitte Geiser, *Das Alphorn in der Schweiz* (Bern: Verlag Paul Haupt).

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"THE FUTURE OF HORN PLAYING"

An Interview with Willem A. Valkenier

Transcribed and edited by Suzanne Rice

Introduction

Willem A. Valkenier, hornist, was born in Rotterdam, The Netherlands on 27 February 1887, and died in Massachusetts, USA on 23 April 1986. His horn-playing career took him to a number of places in Europe and finally brought him to the United States, where he played principal horn in the Boston Symphony Orchestra for twenty-seven years (1923-1950). He also taught at the New England Conservatory for twenty-two years (1936-58).

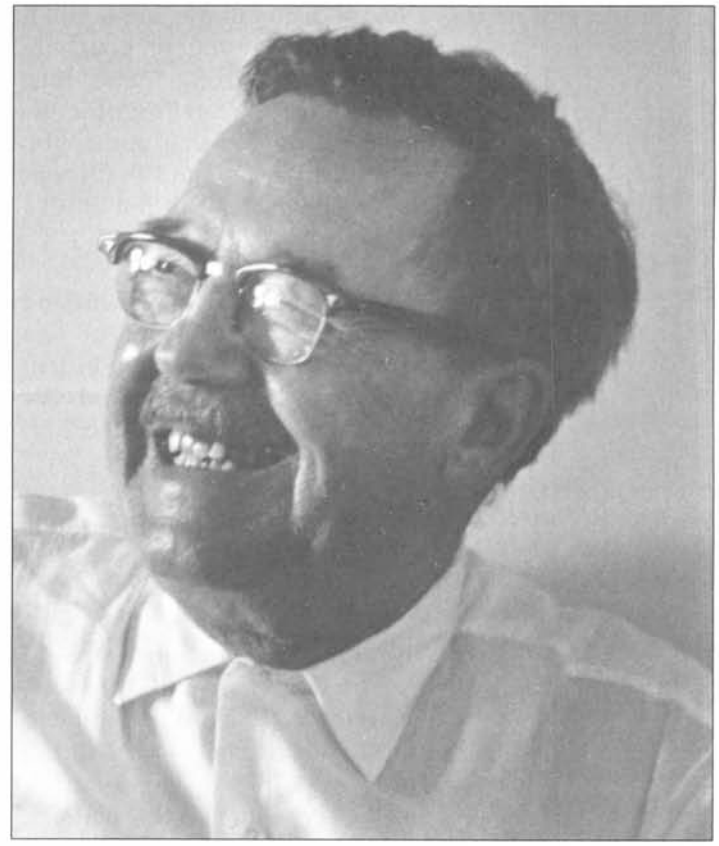
What follows is a transcript of an interview with Valkenier that was conducted by Robert E. Marsh, then horn professor at Ball State University, Muncie, Indiana. The original tape of this 1 November 1977 interview is housed in the International Horn Society (IHS) Archive at Bracken Library, Ball State University.[1]

According to a recent conversation with Robert Marsh, Valkenier was recognized as one of the "founding fathers" of horn-playing in this country. Other early hornists, such as Max Pottag and Anton Horner, were able to share their experiences with younger generations at early IHS conventions. Valkenier's physical disabilities prevented him from traveling to these meetings, but a taped interview from his home in Dennisport, Massachusetts seemed a logical answer to the problem.

This transcript originally was intended to be verbatim, but it soon became apparent that the conventions which provide continuity in normal conversation (i.e., false starts, habitual monosyllables, encouraging replies, etc.) only impeded the flow of the printed word. Thus, such conventions were deleted whenever it was possible to do so without damaging the integrity of the interview.[2] A few remain to retain a conversational atmosphere. Those who wish to study a verbatim transcript may find one at the IHS Archive.

The verification of proper nouns is one of the challenges of working with an oral record. It takes on an added dimension when the speaker has an accent. Items where doubt remains have footnote explanations. A bibliography of verification tools is attached. Words in brackets ([]) have been inserted to provide clarity in areas where the meaning seemed ambiguous.

I would like to thank Fred Ehnes, Steven Ledbetter, Robert Marsh, Robert Pierce, Harry Shapiro, and Paul Valkenier for supplying pieces of the verification-puzzle; Hildegund Calvert for shedding light on Valkenier's accent in several instances where only tantalizing shadows of words existed; and Linda Pohly for her many helpful editing suggestions.



Willem A. Valkenier (1887-1986)

Interview

Marsh: We're with Mr. Valkenier and he just said that he was born in Holland. What part of Holland were you born?

Valkenier: In the city of Rotterdam.

M: Rotterdam?

V: A port city and like this city [Dennisport?] in many respects, but at that time not much of a music city. It had had a German opera, which was very costly, and at last the people who supported that became tired of funding the deficits and the opera died.

M: What year was that?

V: Ah, let me see. It must have—it must have been in the early [18]90s. Yes.

M: You were born in what year?

V: Um, '87. I had piano lessons with a known pianist—that is, my father and mother were not informed and, well...they knew this man and so forth, and he played piano, and you know how it is. Later on it was discovered that, well, that I had some talent and that I should go to another. He taught me also, and also there was another teacher, a military musician—clarinetist—who taught me first horn, uh, first on the horn, yes, and at a certain point—I was I think fourteen years—Yes. He said he could not go any further with me and I should go study with professor Edward Preus. He had been first horn at the German opera in Rotterdam, and he settled in Rotterdam and stayed there. He was a very important personality, an excellent player and a wonderful

teacher. As you know, I went to play and to meet him and to see him and he was going to listen to me. He said, "It is evident that you have, uh, talent, but your embouchure is wrong, and your breathing is wrong," and this. Everything was wrong. "You have to start from the beginning." And I said, "No. I had hoped that you could, ah, finish me. That is, put polish on me, and that I was ready to join the ranks." And he said, "No, not at all." [laughs]

M: Oh, gee.

V: So, after a few days reflection I went back and asked—humbly—to be accepted. He took me at two lessons a week—hour lessons. I had a miserable instrument, and at first he loaned me a hand horn. And...by the way, I had a good background in solfege and harmony and that sort of thing, and...

M: Public school or...

V: No, uh, yes.[3] We sang, of course, in the public schools. It was quite different from what I have seen here.

M: I'm sure.

V: It, it was good. But now, that was private. So, I got really a good instruction in that and could, therefore, devote all my time and energies to the horn. I continued to play piano—also with another teacher—but I didn't have a real piano hand. I learned in the years that followed to play earlier Beethoven sonatas; the classics. But with that instrument you must start very young and under good instruction and, I don't doubt, have also the physical equipment.

M: Right.

V: A short, stubby hand is not the ideal hand for a piano. When you see the hands of the virtuosi of today, those are hands. So, I think after two years with him I had my first engagement. I got a job as second horn in a vaudeville theater orchestra.

M: Now where was that?

V: In Rotterdam. Ja. And in the summer, the Civil Guard, that is to say the—they had a brass band, a good one and led by a good musician. Bloomentrid[4] was his name, and that was one of my teachers. He was one of my teachers in harmony and so forth. The officers had a symphonic band of all professionals. They gave concerts—not alone in public places, but privately for the society of the officers and those were musicians of—repute: of the residents orchestra, of the Opera in the Hague, and freelancers. My teacher, Edward Preus, was first horn, and I had the great honor to play next to him.

M: I think that's great.

V: And so I had everyday instruction and an example. He had a beautiful tone; a tone as I have never heard again on the instrument. And an excellent technique. And from that career proceeded another quickly. I was one year with that orchestra—summer, that is, and the winter freelancing doing little jobs, playing piano here and there and so forth; earning my keep. Then I became first horn of the symphony orchestra in Groningen, in the north of Holland, under Peter van Anrooy, a well-known composer and very good musician and conductor and that was a good school. I played third horn there. It is also a university city, and I had a good time with my friends among the students. From there I went as first horn to Haarlem; also a symphony orchestra, less good than that in Groningen, but it was a first horn place and, therefore, I had more responsibilities. It was also near The Hague, where my teacher lived, so that I could continue my studies. After a year there, and seeing that the possibilities in Holland were not good, I began to look around. I had become engaged to a very nice girl. I wanted to have a career and be able to offer her a good position, so I solicited and became first horn in Winterthur, Switzerland, in the Collegium Musicum. That orchestra was also the spa orchestra in Baden-bei-Zurich in summer—year round [unintelligible], and I was there one year. I solicited again and saw an advertisement that they needed a first horn in Breslau in Silesia. That was a big city and that opera had quite a reputation. In fact, the man who had the concessions ran not alone the opera but an opera and a theater and a playhouse. [pause] When I got the job I [laughs] I almost ran out at the start of everything: the summer when I was in Switzerland I solicited for this orchestra. One day a gentleman knocked on the door of the apartment [where] I was living—I had rooms in a house with a family—and he said that he was the intendant, an administrator of the opera in Breslau, and he had my letter and he came to audition me. I was still shaving for the evening concert. My face was full of soap. I wiped it off quickly [laughter] and I said, "What would you like me to play?" And he said, "Do you know the horn *Fidelio* aria?" I had never played opera, that is to say I had played *The Troubadour* [*Il Trovatore*]...

M: Excerpts.

V: ...ah, yes—also as an extra, as a freelancer: *La Traviata, Cavaliera Rusticana,* but not *Fidelio.* But I had a excellent education in that with my teacher—orchestra repertoire and that was all explained and thoroughly studied. He said, "I have the part here," and I said, "I don't need it. I know it by heart," and played for him several of it. The odd thing was after I played it he said, "Would you play that once more for me?" I said, "What do you mean? Why?" "Well I want to see whether you were just lucky." [laughter] So I played it once more and several other things and then he said, "Look I have one more candidate to visit. If he is better than you then he gets it, and if he's not you will have it. And a few weeks later I received my contract. I was two years in Breslau—first horn—and that was an extraordinary opportunity for me. It was really a first-rate opera house and I got an excellent grounding in opera playing. Then I solicited for a summer engagement in Bad Kissingen, Germany. That was with the Konzertverein Orchestra in Vienna which had a high reputation. The conductor, Ferdinand Loewe, was a Bruckner pupil. Among the other conductors was Courtkapellmeister [*sic*] Franz Schalk, also a Bruckner pupil. Well, I did not audition but I sent in credentials and recommendations. It was a summer engagement and I think that was the way that I didn't have to audition for the job. Nevertheless, they asked me to come a little earlier than [normal] be-

cause the orchestra was going to go on a tour to Galicia, Bohemia before it went to Bad Kissingen, and they needed the first horn. The other one, the man in that position, had taken ill, could not go and could I come? I arranged with my superiors for a substitute. He [the substitute] was to finish the season and, of course, since I had another year contract I would return to Breslau in the fall. I went to Vienna. When I arrived the orchestra was out of town, but the next day there was a rehearsal and could I come attend at the proper time? They rehearsed for the Bach B Minor Mass.

M: I've played that. I know, it's a long part.

V: Yes, there's only one aria, the "Quoniam" aria. That is all and I had never played that in public, but I knew the part. I went to the rehearsal and was waiting for my turn when the aria came. Hofkapellmeister Schalk conducted. He was a difficult one. He had an acid tongue, and...but he was very friendly. I played the aria and then he said, "I thank you. You can go home." But tomorrow's another rehearsal. The next morning again I was there and he said I didn't have to play. I begged him to play. Of course, I had never played this in public. "I don't need you," he said. "Please go home." [laughs] And that was it. Then came the performance and that was a success. They offered me the first horn position permanently (and they gave me award remuneration for this performance, which astonished me because, after all, it was not in my contract. I was not a soloist; I wasn't on the program, but offer they did). Like I said, I could not [accept the permanent position] because I had still a year contract. I could not come. Well, would I come if they bought my contract or succeeded in buying my contract? I said, "In this case you make your conditions acceptable, yes." Because it was really a wonderful orchestra.

M: Oh, that's great. Was this in the Vienna Opera now?

V: No. That was a concert orchestra. The Vienna Opera, that is, its orchestra, its orchestra is the Vienna Philharmonic. That is a very large orchestra and they are all tenured court musicians. So they did buy my contract in Breslau, and I went on the tour of Galicia. Felix Weingartner was one of the conductors and Ferdinand Loewe, of course. I had made a good impression on Franz Schalk so I could look forward to the future now in Vienna. I could marry at last. I went to Baden for the summer and after the summer I went to Holland for a few weeks vacation, then married and took my bride to Vienna. There, [the orchestra was] under Ferdinand Loewe—he was, as I said, a Bruckner pupil. So was Franz Schalk, and Bruckner was often on the program. I learned all the symphonies. We played also in Linz where Gollerich—another pupil and the biographer of Bruckner—lived. There, among other things, I played also the so-called *Nude Symphony* [*sic*]. That is, the symphony without the number. Yes. And Mahler had died a year before, so a lot of Mahler was played on the repertoire. You can imagine what an experience that was for me. And chamber music...and a song recital with a great singer, and I played *Auf dem Strom.* And, as I said, chamber music with strings and winds. It was glorious. That was the year '12-13 and I had a contract for several years. So in '13-14 I was again in Vienna and, unfortunately, in January my young wife died at childbirth. Yes. That was a...but the war broke out while we were in Bad Kissingen again and returned to Vienna. Many of the orchestra members were called to arms, and there was another orchestra, the Tonkunstler Orchestra. There were *drie, drie*[5] symphony orchestras. Now the Vienna Philharmonic had only a few series of concerts. The rest was, of course, opera work. But the Konzertverein was purely concert work and there was the Tonkunstler Orchestra. Its dirigent[6] was Oskar Nedbal. He was famous as a viola player in the Bohemian String Quartet, which I have heard, of course, periodically perform in years in Holland. And in Vienna, I learned so many of the soloists—uh, met so many of the big names in soloists like Dauber and Pablo Casals, Burmeister,[7] and a number. And I heard them in concert. A few I met personally, Casals especially. Really, food for the ears. So after the war broke out both orchestras, the Tonkunstler Orchestra and the Konzertverein, were practically wrecked and they fused. They continued under Winterberg,[8] but that was war year and I was not very happy anymore because of the pressures of the war. The Austrians especially did not well in the beginning. They did not well at all during the course of the war and, as you know, the Empire broke up after the first war. So I was not, well, very happy, and the tragedy in my life—and I was looking, therefore, for something else. There was, it came, an opening for first horn in the Berlin Royal Opera. I wrote, and was invited to come. There was a contest and, um, I won. They said, after the audition was over, that they would like to engage me but, of course, I would have to have another proof of my ability. I had to play three evenings in the orchestra, in the opera—without rehearsal, of course—to see whether I could adapt myself to the style of that orchestra. (It was a beautiful orchestra, the Berlin State Opera Orchestra. Great conductors.) I accepted, and so that same evening I played in *Figaro's Hochzeit—The Marriage of Figaro*—and Leo Blech conducted. After the performance—or rather, the next morning—I was called and they said I didn't need any more operas to play. [They] had already come to a conclusion, and they offered me the position—with a year probation, of course. And so I went up to Berlin and was there almost nine years. Now, Leo Blech, Richard Strauss, they are principal conductors. I also played under Furtwangler, under whom I had already played in Vienna, Fritz Stiedry, and there were several other luminaries.

M: I think that's great.

V: Ja. It was wonderful. I got, of course—after that year I got tenure. The Orchestra protested. The Orchestra Committee came to me and said that they had protested my, uh, being nominated a Royal Chamber Musician and having tenure; not because they didn't like me. On the contrary, no, but they thought that under the circumstances—the country was at war—that in the first position in the whole land there should be a German. I said, "I accept and understand your feelings." They made

a petition to the intendant protesting that, and [a] letter came [back stating] that there had been a contest—open to everybody—that somebody had won, and that this was not a political institution but an art institution, and I was confirmed. They were very friendly. They came right away and said that they were pleased [at how] it had come out, but they had felt a duty to do that. I said [that] I appreciated that totally and there were no hard feelings. There were three first horns and we alternated. There was no animosity or jealousy in them, never, never. I think one of the reasons is that we all three had tenure, therefore, that there was no champions in the group. Besides, at that time at least, and when I listen to European orchestras or meet them when they come here—I do go when they come. The first thing that strikes me is that they do not seem to have that, as here, so prevalent competition. That is, the system in America is that way. In school already you always must lick the next school. You must always be better than that. You have champions. You have champion players, champion boxers, champion swimmers. In sports that is acceptable, but I cannot accept it in art.

M: So, then, did you three horn players decide a shared program? Split the book? Or how did you work that?

V: Oh, that was administration. Actually there was every day opera, of course. At the end of the week the repertoire for the next week was published and the players names...

M: ...was decided...

V: ...who played, yes. And, of course, that was not inflexible. If you had an engagement for a chamber music concert for the summer, you went to the office and said, "Will you kindly change that?" or "Can it be changed?" Or, you spoke to your conductor and said, "Can I go?" It was always, always possible. And so I traveled also to Germany with a group of our orchestra for chamber music concerts. And in the later years—I stayed until '23—but in '21, '22, and '23 I went every spring and every fall for six weeks to Spain, to Casals in Barcelona. I played first horn in his orchestra. That was another arrangement, the way of living in certain countries is different—you have shorter seasons, of course, that is to say the church seasons. [During] Lent, there is no music, aside from the religious music, of course. There are no operas, there are no concerts. They [the Berlin State Opera] gave me every year permission to do that for six weeks in spring and my salary at the opera continued. I had, really, extraordinary privileges. Then I began to see—that was after the war—that things were going to go wrong in Germany. Of course, I did not know that Hitler was going to, um, er, become the big boss, but he was active as an agitator and I was aware of the things that were going on in politics. I did not, although I was a Royal Chamber Musician, I did not become a German citizen. I kept my Dutch citizenship. That is to say I could not vote in Germany, but I did not have to serve military also. (Besides, probably they wouldn't have taken me. My eyes are bad.) Another thing also is that I began to look around to change again. Perhaps there is some restlessness in my character to begin with. Also, I had married again—remarried that was, in 1919—and my wife and I were pacifists and we did not want our children to grow up in...

M: War?

V: ...in a country that was thinking of revenge. But otherwise that was a... The peace of Versailles was such—it was so demeaning and so hard that it was inevitable that there would be an outbreak. (Aren't you, would you rather sit somewhere where you are not so in the sun?)

M: No, I'm fine. I'm really fine.

V: And so I began to look around. Casals wanted me in Spain, and Mengelberg offered me a [unintelligible] place in Holland, and van Anrooy also in Holland. But...my wife and I discussed it and said, "If we are going to give up what you have here, then wouldn't it be better if we leave Europe altogether?" and, ah, I saw the point. England was at war—was badly damaged in the war; France was [unintelligible]; Spain was a neutral country, but although I liked Spain and its people—people like Casals and the many others I met there—I did not consider that it was a good place for me for the future. I was at that time...1923, I was thirty-six years old. Of course, I would have a professor[ship] immediately, and do the Casals concerts and chamber music, perhaps an opera. I guess I could have had that in Barcelona, but that was not what we consider a *scene a coeur*[9] and I began to look. Therefore, America was our first thought, and on the other hand I could not come here...[tape runs out]

M: Yeah, we're OK.

V: Ja. Well Muck had been in Boston and he had come back. You know Muck, Karl Muck?

M: No, I don't know that name.

V: Karl Muck. One of the great conductors of Europe. He was the conductor of the Boston Symphony, and when the war fever in 1917 and '18 was great, Muck was persecuted... being German...especially [due to] a journalist's incompetence. It was said that he had refused to play the national anthem, which was a lie because I knew later some friends in the administration of Harvard who told me the whole story. In fact, there was also—he was accused to be in contact with submarines off the coast, and that he had electronic equipment in his house [unintelligible], but you know everyone—war psychosis—everybody falls...

M: That's terrible.

V: ...for that sort of thing.

M: Now this was World War I, huh?

V: Yes. So he was accused and the FBI took him and he was interred in Camp Oglethorpe, I believe in the south of West Virginia, isn't it? [located in Georgia] After the war was over he was released.[10] He came back and he played under Herman[11] in Berlin again and we had a nice conversation also. Muck was a great conductor, truly great, and at that time the Boston Symphony was considered one of the greatest orchestras of the world under Muck. And...

M: Was that prior to Koussevitsky?

V: Oh yes. You see that was in 1908, 1918. [Muck was interred] shortly before the end of the season. It must have been in March that he was taken in custody and it was finished—the season—by the concertmaster, I think. And then Rabaud, the French director of the Conservatoire de Paris, became conductor. Now Rabaud was a great musician and composer and educator, but, well, I never played under him so I have no opinion in that, but that's what my colleagues told to me was that he was a great conductor. It had to be an American or a Frenchman, or an Englander, hmm? It could not be, in the war, a German or anything. Not even perhaps an American with a German name [laughs]. It followed he stayed only one year or two years, I do not know exactly anymore—I could look it up. He was succeeded by Pierre

Boston Symphony Orchestra; Tanglewood, August 1946. Front row, L–R: Hugh Cowden, Harold Meek, Willem Valkenier, Walter Macdonald. Back row, L–R: Osbourne McConathy, Harry Shapiro, Philip Farkas, Paul Keaney, William Gebhardt

Monteux who became famous with his conducting of *Le Sacre du Printemps,* and he was a truly fine musician. But there was a conflict with the orchestra. It was a non-union orchestra, and there was a conflict. There was a strike, and, uh the trustees, who were very benevolent[12] in the Boston Symphony—[unintelligible], you know, for what they did. They did not give in, and part of the orchestra left—didn't return. It was wrecked, in other words, and they—the war years—it was difficult also to fill the gaps. So, pension members of the Boston Symphony were called in, students at the conservatory—one, for instance, Roland Tapley, is still there. He came in '21 and he's still playing first violin; an excellent musician. That is now seventy-six years...wait a minute, no fifty-six years. That is it, yes. Ja. Bruno Jaenicke was first horn at that time, whom I knew from Switzerland because I was his successor in Winterthur.

M: Was he, was he not the violinist first?

V: No.

M: Not, not Jaenicke?

V: Bruno Jaenicke, no.

M: He was a horn player his whole career.

V: Yes, and it was Muck who brought him to Boston. So, I knew of the Boston Symphony Orchestra, and, in Berlin, I met a few compatriots of mine who came on vacation. I met Burgin[13] and I heard of an opening, but I could not accept a contract even if they had offered me one. But I knew also, because of the relations I had with several conductors in America like Gabrilovich or something, and I had a certain reputation. So I thought going there, it would not be too difficult to find a job, at least not perhaps right away in a symphony orchestra but I could freelance I thought. We discussed it, my wife and I, and she agreed. I said, "I am going alone and see whether I can find a job and if then, then I will send for you and you come with the children." And so it turned out that I came here, arrived in New York. I had accommodations there, but the union rule was I had to be around a year in this country before I could play. Perhaps in provinces it would have been easier but the New York Symphony local, you know, is a militant one, and I presented myself in Boston. I met, oh I met them in Chicago...Stock.

M: Stock. Frederick Stock?

V: Ja. He knew me also. But, the same thing. I could go to Chicago and he said would like to, but the trouble was the union here. I would be here a half year at least, before they could deal with me. But in Boston I was accepted. There were two quartets, and when I came to conditions and so forth I said that I would accept [the] condition that I was an alternate for first horn.[14]

That is to say the same [as] in Berlin. I thought that would work the same thing, but it did not.

M: Who was the other horn?

V: Wendler, George Wendler. He was very jealous of it, and there were other things that I learned later on. And so he did everything to thwart me. I didn't like it.

M: Now was Monteux the conductor?

V: Monteux was the conductor, yes. And I was right away with him on good terms. In fact, Wendler played the first concert, and I the second and I had excellent write-ups [laughs] but that was all. It was Monteux's last year which I did not know either. He did not tell me so, but it became evident in the course of the season, and so Monteux left in '24 and his place was taken by Koussevitsky. Wendler stayed on several more years, and oh, Hess, too, played.

M: Max.

V: Yes, or had been also alternate first horn. He had trouble with his tooth and at last it was corrected but he went—the same story, he did not want to go on with Wendler. He went to Cincinnati and the conductor there was Fritz Reiner, whom I also know very well. Now, I wanted to leave, but again there was that I would have to go to another city and do nothing [laughs], do little jobs and that...Oh yes, I must also say that in that year, '23, things began to change rapidly. The Weimar Republic was established, of course, but there was an awful lot of unrest in the country and in November first of that year, '23,[15] we heard—or read in the papers here—that there had been a "Bier Putsch," uh "Biersaal Putsch"[16] in Munich and that Ludendorff—that was the general of the World War—was marching on Berlin. I sent one frantic telegram to my wife: "Leave everything and come with the children!" Well, she followed that and—but she disposed of part of our belongings, and the rest she bought here. She arrived on December first in New York and I had found an apartment in Boston and there we settled. And my wife was not very keen of changing again [laughs]. She has not the gypsy nature that I have. She wanted to be established again, after all. So it was in Berlin...I...

M: You settled here, then...

V: Yes, and then I settled in Boston and with Koussevitsky. After Wendler left, he [Koussevitsky] engaged another player from Berlin. That was George Boettcher, who was third horn in Berlin. He became a successor in Berlin, but I do not want to go into that [unintelligible] and Ernest[17] asked Koussevitsky, "Why not me? [Valkenier]" (After all, I was the alternate first horn.) "Oh, I have you always." I played third horn after Max Hess had left—he could not get important horn, and so it was I was called on to play first in the most impossible situations at times. And then in '30, then came Gottfried Freiberg for one year,[18] and that was a miscalculation, totally. Now, all of a sudden I was—[sound for emphasis]—first horn. We still had two quartets, but I now insisted that I was the first and not just alternating from week to week or so. The program was always mixed, in dribs and drabbling, and that was not to my liking. And I had stamina; it was no trouble—I had been in opera, of course, and could play *Meistersinger* with *Fidelio* in an afternoon concert on the same day. That was nothing special; not a hardship for me. So then, I obviously became the first horn and was there until '50. I played one more year with Munch. Also we had all twenty-five years of Koussevitsky and then one year with Munch. I was at that time sixty-three, in 1950, and I began to have trouble with my teeth. And, therefore, there is only one way a hornist can go, and that is down. Munch pleaded with me to stay on, but I thought better to leave the place while I was still...[unintelligible]

M: ...mmm. I think that's good. Well I think that's exciting. Now, in the way of instruments, what kind of instruments did you play? You had a single B-flat, is that correct?

V: That was only in later years. I had double horns...

M: German...

V: ...Ja.

M: ...in Rotterdam you started with a hand horn.

V: Right. And then thereafter that my first horn was a German horn with inset slides—a Slot horn—an excellent instrument. That name is not known anymore.

M: No, no I don't know that name.

V: Ja. But a very good instrument and after I began to earn in Rotterdam, Preus said, "You are going to buy a double horn." My first double horn was a Kruspe. He ordered it for me. He was a very honest man. He didn't make money on his pupils. But he helped me get it. He bought it for me because I didn't have the money yet to put down the money for a double horn. My second one was a Schmidt, so I had two double horns.

M: [unintelligible phrase] a piston-valve Schmidt, I suppose?

V: Right. Yes. And I met—the man [Schmidt] had his shop first in Weimar, but at the time I came to Berlin he had his shop in Berlin. I went often to his place of work at the house—uh, how do you call that? It was not a factory because they worked on but a few...

M: Yeah, well his...

V: [simultaneous speech, unintelligible]...his shop, yes. He was working on a double F horn, high F. F and high F and I tested those for him. I went often—it intrigued me what he was doing. He was a first-rate craftsman, a little bit—a little man, very determined. I asked him once to make me a new mouthpiece and he said, "I'll get you one of my mouthpieces." "No, I want my bore and my rim." He said, "I don't do it." I said, "Why not?"

He said, "My horns must be played with my mouthpieces."

M: Oh, ho.

V: [laughs] But I respected him for his artistry because he was a wizard. So, another one make me a mouthpiece. Then, in Berlin, Rembt and Muffert, my colleagues, both played B horn. And, uh...

M: Was Alex or Schmidt's?

V: No, one had a Schmidt B-flat horn. That was Muffert, I believe; and Rembt had another one, a make from Bavaria. Rembt was an acrobat on the horn, absolute reliable, and an excellent pianist also. Muffert was also very good; a much more beautiful tone. Muffert was the oldest of the two. At a certain time he said, "I have enough of that," and he applied for the fourth horn when one of the older gentlemen retired. And so he stayed there for many years after. *Enfin,*[19] I bought myself a Kruspe—I had a Schmidt horn and a Kruspe double, and I bought myself a Kruspe B-flat horn. I had another one made by a instrument maker in Berlin, whose name for the moment I can not recall. I have those moments that names escape me...

M: ...Yeah, that's all right. That's no problem.

V: ...but it is unimportant. It was a good instrument...

M: ...Now these are full doubles, no Wendler models?[20] Full doubles?

V: Ja. That second, the first, single B-flat was made by that horn maker in Berlin. No, I had no compensation horn; full...

M: ...full doubles.

V: ...My Schmidt, when I left Berlin, was bought by Baumann,[21] the first horn of the Berlin Philharmonie.

M: Is that the Baumann...

V: Not the same...

M: ...not the same, hm?

V: No. No, he was a little older than I, I would say, the one in Berlin. I substituted in Berlin—repeatedly—when they had an illness or when they needed a larger orchestra. I played, for instance, the Wagner Tuba in Bruckner symphonies. (There was that other great conductor of the Boston Symphony, the man—pale face, Slav. He was Hungarian, little, great—Nikisch, that is it!)

M: Oh, yeah.

V: Ja. I played under him also. Yes.

M: That's great. Did your paths—let me, let me finish this one more. So you played the German horn. You played that all your life?

V: Yes. I tried here American horns but they didn't suit me.

M: So, you still, at your retirement you are playing now, is that a Kruspe then?

V: A Kruspe, yes. I have two Kruspe horns and I have a Schmidt high F horn which I used very, very rarely, only when I had to play high Bach cantatas, the *Christmas Oratorio* or something. It was just easier. Well, in Berlin I began to play also in the opera on B-flat horn for the simple reason when you have *Gotterdammerung* to play, that's five hours...

M: Yes, that's five hours.

V: ...on a double horn [laughs]. It is easier on a higher—on B-flat horn and, at last people said that they could not distinguish whether I played F or B-flat horn, that the tone was no different. It is difficult for me to say whether that was so, because when you play the vibrations move up from your mouth to your ear and impair that.

M: Well, the concept, of course, would ultimately bring it around anyway.

V: Oh yes. Yes. After a while in Berlin in the opera they did not even know whether I had shifted to [unintelligible] or did I play another instrument. Some operas are nice to play on F horn, really.

M: So, did you have a—did your path ever coincide with Pottag or Horner?

V: Ja. I met Pottag in, in Chicago of course. Horner I met in Philadelphia.

M: They didn't cross over in the old country in that regard?

V: No. There was in Chicago another well-known horn player de Mare. De Mare was a pupil of my teacher [Preus]. You know there are so many names and people that you meet. You meet them everywhere, you know.

M: That's good. I'm gonna wrap this one up for a minute here. This concludes a session with Mr. Valkenier. [long pause] Interviewed by Robert Marsh at Willem Valkenier's home in Dennisport, Massachusetts on November 1, 1977. It is interesting to note that Mr. Valkenier is ninety years of age and is retired solo horn player of the Boston Symphony Orchestra. End of tape.

Willem Valkenier, from a Boston Symphony Orchestra sketchbook

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Notes

[1]Tape used with permission of the IHS.

[2]Editing guidelines taken from C. Davis, K. Beck, and K. MacLean's *Oral History.*

[3]There is some confusion whether "public school" is being used in an American or European sense.

[4]Unable to verify.

[5]Dutch—"three."

[6]Dutch and German—"conductor."

[7]With the exception of Casals, it is difficult to know precisely to whom Valkenier is referring. Dauber and Burmeister were active soloists of the period, but, of course, he could also be referring to entirely different persons.

[8]Unable to verify.

[9]A French colloquialism?

[10]One source for additional information is James J. Badal's article, which is cited in full in the bibliography.

[11]Unable to verify.

[12]After multiple hearings by multiple ears, the consensus is for the word "benevolent," but, given the context, it seems out of place.

[13]Richard Burgin, BSO Concertmaster.

[14]According to Harry Shapiro, former member of the BSO horn section, for several years the orchestra employed a double section which alternated concerts, and one was not always assigned to the same part. Prior to 1942, the orchestra was not unionized, and it was necessary to maintain a ready roster for large-scale works since extras were either unavailable or unwilling to work for a non-union orchestra.

[15]The Munich Putsch was on November 8–9, 1923.

[16]According to the Dictionary of German History, it is also known as the "Bierkeller" Putsch or "Beer Hall" Putsch.

[17]Unable to verify.

[18]According to an article by Douglas Yeo, Freiberg played with the BSO in 1936.

[19]French—"finally."

[20]A compensating double horn built by the firm of Ed. Kruspe.

[21]Unable to verify.

Suzanne Rice has received degrees from the Eastman School of Music and the University of Michigan. She currently is the Access Services Librarian at Ball State University in Munice, Indiana, and she continues to play horn on the side.

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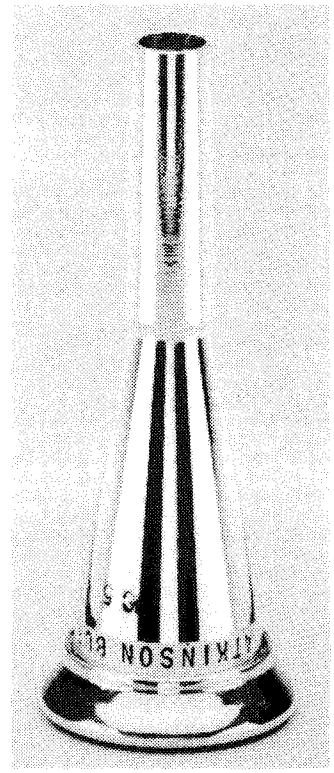

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As if Your Life Depended on it: Advice from some Horn Masters

Michael Meckna

Aspiring performers are naturally curious about those who have become superstars. Do they practice long hours or were they born with a gift, or both? Did they make it to the top through perseverance or luck? Or is it simply a matter of knowing the right people? The secrets of success are both surprising and predictable, as revealed by a dozen or so of the top twentieth-century horn soloists. Their advice is a wonderful blend of what to do and what not to do. Beyond scales, lip slurs, and mouthpieces, they also have much to say about the mental and spiritual aspects of musical performance.

The proverbial New York City tourist who asked how to get to Carnegie Hall was told to "practice, practice, practice," but most of us want more detailed directions. Barry Tuckwell says that the secret of horn playing success is the same as for success at anything—hard work and concentrated practice, and he is echoed by his British colleague Ifor James, who urges students to learn to enjoy practicing for long stretches of time. Frøydis Ree Wekre, however, advocates a kind of "interval training." As she puts it: "Most people make the mistake of practicing in long sessions without breaks, even small ones."[1] The most famous horn teacher of his generation, Philip Farkas also had a specific suggestion: "Take the problem and practice it to the extreme. Play the high passages a tone higher, the low ones a tone lower, the slow passages too slow and the fast passages too fast."[2]

Philip Farkas

Farkas's counsel leads directly into the subject of what to practice, and here there is unanimity although with an important qualification. "Absolutely master the 'elements,'" says Hermann Baumann, "such as the scales and arpeggios."[3] Georges Barboteu also has little time for those who do not take technical matters seriously. Members of the audience at the Seventh Annual Horn Workshop in Quebec heard him state forcefully: "It is not possible to express one's feelings or to interpret a musical work while having technical problems."[4] Farkas also considered scales, arpeggios, long tones, and the rest as *sine qua non*. He knew that it takes "the technique to play any music or any musical ideas that come to your mind" to be a fine horn player.[5]

Yet professional horn soloists also have a healthy skepticism about technique. The late Vitali Bujanovsky, like so many master teachers, tried to impress upon students that technique never be a goal in itself. The same for Meir Rimon. "Music comes first," he was fond of saying to aspiring performers. "Technique is only a tool."[6] Baumann also puts a respect for music first. Echoing his compatriot, Beethoven, who felt that music had the power to bring people together, Baumann's "fervent wish is to contribute to overcoming the hostilities between peoples and cultures."[7] His abundant perform-ances, recordings, and teaching all strive toward this noble goal.

Hermann Baumann

Compared to trumpet, trombone, and tuba players, indeed compared to any other instrumentalists, horn players are preoccupied with tone quality. Rimon, who advocated constant scrutiny of every aspect of performance, urged students to focus especially on tone production. James too feels, as he once told readers of the *Horn Call*, that a good tone is the basis of great horn playing.[8] Horn players frequently get a faraway look in their eye and reach into a mystical vocabulary when discussing the subject. The Danish player Ib Lanzky-Otto, who brings a uniquely big, dark sound to Mozart's Concert Rondo, K. 371, says that "your horn-tone is your soul."[9] Every great soloist has a distinctive tone quality, as well as what James Stagliano used to call "repose," by which he meant a noticeable savoring of "each tone to the maximum, avoiding any sense of urgency or compulsion to get through."[10] One can hear Stagliano's style on the soundtracks to *Gone with the Wind* and *Fantasia*, which were only two of his Hollywood film credits before he began his twenty-six-year reign as principal horn of the Boston Symphony Orchestra.

When tone quality is the subject, horn players can best be compared to vocalists. Rimon once said simply: "For me the horn is a singing instrument."[11] Many others agree. Having begun his musical studies as a vocalist, Baumann is a strong advocate of a singing style. "I try to sing on the horn, using a small vibrato," he told a writer for the *New Yorker*. "You can color the sound of a horn," he observes, "just as you can color a voice—warmer for Strauss or Brahms, cooler for Mozart or Bach."[12] One of Peter Damm's main teaching emphases emerged at a master class during the 1989 International Horn Symposium in Munich, where he demonstrated the close connection between voice, text, and horn when performing operatic passages. At that same conference he appeared

midway in a recital program and deeply touched the expert audience with a simple, elegant performance of Oscar Franz's *Lied ohne Worte.* After thirty years in the Oslo Philharmonic, and half a dozen recital recordings on her own, Wekre in 1991 accepted an appointment as professor of horn and wind chamber music at the Norwegian State Academy of Music, where she uses traditional etudes, such as the Kopprasch, but likes also "to take a song book and play tunes rather than just exercises" in order to develop lyrical skills.[13]

Frøydis Ree Wekre

Concerning method books, horn players, like trombonists and tubists, have been fond of adaptations of Arban trumpet etudes. (Turnabout is fair play though; Kopprasch has been popular among tuba and trombone players.) As an everyday warm-up routine, James plays from memory the first twenty or so pages of Arban's book. James has also written his own book, as has Wekre, and Douglas Hill has made a video. Farkas has written several books and is one of the few twentieth-century brass soloists to have had a book written about him. (Other such honored performers include Dennis Brain, Arnold Jacobs, and of course jazz greats such as Louis Armstrong, Miles Davis, Tommy Dorsey, and Dizzy Gillespie.)

Perhaps because they focus on written as opposed to improvised music and on the cultivated as opposed to the vernacular tradition, horn players have strong feelings on the subject of fidelity to composers' intentions. Following Schumann's dictum that "the original manuscript remains the authority which must always be consulted first," Peter Damm feels that the task of the performer is simply to realize the thoughts and ideas of the composer and to deliver them clearly. He urges students "to open up the 'inner existence' of the composition and not to interpret it."[14] The equally serious and dedicated Barry Tuckwell considers performances as opportunities for the public to experience masterpieces through him, and he feels a corresponding responsibility. Bujanovsky had similar sentiments, as Ann Ellsworth Walker observed. She has written a lively account of her lessons with the Russian master and was especially impressed with his emphasis on understanding composers' intentions.[15]

Despite their intensity, horn players tend to be friendly, helpful people, especially concerning the matter of equipment. James uses a Paxman horn and a Paxman screw rim 4B mouthpiece with the throat drilled out slightly. However, as he wrote in one of his many journal articles, he likes to experiment with new ideas and equipment. "More often than not the old methods will be found to be the best, but at least we will know why they are the best, and not remain just creatures of habit, taking everything our elders say for granted."[16] Alan Civil used a modern German Alexander double horn in orchestral music, but preferred a single B-flat for solo and chamber work. He had a large collection of natural horns, which he used frequently for early music, but he urged his students to discover their own affinities and solutions.

Barry Tuckwell

However, horn artists agree that it's not all in the metal. Even when on the payroll of a particular instrument company, they are careful to tell students that performing well is neither in the instrument nor the mouthpiece but in the person. Barboteu is impatient with those who continually look for the perfect horn. "It is not so much the make of horn that matters as the way one plays it," he has said.[17] Hill advises a positive attitude toward playing the horn and he suggests that teachers not pass on prejudices about the temperamental instrument. He advocates relaxing as much as possible and urges the student to "use only the muscles needed and no others."[18] Wekre suggests non-musical activities such as swimming to develop arm strength and lung capacity, and she feels that one can play horn better "by having a sensible lifestyle, helping to build and save energy rather than to destroy it."[19] Both Wekre and Baumann advocate changing teachers from time to time: "After three years with the same teacher this is often a good idea," says Baumann. "After four it is a necessity; five is much too long."[20] Professionals also find it important to take some time off occasionally. After a hard season's work, James likes to go to Norway, take a boat out on a fjord, turn off the engine, and simply look around. He is so used to rousing applause that the enormous silence is refreshing.

Meir Rimon

Finding respite from enthusiastic audiences is an enviable but rare problem for most horn players. The usually congenial and witty Civil tried to dissuade most players from making a career of the horn, offering what he called "the real nitty-gritty about what a dreadful profession this is."[21] Ifor James also warned would-be soloists that "the world owes you nothing

and this profession is not waiting for you. You have to work hard enough to deserve to be in it."[22] Certainly no one practices what he preaches better than James himself. In addition to having been a member of numerous first-rate ensembles, a composer of recital pieces, a publisher of brass music, and a much sought-after teacher, he has given us definitive recordings of such works as the sonatas by Hindemith and Fricker. Tuckwell, though a consummate artist, is also a realist. His remarkable success has perhaps in part resulted from his Draconian standard: ***You must play every concert as if your life depended on it.***[23]

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[1]Frøydis Ree Wekre, "Thoughts on Being Your Own Teacher," *Brass Bulletin*, no. 67 (1989): 16.

[2]Tom Cowan, "Profile Interview with Philip Farkas," *The Horn Call* 8, no. 1 (October 1977): 67.

[3]Robert J. Elias, "Professional Profiles: Hermann Baumann," *The Instrumentalist* 38, no. 2 (September 1983): 67.

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[6]Catherine Watson, "An Interview with Meir Rimon," *The Horn Call* 21, no. 2 (April 1991): 59.

[7]Elias, 68.

[8]Elaine Braun, "Profile: Ifor James," *The Horn Call* 12, no. 1 (October 1981): 27.

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[10]Gene Coghill, "A Summer with Jimmy," *The Horn Call* 20, no. 2 (April 1990): 32.

[11] Watson, 59

[12]"Horn Virtuoso," *The New Yorker*, 3 September 1973, 23.

[13]Harvey Phillips, "Frøydis Wekre: Different Styles of Horn Playing," *The Instrumentalist* 46, no. 1 (August 1991): 23.

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IHS member Michael Meckna teaches music history at Texas Christian University. His latest book, Twentieth-Century Brass Soloists, *is scheduled to be published by Greenwood Press in March, 1994.*

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FINALS - June 12, 1994

REGULATIONS

1. No age restrictions apply.

2. Student, amateur, faculty, and professional ensembles may enter the competition provided that the ensemble is not:
   A. under a signed agreement with major artists management at the time of the competition,
   B. a full-time military brass ensemble, or
   C. a previous First Place winner. (One member of a previous First Place ensemble is eligible to compete in a new ensemble.)

3. Each ensemble must have at least three brass instrumentalists of any like or mixed combination. Groups containing non-brass personnel must have not less than 50% brass members. Competition groups may include brass quintets, brass bands, brass choirs, trombone choirs, trumpet ensembles, brass trios, etc.

4. **Repertoire:**

   A. **Taped Preliminaries** - Selection of repertoire is left entirely up to the competing group. Addition of personnel (i.e. percussionists, conductor, pianist, etc.) who are not members of the entrant group is not allowed. Cassette tape must include 20-25 minutes of music. Use of a high quality metal-bias cassette recorder is suggested. Groups enrolling in the institute for one or both weeks will not be required to send a tape and will automatically be placed in the Semi-Finals.
   B. **Semi-Finals** - will be live in Tempe, Arizona on June 11. Repertoire must be the same as on the preliminary tape. No changes in personnel will be allowed unless approved by the Summit Brass office. A maximum of 25 minutes will be allowed for the Semi-Final round. A maximum of 18 ensembles will be allowed in the Semi-Finals.
   C. **Finals** - Three ensembles will be selected to perform during a feature public concert on June 12 (7:30 pm). Twenty-five minutes of performance time is allowed for each group. Repertoire must be the same as on previous rounds.

5. **Judging** of ensembles will be according to the highest possible standards of artistic excellence. Three judges (Summit Brass faculty) will serve as judges for the preliminary round. Three different Summit Brass members will serve as judges for the Semi-Finals. Finals judges shall include all Summit Brass faculty who have not judged previous rounds or have coached a finalist group.

6. All persons competing in the competition are strongly encouraged to register for one or both weeks of the institute. A 10% tuition discount will be given to performers who do not elect to be coached by Summit Brass. Scholarships are not available to competition participants, although work-study grants may be awarded to participants attending both weeks.

7. No person may be allowed to enter in more than one group.

8. **Preliminary Application** -
   The following will be required of competing groups before application can be fully considered:
   A. Each group member must fill out a individual application form (form may be duplicated)
   B. 20-25 minute cassette recording of exact competition repertoire
   C. Two concert programs of concerts performed within the past 12 months where entrant group is the sole performer.
   D. Non-refundable $50 per group member application fee (will be applied towards tuition if enrolling in the institute).
   E. All materials must be sent together in one package and post marked by **April 11, 1994.** (No fourth-class mail, please.) All ensembles will be notified of preliminary audition results by May 1, 1994. Questions concerning the competition should be directed to:

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REGULATIONS

A maximum of 40 applicants for each instrument will be accepted into the competition. *No preliminary tapes are required for the competition.* Applicants are accepted on a first-come basis by receiving institute application and full payment of fees. Applicants must register for both weeks of the competition. (If application is canceled, refunds will be given subject to regular refund policies outlined in this brochure.) Application deadline is May 18.

Applicants may bring their own accompanists (at applicant's expense). However, professional accompanists may be engaged at the competition at an additional cost of $50 (to be paid with other fees). This will include a 30 minute rehearsal for the preliminary round, the preliminary round performance, a 30 minute rehearsal for the finals round (if selected), and the winners' concert performance. No refunds will be given to performers eliminated during the various rounds of competition. (Additional rehearsal time is available on a very limited basis through direct arrangement with accompanist. Rate is $25 per half hour.)

Repertoire shall consist of two works (memorization not required). The first work listed for each instrument shall be performed during the preliminary round. The second work shall be the only work performed during the final round. Winners must perform the second work on the winner's concert (June 18). Preliminaries will take place on June 11. Finals will take place on June 17.

All prizes will be awarded and no ties will be given. The decisions of the Judges shall be considered final.

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REPERTOIRE

Trumpet:
1) Preliminary: CAPRICE, Joseph Turrin
2) Finals: CONCERTO, F. J. Haydn

Horn:
1) Preliminary: HORN SONATA, Beethoven
2) Finals:CONCERTO #2,Mozart or ADAGIO & ALLEGRO,Schumann

Trombone:
1) Preliminary: CAVATINE, Saint Saens
2) Finals: BALLADE, Frank Martin

Bass Trombone: (Trombone & Bass Trombone are one category)
1) Preliminary: CONCERTO, Lebedev
2) Finals: SONATINA, Halsey Stevens

Euphonium:
1) Preliminary: SONATINA, Hutchinson
2) Finals: FANTASIA DI CONCERTO, Boccalari

Tuba:
1) Preliminary: SONATA, Bruce Broughton
2) Finals: CONCERTO, Edward Gregson

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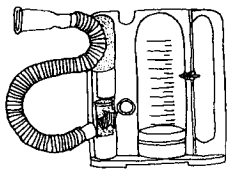

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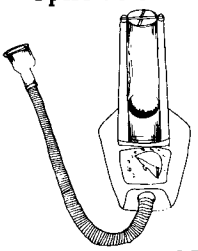

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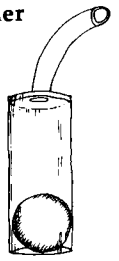

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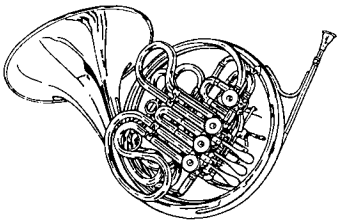

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Czech Republic '93: Hornlife Now

Zdeněk Divoký
Horn Music Agency Prague

Democratic changes in Eastern Europe have also been accompanied by new and interesting events in the field of culture and arts. The Czech "horn family"—teachers, students, and professional players as well as enthusiastic amateurs—use the possibilities of the new era in their own ways. Since the fall of the anachronistic barriers between the East and the West, musicians have searched for new ways to learn, read, hear, and see. There have been more common projects, meetings, and different contacts. Concerts, exhibitions, courses, competitions of young musicians, origination of new magazines, and a fast transmission of information: all these things help the people of Europe communicate more easily and bring us closer together. Europe will probably become closer culturally sooner than it will politically and economically.

Hornists and their friends are a very sociable and a merry family all over the world. That is why it is not suprising that their activity is usually bigger than are mutual relationships of other instruments. The tradition of horn playing in the Czech Republic is more than 300 years old. Horn playing became very popular in the eighteenth century, with important names of the time being V. Stich-Punto, Hampel, Houdek, Matějka, Šindelář, and others. Numerous horn compositions by Rosetti, Reicha, Stich, Stamitz, Pokorný, Fiala, and others also form an important part of the repertoire of every hornist. Important centers of cultural education during the eighteenth century were monasteries and Jesuit colleges. Since the founding of the Prague conservatory in 1811, there have been many outstanding teachers of horn playing, such as Zalužan, Janatka, Behr, Janoušek, Kaucký, and others.

Now that Czechoslovakia has been divided, there are eight conservatories (an intermediate stage) and two academies (universities) in the Czech Republic. There are two institutions acting in the field of musical courses. One is the **Janáček Academy** in Brno that has been organizing International Interpretation Courses for thirty years and also includes horn classes. Another one is **Horn Music Agency Prague**, a private agency that organizes the master class "Horn Class International" in Nové Strašecí, a town near Prague. These courses are aimed only at horn master classes, workshops, concerts, and exhibitions and are under the leadership of hornists of the Czech Philharmonic Orchestra.

J. V. Stich-Punto Company organizes a two-day horn festival in Žehlušice nearČáslav (the place where J.V. Stich-Punto was born) every year. Another traditional event is a competition of Prague Spring in Prague—in the field of horn playing—every four years. **Hornforum—Czech Horn Society** was founded in May 1992. Famous people of Czech culture are at the head of this society. Hornforum means that the society is a free association of hornists and friends of the horn from anywhere. This society organizes horn days "Festival Brno '93," October 6–10, 1993, with presentations by many performers, pedagogues, and musicologists.

So it seems that hornists are not idle, and that is good, because these interesting and plentiful events have only one aim: to continue in the horn tradition of Bohemia and to bring to other people the joy and knowledge of this tradition.

Second Horn Class International in the Czech Republic

Zdeněk Divoký
Horn Music Agency Prague

The 1993 private **Horn Music Agency** organized the master class courses **Hornclass International,** held August 6–15. As the name suggests, it is not a traditional festival but a music course aimed at education and meeting with young players of this difficult wind instrument. Individual lessons, chamber music lessons, workshops, concerts, and instrument exhibitions were the main contents of the nine-day intensive courses.

Arcady Shilkloper leads a horn quartet at the Horncourse International

It is clear that systematic work in the study of composition, piano accompaniment, chamber music of different numbers of horns, lectures on various subjects, and concerts by students and outstanding guests all positively influence and motivate young players in their own musical development and professional growth. That is why pedagogues stress quality in their classes at the **Hornclass International.** Each teacher has a maximum of six students with which to work. J. Petráš, Z. Divoký, and J. Havlík, horn players of the Czech Philharmonic Orchestra, were again in charge of the pedagogic leadership together with Arcady Shilkloper from Moscow. The participants could also meet with senior Czech horn player, professor František Šolc (age seventy-three) from Brno. Professors M. Synková and D. Kalhous collaborated as piano accompanists.

There were thirty-five horn players from six countries in Nové Strašecí this year. In addition to intensive classes, there were also lectures and workshops. The **American Horn Quartet, Horn Trio Prague, Arcady Shilkloper, R. Baborák,** and others performed at the concerts. The audience heard not only numerous compositions of standard horn repertoire but also compositions of Czech composers (Řehoř, Matys, Slavický, Feld, Studnička, and Vacek). At the final concert participants played two original compositions dedicated to these courses—J. Feld's *Kasace for Eight Horns* and V. Studnička's *Fanfares*. Also, two exhibitors were part of the course—the firms Josef Lídl (Brno) and Finke GmbH & Co. (Germany). English was the common language spoken at these courses.

As last year the courses were supported by a number of Czech institutions and firms: J. Lídl, Agrodat, ČHF, Columbus, Čestav, and Česká hornová společnost (Czech Horn Society), as well as by a friendly attitude on the part of the town of Nové Strašecí (the Town Council, the Culture Center, and others). The young players thanked the town in their own way: on August 13 they performed gala *Halali* in the central square.

At the final gala concert everyone could see that the main idea had been fulfilled: the young interpreters made another step on their artistic journey. And what is more, they made it with a smile.

The Horn Music Agency and hornists from the Czech Philharmonic Orchestra plan a third master class **Horn Class International '94** to be held August 6–14, 1994 in Nové Strašecí.

Zdeněk Divoký has been a member of the Czech Philharmonic Orchestra since 1979 and is the founder of Horn Music Agency–Prague. He is a graduate of the the Janáček Academy of Arts in Brno where he was a student of František Šolc. He is active as a soloist and chamber musician in such groups as the Prague Brass Trio, the Horn Quartet of the Czech Philharmonic, and the Wagner-Tube Band Prague.

Students from the Horn Class International perform Halali in the central square of Nové Strašecí

Horn Class International '93 Programs

Arkady Shilkloper
sál Městkého úřadu v Novém Strašecí
Středa, 11. 8. 1993, 19:30

Hornology
Wave of Sorrow (Dedicated to the memory of Philip Farkas and Vitali Bujanovsky)
Interlude Spontaneous
To Be Continued
Take Seven
Magic Horn

Sounds of Planet
Shepherd Play
Song for Everyone
He Comes From ...

American Horn Quartet
David Johnson, Charles Putnam, Kerry Turner, Geoffrey Winter
sál Městkého úřadu v Novém Strašecí
Pátek, 13. 8. 1993, 19:30

Quartet in Es für vier Hörner — Friedrich C. Homilius
Alla Marcia
Andante
Presto
Lovecká Suita — Miloš Vacek
Maestoso
Lovecké Nokturno
Galantní Slavnost
Štvanice

Concerto for Four Horns — Walter Perkins
Introduction and Fanfare
Burlesque
Tarantella
Dialogue
Eastern Dances
Calls for Two Horns — Verne Reynolds
Quartet No. 3 (1992) — Kerry Turner
The Sooners
The Homesteaders
Ghost Town Parade
Finale

Závěrčný Koncert Učastníků Kursù
sál Městkého úřadu v Novém Strašecí
Sobota, 14. 8. 1993, 19:30

Fanfára — F. Rosetti
Óda na radost z 9. symfonie — L. Beethoven
hrají: O. Vrabec, P. Novák, I. Kalhousová, A. Kvěyoňová, M. Patočka
Sonata in Es dur pro lesní roh a klavír — F. Danzi
1. Adagio–Allegro
hraje: O. Vrabec
Píseň I — Ch. Gounod
hraje: V. Budzák
Koncert pro lesní roh — C. Saint Saëns
Adagio–Allegro risoluto
hraje: P. Čermáková
Fripperies No. 6 a No. 17 — L. Shaw
hrají: V. Budzák, F. Kováč, T. Kollár, R. Baborák
Píseň II — Ch. Gounod
hraje: F. Kováč
Koncert č 2 Es dur, K. 417 — W. A. Mozart
1. Allegro
Koncert č 4 Es dur, K. 495 — W. A. Mozart
2. Andante
3. Allegro vivace
hraje: J. Vobořil
Koncert č 1 Es dur, Op. 11 — R. Strauss
Allegro–Andante–Rondo: Allegro
hraje: R. Baborák
Kasace — J. Feld
hrají:
R. Baborák, F. Kováč, T. Kollár, J. Brennerová, R. Koza, J. Vobořil, J. Slechtová, V. Budzák, T. Horkavý
Fanfára — R. Roznošný
Slavnostní Fanfára — V. Studnička
hrají: všichni účastníci kurzù
klavírní doprovody: Professor M. Synková

Learning the Horn in Hungary

Thomas Tritle

In March of 1993 I accompanied the Wind Symphony of the University of Northern Iowa to Budapest, where we had been invited by the Hungarian government to give concerts and a live broadcast over Hungarian State Radio. My part in this venture was to perform Franz Krommer's *Partita for Two Horns and Wind Octet* (with student Valerie Lueders) on the live radio broadcast and to give a number of master classes at the Franz Lizst Academy, Hungary's premier music conservatory. I found the young Hungarian hornists' situation so intriguing (and the difficulties they face so daunting) that I wanted to share my impressions with IHS readers.

I was aided greatly by the two horn instructors at the Academy, Ferenc Tarjani and Adam Friedrich, who carved out generous blocks of time from their busy schedules for me. Professor Friedrich in particular, by virtue of his excellent English, gave me an accurate glimpse into conservatory life in Budapest. He was happy to hear that I planned to write about conditions in Hungary—any inaccuracies in this article are due to my own misunderstandings.

A student generally begins horn study in Hungary at the age of eleven or twelve. Although he (normally) or she (rarely) will have a private instructor, generally there will be no ensembles in which to play—the luxury of a band in every village school is particularly American. (Budapest is now subsidizing some bands for young players.)

Professor Ferenc Tarjani

From fourteen through eighteen, a student studies at a gymnasium, similar to an American high school. The student who shows musical talent will seek out a gymnasium that includes a music conservatory. At eighteen, the student seeks to enter one of the major music schools in the country. First choice is the prestigious Franz Lizst Academy in Budapest (founded by Lizst himself in 1875). Its present home is a graceful old building with marbled halls, beautiful woodwork, and an absolute gem of a concert hall. Students not accepted at the Lizst Academy can go to one of six other schools in Hungary (one of which is in Budapest).

The first major hurdle for young players is the search for living quarters. The Academy has only a small amount of space in its dormitory, so students must pile into the expensive city apartments. In fact, this is perhaps the greatest problem of Hungarian youth in general—there is little or no chance of obtaining adequate housing. The fortunate ones have parents with an apartment.

At the Academy, required study in addition to horn includes extensive solfege (moveable *do*), two years of piano, theory, music history, the history of Hungarian music, one or two languages, chamber music, orchestra, and wind ensemble. Degrees offered at the Academy are certificates for performance and for upper level teaching. Advanced degrees are offered only in musicology. Certification from the Academy authorizes one to teach in the country's schools. Choral music culture in Hungary is quite advanced and widespread in the secondary schools, as is orchestra. Wind groups are less common, but the situation is improving.

Professor Adam Friedrich oversees a horn ensemble reading session.

Professors Tarjani and Friedrich are continuing the high pedagogical level set by their Academy predecessors, Ferenc Vándor from the Hungarian State Orchestra and János Onozó from the State Opera. At the time of my visit, the horn class consisted of approximately fifteen students. Professor Friedrich had six Hungarians and two foreigners under his tutelage, and Professor Tarjani taught about the same number. Horn players in Hungary tend to be males—there was only one female in the class, and she was from Australia. The situation is changing, however—there is now one woman in the state opera orchestra and one in the state symphony. Women are now beginning to be encountered in more teaching positions in the country.

Much of the financial burden of the Academy is presently subsidized by the government, and scholarships are given to students. However, it appears that economic problems are going to limit government support, so much more of the cost of Academy study will soon be borne by the students. It is generally considered that financial conditions were much better for the arts under the old (Socialist) regime—a condition that also holds true for professional life, when the former government supported the arts "for show."

According to Friedrich, the playing tradition taught at the Academy is based on that of Austria. Vibrato is generally not used. Fifty years ago, before German makes became popular, many Viennese *pumpenhorns* were found in Hungary. There are no Hungarian-made horns—most commonly found today are Alexanders, followed by Yamahas, Holtons, and Schmidts. One also encounters older East German and Czech horns.

In reality, however, the Hungarian hornist seems to have little choice, depending on what is available with the weak Hungarian currency. Horns are simply too expensive for the average player—most of the students,

even the cream of the crop at the Lizst Academy, use instruments owned by the schools. Unbelievably, even major Hungarian professional ensembles find themselves providing instruments for their own players! Most of the first chair professionals, however, have managed to acquire descant horns.

There is a fair amount of Hungarian music for horn, most of the contemporary works having been written for Ferenc Tarjani. János Onozó has written a horn method and co-edited with Mátyás Kovács a volume called *Horn Music for Beginners*, earlier published in the U.S. as the *Album for Horn* by Belwin-Mills. I have been using this volume for years—particularly for the Hungarian pieces that offer contemporary flavor without advanced technical challenges—somewhat of a Bartók *Microcosmos* for horn students. István Láng's very contemporary *Monologue* for solo horn was written for Tarjani. Among works for horn and piano are three avant-garde works—the Sonatina of Josef Bakki, *Symbols* by Zsolt Durkó, and the Sonata by Endre Székely, written for Adam Friedrich.

The most notable works for horn and orchestra are the *Concerto Bucolico* of István Láng (available with piano), Zsolt Durkó's *Iconography No.2*, the Concerto by Gy. David, and the Concerto of Frigyes Hidas. The latter is considered by many to be Hungary's best work for horn. I performed it recently with piano reduction and found it to be an audience hit—particularly with its jazzy 7/4 first movement and the floating lyricism of the second.

I believe that nearly all of the modern Hungarian works are published by Editio Musica Budapest. We found the Hungarian Composers' Union to be very eager to further dissemination of their music. (Address: Magyar Zeneszerzök Egyesülete, H-1051 Budapest, Vörösmarty tér 1, Hungary) Those who wish to learn more about the musical scene in Hungary should acquire the comprehensive book, *A Musical Guide to Hungary*, by István Balázs (English translation by Mária Steiner), published at the same address as above, 1992.

Tom Tritle directs a horn ensemble reading session.

I found the young Hungarian players to show stunning capabilities as soloists. Without exception, the students of the Lizst Academy's horn studio showed first-rate technique, great strength, and very sensitive musicality. I performed for them a number of pieces, some in manuscript, that were particularly American in nature, such as the jazz-influenced works of Alec Wilder and Dana Wilson. I also brought along and left for their studio quite a number of pieces for horn ensemble, again mostly "American," that would have been unavailable for purchase in Hungary.

I also must agree with a statement that was made to me early by Professor Friedrich, that I would find the young Hungarian players far more sophisticated in solo playing than in adapting to ensemble performance. I did find that at least in our readings of horn ensemble literature the players were not as skilled at the instantaneous blending and subordination to the overall ensemble concept as they were at interpreting by themselves. Often a player would latch on to what was for him an interesting or challenging part and exploit it to his own advantage without regard to the ensemble. This comment is not meant in a spirit of criticism, but is perhaps a reflection on the advantages that, for example, Americans and others in the West take for granted—years and years of thorough training in disciplined orchestras, wind ensembles, and chamber groups.

Hungarian students have few of the luxuries found in most American music schools. For example, in addition to finding living quarters and an instrument, students have practice space problems that would discourage all but the most dedicated American student. Often the small single-room horn studio is turned over to students' practice—five or six at a time! Commonly, students practice in the toilet.

Academic life for the Academy hornists seems to be mixed in early with necessary gigging. Officially, students can take jobs only in their third year at the school, but in practice second-year students work, with the instructor's permission—often taking jobs with little or no rehearsal.

What about career opportunities on the horn in Hungary? There seems to be "good news and bad news." According to Professor Friedrich, jobs are at present rather plentiful, at least for excellent hornists. The experience to be gained in Budapest, for centuries one of the world's cultural centers, is unsurpassed—at least for a young single person with no responsibilities. But don't head for the next plane—unfortunately, all jobs pay very poorly. At the moment, says Friedrich, even the best full-time positions in Hungary don't pay enough to live on! Even these players must hold other jobs. The financial conditions make the normal stress on principal chair players

twice as rough as normal. Conditions seem to be as bad for university positions—Friedrich estimates that the most active students/freelancers at the Academy make two to three times what he makes as a professor there! I am not able to comment on financial or artistic conditions at the Hungarian State Radio, where Professor Tarjani is the primary hornist.

For most of us in the West, even a first brief glimpse of the artistic treasures, past and present, in such countries as Hungary and the Czech Republic is awe-inspiring. Through all of their recent adversity, the artistic fervor shines at least as bright there as anywhere on the globe. I can lament with Professor Friedrich that it is a shame that some of the fine Hungarian hornists I heard have absolutely no chance to get out of the country to be heard at the international competitions and workshops that are frequented by their peers in more economically fortunate lands. If anyone wished to set up a fund to help deserving young players be heard, Hungary is the place for it. While I have painted a rather harsh economic picture, the wealth of artistic tradition and creativity in Hungary must make it one of the most exciting places in the world in which to grow up as a musician.

Tom Tritle is the horn professor at the University of Northern Iowa in Cedar Falls, IA, USA. He served as principal horn for five years in the Brazilian Symphony in Rio de Janeiro. His doctoral degree is from the University of Iowa.

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Clinics

Cycles Exercise Part 2: the ii⁻7–V7 Progression

Kevin Frey

Progression—an orderly sequence of events toward a goal; is developmental in nature

Succession—a sequence of events; may reach a goal but not through developmental sequence

Random—unorderly sequence of events; no perceivable goal

The above three ideas applied to improvisation give rise to our expectations, whether satisfied or denied, and point to the necessity of tension and repose during the course of a musical performance. A harmonic progression may be perceived as ***random*** or may exhibit aspects of ***succession*** if the sequence of chords is unfamiliar to our ears, but it is harmonic ***progression*** that creates for us the strongest sense of motion due to our familiarity with certain chordal combinations that create various states of tension and repose.

The ii⁻7–V7 and ii⁻7–V7–IM7[1] chord progressions, the most common found in traditional jazz, are progressive in nature and therefore, are ones we must be intimately familiar with in order to improvise successfully in the jazz language.

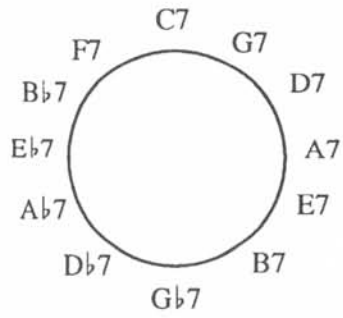
These two progressions are cycles with minor seventh, dominant seventh and major seventh chord qualities that provide interest beyond a singular chord quality, moreover they define and reinforce the key area. A ii⁻7–V7–IM7 establishes a tonal area in the same manner that an authentic IV–V7–I cadence does in music of the Western notated tradition. The ii⁻7–V7 defines a tonal area also, but through the implication of the tonic. The late Romantic composers sought turbulent, emotional affects by implying tonics through non-resolution of the dominant. It is through our familiarity with this strong tendency for the V7 to resolve to the IM7 with the predominant enhancement by the ii⁻7 that allows us to follow a harmonic sequence without constantly stating the tonic.

Various juxtapositions of this basic progression express the subtleties of jazz harmony. When a progression leads to the tonic chord it satisfies our expectations while a progression that sidesteps a tonic chord, succeeding to another key area, denies the primary expectation. If the improviser or composer routinely satisfies every expectation, the result can be boring; likewise, never satisfying expectations risks boredom through unending confusion. The ability to be creative with this series of chords during improvisation is essential for performance in the traditional jazz style. Jumping around the cycle with varying successions of the ii⁻7–V7 progression creates tension, heightening the need for repose while providing a vehicle for inventive melodic lines.

In the last Jazz Clinic (*The Horn Call*, vol. XXIV, no. 1) I presented a cycle exercise to practice the skill of juggling multiple ideas during the course of performance. The exercise below applies the cycle exercise to the ii⁻–V7 progression.

Exercise for Development of Dexterity with ii⁻7–V7 Progression

Purpose: This exercise[2] incorporates the Cycle of Fifths and the ii⁻7–V7 chord progression using alternating minor seventh and dominant seventh chord qualities. It is beneficial in helping the player learn to create continuous melodic lines throughout the range of the instrument and helps the player learn to spontaneously compose over this important harmonic progression.



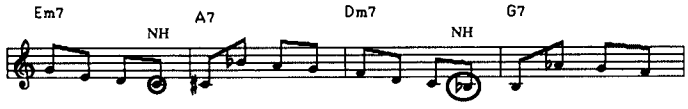
Objective: The goal is to connect the four-note patterns smoothly throughout the cycle with no skips between chords. One form of

each pattern leads up the range, the other leads down. Note that if you use one form exclusively, you reach the top or bottom of your range before the cycle is complete.

How to Practice: Keep the rhythm steady. Start slowly in quarter notes, then subdivide to eighth notes when facility increases. Speed isn't important unless it is musical.

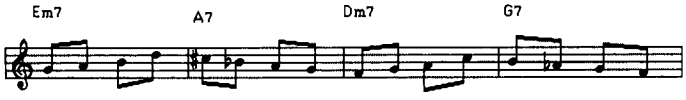
- There are twelve ii^{-}7–V7 progressions, one for each key. (Refer to the Cycle of Fifths.)
- Begin of C^{-}7–F7–B♭$^{-}$7–E♭7 etc. for six of the twelve.
- Begin on F^{-}7–B♭7–E♭$^{-}$7–A♭7 etc. for the other six.
- **Memorize:** the Cycle of Fifths and the twelve ii^{-}7–V7's.

Pattern No. 1



- ii^{-}7 and V7 begin on the third of respective chord;
- ii^{-}7: descending contour;
- V7: leaps from 3–♭9, a much used jazz cliché;
- The melodic connections from the seventh to the third of each new chord leads around the cycle (e.g., 7-3 voice leading.)

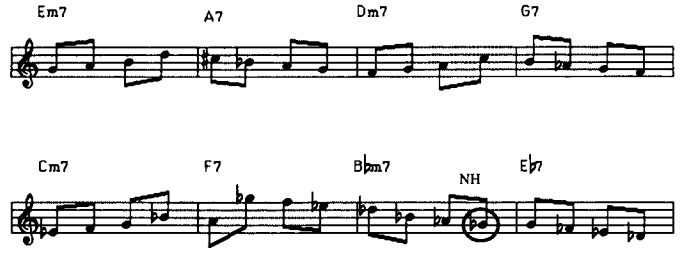
Pattern No. 2



- ii^{-}7 and V7 begin on the third of respective chord;
- ii^{-}7: ascending contour;
- V7: steps an augmented second from 3–♭9;
- The melodic connections from the seventh to the third of each new chord leads around the cycle (e.g., 7-3 voice leading.)
- Within **Patterns No. 1** and **No. 2** the ii^{-}7 has two contours and the V7 has two contours. Exchange the contours at will to create sweeping melodic lines of your own creation.

Note: **Digital Patterns No. 1** and **No. 2** along with the **Connecting Patterns** from the previous article can be done in conjunction with these ii^{-}7–V7 progressions to create more melodic lines.

ii^{-}7-V7 Exercise



III. Recorded tracks for practice

Use a metronome to keep the pace steady. To help with feel and swing, use the recorded tracks from the Jamey Aebersold Play-a-long series: *Vol.2 The ii^{-}7–V7–IM7 Progression Vol. 16 Turnarounds, Cycles and ii–V's.*

Notes

[1] ii^{-}7 is the same as iim7 and is a minor-minor seventh chord built on the second scale degree of a major scale. V7 is a dominant seventh and is a major-minor seventh chord built on the fifth scale degree of a major scale. IM7 is a tonic seventh and is a major-major seventh chord built on the first scale degree of a major scale.

[2] This exercise was taught to me by John McNeal, jazz trumpeter in the New York City area. It is considered a basic jazz exercise and is often modified by the user.

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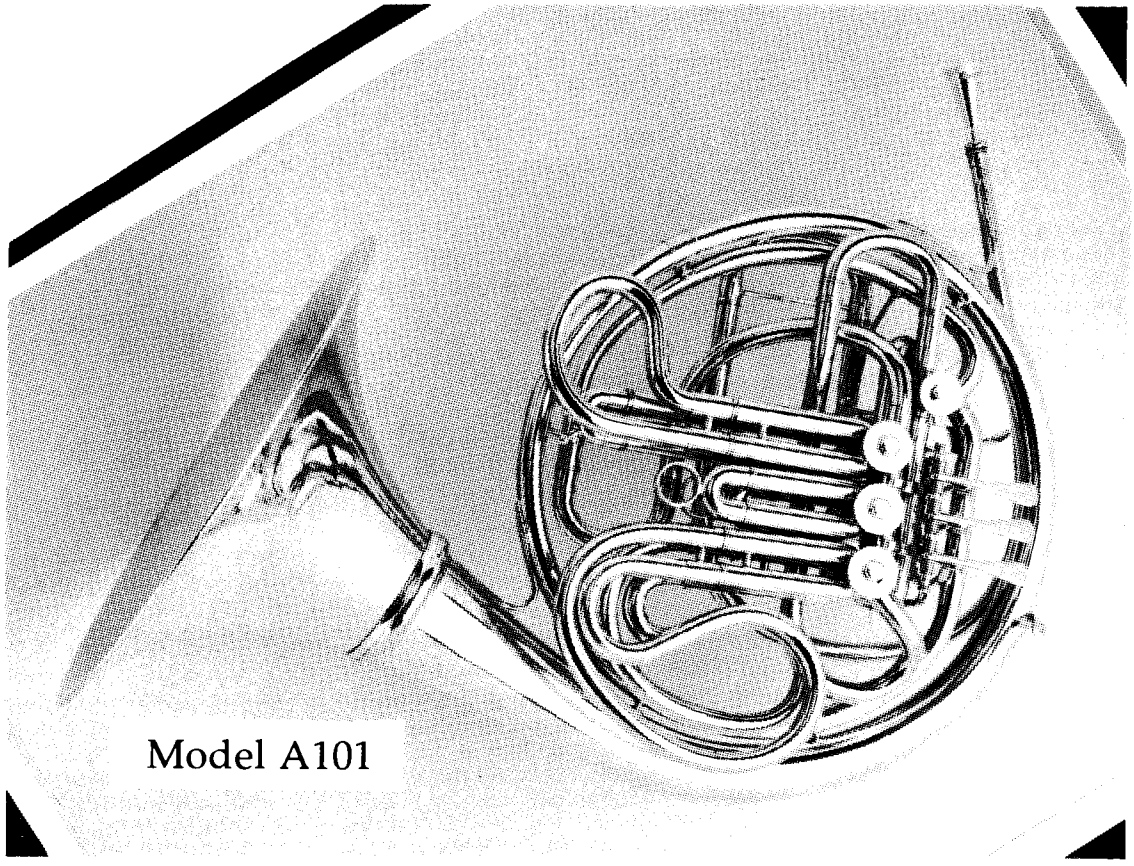

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Can Your Smile Be a Clue to a Good Embouchure?

S. Earl Saxton

Horn players place the mouthpiece against the lips in ways that are usually the results of years of experience, gained while searching for the precise position that enables one to produce the loveliest tone, accuracy of pitch, full dynamic contrast, and maximum flexibility and endurance, coupled with ready access to the entire range of the instrument. With all these musical factors in mind, writers of horn pedagogy in this era have generally settled upon the recommendation that more of the mouthpiece's rim (approximately two-thirds of it) should rest on the upper lip, while less of it (approximately one-third) should rest on the lower lip. The great number of fine hornists who use this position seems to indicate a correctness of that placement.

However, there are some equally fine artists on the horn who do not use these proportions of mouthpiece placement. These exceptional players probably arrived at their embouchure settings through the same lengthy trial and error searches. Still, there appears to be something of a mystery about why they differ from the so-called norm. An obvious answer is of course the classic one: we are not all alike. But what are the factors—our differences—that affect mouthpiece placement? Horn teachers should examine all of the possible factors that can have an effect upon embouchure efficiency in order to avoid contributing to a perpetuation in students of the same guessing game many players have gone through while seeking all the benefits of an "ideal" setting.

Statement of the Problem

When the lips are closed they hide the teeth, which are recognized to be the foundations supporting the embouchure. Also, when the mouthpiece is placed against the lips it hides the aperture between the lips, which of course is the phonator that produces a horn tone. Unable to see exactly where the aperture is in a student's lips when the mouthpiece is in place, or exactly where the biting edges of the student's teeth are behind the lips, a teacher can only make an "educated" guess about where the best place is for the mouthpiece to be positioned.

A mouthpiece simulator ring or the pull ring of a valve slide is used by many teachers to view the aperture, but such devices still do not enable the teeth to be viewed while in place. Nor can a tone other than a buzz be made with mouthpiece rim substitutes, and even when the mouthpiece and horn are used to test the embouchure position of a student with a not-yet-developed tone, that sound may fall short of indicating that the position is right for those lips and teeth.

A Theory for How to Alleviate the Problem

The manner in which a player's teeth relate to and support the lips is certainly a determinant factor as to where the rim of the mouthpiece should be placed. By observing carefully and critically how the lips expose both the upper and lower teeth during a full, natural smile, then watching closely how the teeth disappear while the lips close after having smiled, that teeth/lip relationship maybe determined.

However correct a two-thirds of the rim on the upper lip/one-third on the lower lip mouthpiece position may be for most players whose teeth and lips conform to a certain relationship, by observing other, different teeth/lip structures, certain individuals may be found to need other settings. In short, horn teachers should stop assuming that all students ought to adopt a high mouthpiece position simply because it is currently popular.

Illustration 1
A "high" smile (A)

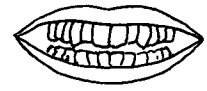

Illustration 2
An "even" smile (B)

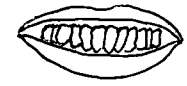

Illustration 3
A "low" smile (C)

Careful observation of the way the lips close over the teeth is as important as taking note of the general smile type. Just before the lips meet, the biting edges of both the upper and lower teeth should be seen, if possible, so a judgment can be made about how they relate to the closed lip surfaces. That instant before lip closure is perhaps the only time one can see how those components will line up with each other when an embouchure is formed. If the lips are closed too quickly to observe that relationship, it should be repeated more slowly.

A horn teacher should not assume that every beginning student knows that the biting edges of the teeth must be apart by about the width of a pencil's diameter. This writer encountered two students who may have represented the most opposite extremes possible in this regard. One produced a thin and weirdly nasal sound that called immediately for an inquiry into what was going on in his mouth or throat. It was found that he was clenching his jaws tightly together while trying to play! The other student was getting a somewhat cavernous quality of tone and was unable to play above the middle register. He was holding his jaws apart with much too wide a space between his teeth. Both students were cured of those problems in a matter of a few weeks by the same improvised devices: two small wood chips, carved from popsicle sticks, clamped between the jaws on either side to hold the teeth apart for a proper spacing while playing.

Illustration 4
A "high" smile (A)

Illustration 5
An "even" smile (B)

Illustration 6
A "low" smile (C)

The following diagrams attempt to portray cut-away side views of the previous six illustrations. Illustrations 7, 8, and 9 show the three smile types in the smiling position; Illustrations 10, 11, and 12 show the three smile types in the closed position. Arrows point to:

(a) = edge of upper teeth
(b) = edge of lower teeth
(c) = edge of upper lip
(d) = edge of lower lip

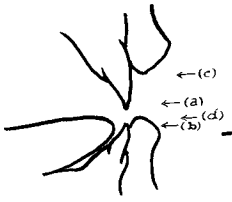

Illustration 7 (A)

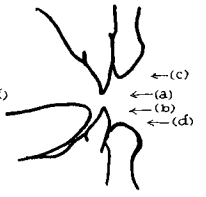

Illustration 8 (B)

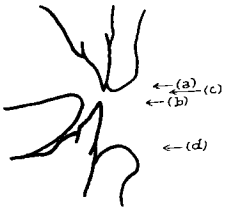

Illustration 9 (C)

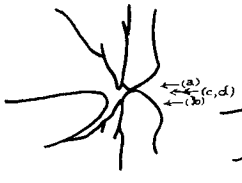

Illustration 10 (A)

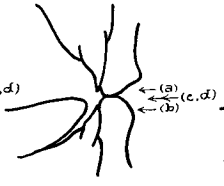

Illustration 11 (B)

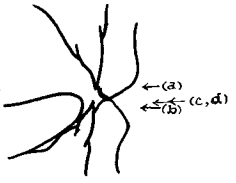

Illustration 12 (C)

It may be well to remind the reader at this point that each of the foregoing illustrations represents but one subtype of the three general smile types. Infinite variations exist within each category. Irregularities noticeable in the drawings, such as lip and teeth shapes, are intentional.

Positioning the Mouthpiece

The role of the horn's mouthpiece is of course to confine the part of the lips (aperture) where vibrations produce sound and to provide an initial resonation space in conjunction with the player's mouth. Those primary resonations are then amplified by the player's inner body cavities and the horn. Appropriately, there is a remarkable similarity between the shape and functions of a hornist's embouchure/mouthpiece and the human larynx.

The mouthpiece rim's circle should rest on the lips in a position favoring—actually ***freeing***—whichever lip that is contact-supported over most of its inner surface by teeth. That is, if upper teeth and lip edges line up fairly close horizontally, the upper lip ought to get a majority of rim space. If lower teeth and lip edges align more closely, the lower lip should get the majority of rim space. If both lips are getting about equal support from the teeth, a half-and-half rim position is indicated. In short, the aperture should be given the opportunity to be suspended ***as freely as possible*** within the framework provided by upper and lower teeth and the mouthpiece rim, in a manner much like the way the vocal cords are suspended in the larynx.

Recommended mouthpiece positions for the three general types of smiles analyzed in the foregoing discussion are portrayed in the following cut-away drawings:

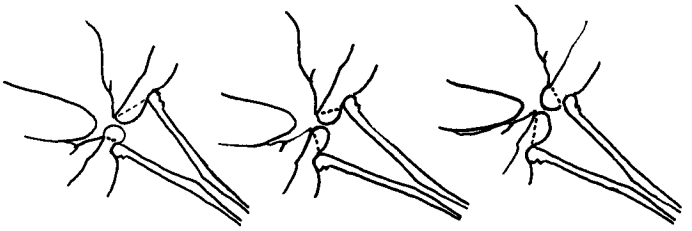

Illustration 13 (A) *Illustration 14 (B)* *Illustration 15 (C)*

Dotted lines in the above illustrations delineate areas within the embouchure's aperture that are free to vibrate between biting edges of teeth and inner shoulders of the mouthpiece rim for mouths with "high," "even," and "low" smiles.

Discussion

All brass players are aware that the teeth are the foundations of the embouchure, and most realize that the lips are truly "between a rock and a hard place" and therefore seek ways to minimize mouthpiece/lip pressure. Brass players also recognize that straight, evenly formed teeth are a distinct advantage over crooked, badly formed, or crowded teeth—although few players enjoy the former; many struggle with the latter. Orthodontia effectively corrects many dental irregularities, even while continuing to practice horn playing, and daily personal dental hygiene and regular professional dental maintenance is absolutely essential.

It is therefore somewhat surprising that in searching through the brass teaching literature one finds that relatively few authors have written analytically about teeth, at least not in the direction taken here. Probably the most quoted and highly respected writer on the horn in modern times, the late Philip Farkas,[1] mentioned teeth. Robinson[2] and Winter,[3] each of whom was very extensive and detailed about the embouchure, used numerous photographs and convincing arguments in favor of a two-thirds upper lip, one-third lower lip position. Photos in Farkas and Winter also show trombonists and a tubist using that same proportionate embouchure setting. However, any mention of the teeth in their direct relationship with the lips is not forthcoming in those texts.

In his famous book devoted entirely to embouchures,[4] Farkas shows three pictures of each hornist holding a simulated mouthpiece rim against his (in one case, her) embouchure, demonstrating what the aperture does while playing written c''' (sounding f''), c', and c. These pho-

tographs give a dramatically clear image of what the lips and apertures do while playing, but unfortunately none of the pictures shows where the edges of the teeth are in relationship to the lips while playing. It would be helpful to learn, very near to what fluoroscopy might tell us and much more exactly than we have known, how our teeth support our lips during performance.

In his doctoral dissertation Pherigo[5] presents a scholarly analysis of the embouchure and extracts quotes from the writings of Berv, Saxton, Hill, Farkas, Robinson, Tuckwell, Benjamin, Cousins, Perrini, Thurmond, and Bushouse. All were in general agreement that the two-thirds/one-third position is best, with slight variations allowed in some cases. Among Pherigo's selection of quotes from those writers, some wrote about the influence dental configurations might have upon mouthpiece placement laterally, off of center. Hill[6] advocates two-thirds to as much as three-fourths of the mouthpiece rim on the upper lip, and to borrow the same quote of Hill's that Pherigo uses, "the exact proportions depend upon the shape of your lips and teeth formation."

Attempting to formulate and justify a reason for the two-thirds mouthpiece rim on the upper lip, one-third on the lower lip setting was the subject of several paragraphs in an article by the present writer,[7] twenty-two years ago. It was based on an assumption that it was "normal" when the lips are closed for one's upper lip edge to be in line horizontally with the biting edge of the upper teeth. It also assumed that the edge of the lower lip would meet with the upper teeth considerably ***above*** the biting edge of the lower teeth. The following cut-away line drawings demonstrated those points.

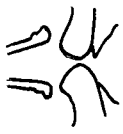

Illustration 16

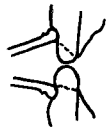

Illustration 17

Illustration 18

Illustration 16 shows the mouthpiece approaching the lips in a half/half vertical position. Illustration 17 places the mouthpiece against the lips, with the dotted lines through the lips showing an imbalance in the amounts of each lip free to vibrate. Illustration 18 lifts the mouthpiece to a two-thirds on upper lip, one-third on lower, demonstrating a more balanced distribution of lip surfaces free to vibrate. For players with lips and teeth aligned in that manner, such an analysis would appear to still be valid. However, the flaw lies in a subsequent realization that not every players teeth and lips fit that profile.

During the course of our correspondence about this article, Pherigo alluded to his own theory, which he stated in his dissertation. It is worth quoting here:

> It would appear that the critical issue with vertical placement is that the mouthpiece be set high enough to reach the skin line and avoid setting into the upper lip. For most players a two-thirds/one-third proportion should accomplish this goal, but a higher placement may be necessary for some students. Logic suggests that players with thicker or fuller lips would be best served by a higher mouthpiece placement, but the data in Figure 1 [a chart analyzing Farkas's *Photographic Study*] do not support this hypothesis.[8]

While in his own opinion the evidence contained in those particular photos did not bolster his theory, to the contrary, this writer believes that every facial feature that might have a bearing on embouchure placement should be given consideration. Therefore, Pherigo's theory deserves consideration.

Among teachers of trumpet there is little disagreement about a half/half position of lips within the mouthpiece rim, although Arban preferred, for himself, a one-third upper lip/two-thirds lower lip setting. Arban and others who have written about trumpet embouchures—Hanson, Hunt, Moore, Winter, and Zorn—all accept that half/half works well for trumpeters. However, there appears to be very little evidence of any reason why hornists and trumpeters should place their mouthpieces so consistently differently on the lips, nor could any mention be found in the trumpet literature about how lips and teeth come together in an embouchure.

So little has been written about teeth, compared to analyses of the other parts of embouchures, that one is left with an impression that it may seem rather unimportant to many players—and teachers too—just what proportions of the lips are supported directly, and thus possibly prevented from vibrating, by even slight pressure of the mouthpiece against the teeth. The widely accepted patterns for brass embouchures, different as the trumpet and horn "schools" are, seem to indicate that there is an unspoken consensus that the lips will somehow find for themselves a place for the aperture that will not be hindered in its efforts to vibrate by one or the other sets of teeth.

Indeed, the seemingly universally accepted "doctrine of educated guesswork," to which this writer readily admits having subscribed, has produced lots of very fine players. But what of the many who tried and gave up, perhaps for some of the very reasons addressed here? This writer has had to change the embouchures of countless students, nearly all of whom succeeded brilliantly. However, it is impossible not to wonder if any of those who dropped out did so because, in a long teaching career, perhaps there was too much reliance placed upon the "correctness" of the two-thirds/one-third position, and not enough consideration of the possibility that for some students that might not be the best placement. A great deal of thinking, and some discomfort with that possibility, led to the postulation of the theory discussed in this article.

Conclusion

Horn playing can hardly be called a science, although it definitely has many scientific aspects. Great technologi-

cal advancements have been made on the instrument. Hornists have learned better how to maintain physical and mental fitness through medical and scientific research. Hornists are expected to be consummate artists by conductors, colleagues, and most of all by themselves as well as by audiences. Anything that can be a little help in achieving artistry should be given due consideration.

It is hoped that this mouthpiece placement theory will prove to be of some value toward embouchure prescription. At least, may it cause readers who are teachers involved in embouchure advisory to be less inclined to accept a popular position as "the way to go" just because most other hornists use it. If it can provide teachers and students with a little more assurance about their embouchures, that will be ample reward.

Appreciation

Grateful thanks are in order to Marvin D. Nelson, Krehe H. Ritter, and Johnny L. Pherigo for their kind contributions of time and thoughtful advice in the preparation of this article. And special thanks to my wife, Marylee, for her patience.

Critiques

No claim of statistical significance is being made about this theory. However, if any readers care to direct comments to the author, pro or con, they will be genuinely welcomed and acknowledged. Especially welcome will be any personal experiences that tend to support or refute its validity.

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Notes

[1]Philip Farkas, *The Art of French Horn Playing,* (Chicago: Summy Birchard, 1956), 19-27; _____, *The Art of Brass Playing,* (Rochester, NY: Wind Music, 1962), 5-34.

[2]William C. Robinson, *An Illustrated Method for French Horn Playing,* (Rochester, NY: Wind Music, 1968), 6-13; _____, *An Illustrated Advanced Method for French Horn Playing,* (Rochester, NY: Wind Music, 1961), 6-11.

[3]James H. Winter, *The Brass Instruments,* (Boston: Allyn Bacon, 1964), 20-30; _____, *The Brass Instruments,* 2d ed., (Boston: Allyn Bacon, 1969), 21-36.

[4]Philip Farkas, *A Photographic Study of 40 Virtuoso Horn Players' Embouchures,* (Rochester, NY: Wind Music, 1970).

[5]Johnny L. Pherigo, "A Critical Survey of Materials and Practices Related to Teaching the Horn, 1965-1985" (DMA diss., University of Illinois, 1986), 21-28.

[6]Douglas Hill, "Starting Fresh on French Horn," *The Instrumentalist* 40, no. 3 (October 1985): 73.

[7]S. Earl Saxton, "Singing on the Horn," *The Horn Call* 1, no. 2 (May 1971): 26-29.

[8]Pherigo, 24.

S. Earl Saxton, a life member of the IHS, is a former member of the Advisory Council. He played with the San Francisco Symphony, the Oakland Symphony, and the Pittsburgh Symphony. His teachers included Herman C. Trutner, Robert Schulze, Forrest Standley, Wendell Hoss, Victor C. Kress, and Mary Groom Jones. He taught at the University of California in Berkeley and Stanford University and is now retired except for private horn teaching Persons wishing to correspond with Earl about this article may write to him at 1773 Walnut St, El Cerrito, CA 94530-1918 USA.

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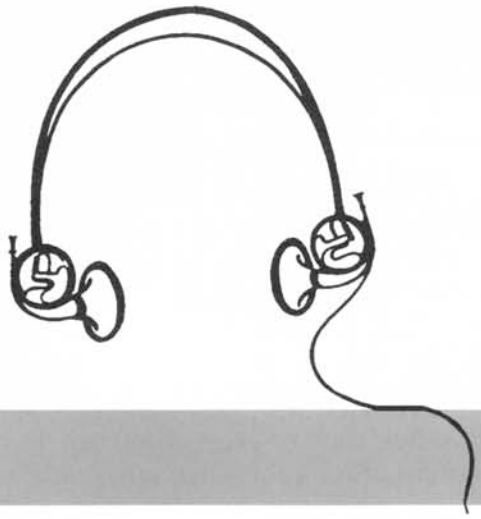

Reviews

Music and Book Reviews

William Scharnberg
Contributing Editor

The Rules of the Game (1993)
Christopher Leuba
Prospect Publications, 4800 NE 70th St., Seattle, WA 98115 ($8-20% less for 15 or more)

Mr. Leuba dedicated this thirty-page manual "to those of my students who missed the point." In his prefatory remarks, he laments the problems met when attempting to "teach" Western classical music: "I have often felt that I could probably expect a better and more idiomatic reproduction of the various styles required in performing Western art-music, were I to train a large green parrot."

The author reveals his "rules" in two sections, offering succinct words of wisdom that can be assimilated with relative ease by readers of all age. The first twenty-eight axioms deal with fundamentals of musicianship; the next twenty consider basics of technique. Although most of us should have heard these maxims somewhere in our past, they are wittily reiterated and enhanced with excellent analogies. Those of us who have had any contact with Mr. Leuba know him to be a wizard; here is an excellent opportunity, at a very affordable price, to tap into his expertise!

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Orchestral Excerpts: A Comprehensive Index (1993)
Carolyn Rabson
Fallen Leaf Press, PO Box 10034, Berkeley, CA 94709 ($35)

This new index of orchestral parts and excerpts is a resource that should be on the shelves of every university and orchestra library. The 221-page, hard-bound volume can be used for the acquisition of orchestral parts and as a guide to most of the standard excerpt books published from 1900 to 1991. Unfortunately for hornists, three of perhaps our best recent excerpt collections have been conspicuously overlooked: *Horn Player's Audition Handbook* (Belwin Mills, ed. Arthur LaBar), *Anthology of French Horn Music* (Mel Bay, ed. Richard Moore and Eugene Ettore), and *Probespiel-Album* (ed. Hans Pizka). However, if one is searching for the horn part to Moszkowski's Piano Concerto (Kalmus 8720) or cello excerpts to Scharwenka's Symphony in c, Op. 60 (Grutzmacher's *Orchestral Studies*), this would be a very handy source indeed.

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"What Did You Do Today and Jeffey's House?"
Peter Schickele
Elkan-Vogel, Inc., Bryn Mawr, PA 19010 (1992) ($9.95)

Peter Schickele, better-known as P. D. Q. Bach, contributed this work to Tom Bacon's series of horn music to be enjoyed by children. When the title appeared in the Robert King's *Brass Players' Guide*, this writer immediately sent for a copy and found the composition to be as entertaining as anticipated. There are three rather brief movements based on general childhood recollections, opening with "First we had a parade." Marked "stately but sassy," it is cleverly written in 5/4 and 5/8 meter, and covers an extensive range: written b–b''. "After lunch Jeffey's mom made us take a nap," is languid, brief, and uncomplicated, with the horn muted throughout. The finale, "Then we did a carnival with a haunted house and dancing bears," begins with a "mysterious" introduction and soon detours to a riotous boogie. Likewise, this movement is not particularly easy, with a g–c''' written range and "swing" rhythms. For a moderately mature performer, however, a great time can be had at Jeffey's house!

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Trio *"The Legacy" for Violin, Horn and Piano* (1993)
Simon Sargon
3308 Darmouth, Dallas, TX 75205 ($31.95)

The premiere of this trio was heard at the 1993 International Horn Workshop with hornist, Greg Hustis, and the composer at the piano. Clearly, Mr. Sargon has fashioned a powerful composition, with a sense of imagination and craftsmanship comparable to the best of our literature. There are four movements with a total duration of approximately twenty-five minutes: *Moderato, Allegro di Molto, Adagio,* and *Theme and Variations.* Each movement exhibits the range of musical ideas one would expect in a first-class composition, yet the style is conservative, perhaps best described as "neo-romantic." The writing for each of the instruments is idiomatic and colorful, with technical demands equivalent to those found in the Brahms Trio and a similar emphasis on expression over virtuosity. The horn part covers more than a three-octave range (written A–c''') and summons a wide compass of abilities from power to a soft, beautiful legato. Very highly recommended!

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Andante pour Cor et Orgue (ca. 1854)
Camille Saint-Saëns, edited by Christopher Larkin
London Gabrieli Brass Edition, PO Box 1825, London N20 9NU, UK (1992) (£8.50)

Christopher Larkin continues his publication of historically significant compositions for brass with this work by Saint-Saëns. According to the preface, it is possible that *Andante* was written for Jean Pierre Meifred (1791-1867), the first important hornist in France to use a valve horn. Whether the work was written for Meifred or a pupil, the hornist was clearly a cor basse specialist (written A♭–g''). While there are no technically complex passages, excellent stamina and a fine *sostenuto* style are required of the horn-player. A competent church organist could easy handle the organ part, which is oddly scored first on two systems and later on three, with the pedal notated in the wrong octave. The editor speculates that the organ part may have been intended for the Harmonium, a common instrument of that period. This is not a virtuoso showpiece, however it shows the lyrical heritage of the horn and would be a fine selection for a variety of settings.

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3 x 3
4 x 3
C. D. Wiggins
Phoenix Music Publications, Jacob Obrechtstraat 23, 7512 DG Enschede, The Netherlands ($7.50 for each set of five booklets)

These two sets of trios are reviewed not so much as works for horn but as material for public school instrumental programs. Associated with this publisher's new *Passe-partout* ("Master Key") Series, what we have here are two collections of trios, three in one set and four in the other. Each set is printed in five score-form booklets for performance by either C (both treble and bass clef), B♭, E♭, or F instruments or any combination thereof. Although these trios are designed for instrumentalists in approximately their third year of study, Mr. Wiggins enhances them with a healthy amount of mixed meter, syncopation, and colorful harmony. Both collections are recommended for public school programs and address a chamber music shortage for younger students.

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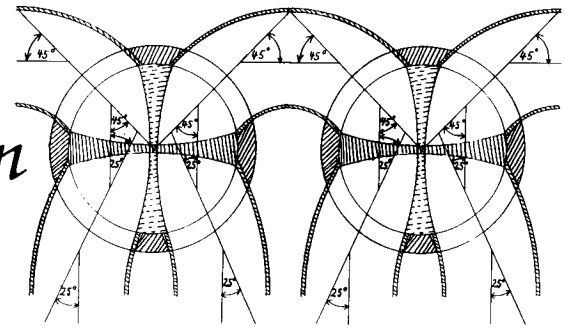

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Music and Book Reviews

Arthur Labar
Contributing Editor

The Keyed Bugle, by Ralph Dudgeon. 282 pp. 1993. Scarecrow Press, Inc., P.O. Box 4167, Metuchen NJ 08840 USA. $32.50 (US).

For early music enthusiasts, this book is packed with information on the keyed bugle. For the uninitiated, the instrument is known in French as *bugle à clef, cor à clef*, or *trompette à clef*; and in German as *Klappenhorn, Klappenflügelhorn*, or *Klappenflügel*. In other words, a horn with keys. In fact, some of the instruments are actually horn-shaped, but a trumpet or cornet wrap is the most common. The keys (from one to twelve) are similar to the ones seen on modern saxophones and lie along the tubing of the instrument much as they do on the saxophone. The instrument was invented by the Irishman Joseph Haliday in 1810. It has a conical shape and is noted for having a soft, melodious tone quality.

The author has thoroughly researched his topic. Indeed, he is one of the leading performers of keyed bugle music. The book covers the instrument's early development and performers, then gives lists and notes on methods, literature, and maker. It is amply illustrated.

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Kürtiskola (*Hornschule, Horn Tutor*), Vol. II, by Szilágyi Pálma and Kökényessy Miklós. 83 pp. 1992 Editio Music Budapest, H-1370 Budapest, P.O.B. 322, HUNGARY.

This is quite an interesting book. I have not seen its predecessor, Volume I, but I am grateful to Mr. Paul Mansur for sending me his personal copy of Vol. II for review. The preface states that this volume comprises "the compulsory subject matter of instruction for the third and fourth forms of the music schools...It is divided into 40 parts...Each part consists of an overtone [warm-up] exercise, a cantilena, and a certain number of art music and performance pieces which help the student solve specific musical, technical and rhythmic tasks." The tutor was conceived by the late Professor Lubik Zoltán of the Liszt Ferenc Academy of Budapest and completed by the authors.

The book opens with sustained note and scale exercises. Each of the forty parts that follow would comprise a complete lesson for a young student in her/his third or fourth year. Five or six two- to seven-line passages make up each section. I commend the authors for drawing heavily on tunes and melodies by Mozart, Bach, Telemann, Schubert, Handel, Haydn, etc. Etudes by H. Kling and original Hungarian-flavored pieces by Huzár L. are sprinkled throughout. Occasional duets introduce ensemble techniques.

Musical and rhythmic challenges are both diverse and consistent with the level of student expected to study this book. Over the course of the forty parts, progression of difficulty is so gradual as to be hardly noticeable. One can view this as either a problem or a virtue. I like it.

Dotted rhythms and triplets are held back until nearly half-way through. Considering that the range is restricted to from g to e" for the first eleven lessons and from f to f", with barely more than a handful of high Gs thereafter, there is a tremendous variety to the styles and problems represented. The authors have done an excellent job of locating appropriate music.

The most unique feature of this tutor is the inclusion of a book of piano accompaniments for one or more parts of most of the lessons, starting from the very first one. All musical periods are represented here as well. I'm not familiar with any other tutor with this feature, and I think it's a great idea. It encourages student and teacher to begin actual performance right at the outset.

As usual, this EMB publication is extremely easy to read visually and laid out in a careful manner on good quality paper. I look forward to seeing any other volumes.

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Les Soir, for voice, horn in E-flat, and piano, by Charles Gounod, with poetry by Alphonse de Lamartine (Duration: 6'). 1992. Gérard Billaudot Éditeur, 14, rue de l'echiquier 75 010 Paris, FRANCE.

This is another in the lengthy series *Florilege*, edited by the French artist and scholar Daniel Bourgue. Mr. Bourgue notes in the preface that Gounod was an enthusiast for the horn, especially the new two-piston Raoux, and even composed a tutor for it. Gounod also left unpublished manuscripts at his death, of which *Le Soir* was one. This particular work was left unfinished, but has been completed by Bourgue. He gave the first performance in 1987 in Saint-Cloud, where Gounod spent the last thirty-five years of his life.

The piece is in strophic form, with each of the three stanzas opened by a horn and piano statement. The voice then enters with a melody that gradually unfolds in heightened range and intensity until subsiding back to the tonic with a wonderful sense of release, while the piano part quietly pulsates throughout with repeated chords.

The horn player must have well-developed control in the high range at the beginning of the verse, since the part gradually ascends to a *mf* written high C each time, otherwise, the greatest requirement is to be able to spin out a lovely moderato melody and sustained backdrop for the touching qualities of the singing.

The voice range (soprano?) is in treble clef from d' to g". I thank Daniel Bourgue for discovering this beautiful gem.

♪ ♪ ♪ ♪ ♪

"What Did You Do At Jeffey's House?", for horn and piano, by Peter Schickele (Duration: c. 5'). 1992. Elkan-Vogel, Inc., Bryn Mawr PA 19010 USA. $9.95 (US).

This work was written in 1988 for Thomas Bacon, the horn virtuoso, who needed a piece written with kids in mind. Mr. Bacon premiered the work that same year. There are three movements entitled, "First we had a parade," "After lunch Jeffey's mom made us take a nap," and "Then we did a carnival with a haunted house and dancing bears." Mr. Schickele says in the program note that "Jeffey" was a real person who was one of his best childhood friends.

The "parade" movement is made up of a couple of rhythmic and melodic ostinati. The second is just fifteen measures, depicting the nap—a short nap, I gather. The last begins *misterioso*, and ends with a rollicking dance pattern reminiscent of the early rock and roll sounds of the 1950s. No special demands are made on either hornist or accompanist.

The overall effect of the work is, by movements, cute, serene, and comical. It is a good piece for kids, or a fun closing piece for a recital.

♪ ♪ ♪ ♪ ♪

Konzert für Horn Es-dur, by Johann Joachim Quantz (1697-1773), horn and piano version. 1986. Edition Kunzelmann GmbH., CH 8134 Adliswil/Zürich, Grütstrasse 28, SWITZERLAND.

Editor Nikolaus Delius says in the foreword that this concerto was found in the University Library in Uppsala. Breitkopf names Johann Christoph Fischer as the composer, not Quantz, but Mr. Delius feels strongly enough in favor of Quantz to give it a "provisional publication under the name of Quantz." I can only assume that this work was in orchestral score form in Uppsala, because Delius does mention the realization of a continuo part for this edition.

The work is laid out in three movements, entitled *Allegro* (common time), *Adagio cantabile* (3/4 time), and *Allegro* (3/4 time). There is no cadenza.

As can be expected from a work from the late Baroque, there is little in the way of melody, but lots of Alberti-type figures with strings of sixteenths outlining chords in the outer movements. The *Adagio* does present a nice melody, albeit in the high range—again, just what one would expect from a late Baroque composer. The top note is only the written high C. This is not a great piece, in my opinion, but nevertheless another discovery to add to the short list of original works we have from this period.

♪ ♪ ♪ ♪ ♪

The Canadian Brass Book of Intermediate Horn Solos, edited by David Ohanian, for horn and piano. 1992. Hal Leonard Publishing Corporation, 7777 West Bluemound Road, P.O. Box 13819, Milwaukee WI 53213 USA. $16.95 (US).

David Ohanian has researched a very nice collection of twelve short solos for junior players. All the selections are from the vocal literature, representing opera, operetta, and art song. A companion cassette tape accompanies the volume, recorded by Mr. Ohanian, horn, and Bill Casey, piano. The tape is very helpful for students to study on their own. Notes tell performers that they should not necessarily follow the exact interpretation on the recording, but develop their own style, expressing their own personalities in the process. Good advice. Side B of the tape offers piano accompaniments only.

A sample of the contents would include Schumann's *Ich grolle nicht*, Donizetti's *Una furtiva lagrima*, *Bist du bei mir* by Bach, *M'appari tutt' amor* from *Martha* by Flotow, *Solace* by Scott Joplin, and *Fleur jetée* by Fauré. True to the stated goal, this collection contains beautiful and famous melodies by great composers so that young players can learn to express music which has some emotional content. I agree with the editors that too much of what young players are exposed to has little lasting musical value.

Demands on the accompanists will be greater than on the horn player since we are dealing with transcriptions in some cases, and great art song in the rest, and the pianistic requirements that go along with that kind of music are advanced. Most of the selections work well for the horn, although it is always a challenge to interpret repeated notes that were originally set to a series of words telling a story. Mr. Ohanian has evidently thought of this problem, however, since he gives very adequate program notes on each piece, written in a chatty style that I think kids will like, and will help them to tell the story instrumentally.

As for the demands on the horn player, there is very little technically that will be a problem for most. Musical maturity is important to the interpretations, of course, but that is where the teacher comes in to help. The only problem with a few of these pieces is that tessituras are a little high (taxing), including some sustained high As, and a couple of B♭s. Otherwise, these are well chosen works, musically superior, and perfectly appropriate to the intended age and development.

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Recordings Section

Julian Christopher Leuba
Contributing Editor

My appreciation for his contribution to the preparation of this issue goes to Bruce Daugherty (Trumpet: Chicago, IL).

Editor's note: In the preparation of the November 1993 issue of the Horn Call, some recordings reviews intended for that issue were omitted. This decision was made by the Horn Call Editor (not the reviewer) in order to save space and does not reflect negatively on any of the affected recordings. These reviews are included in the present issue along with the regularly scheduled reviews.

Reviews of Recent Releases

Sony 53369, an all-Mozart CD with **Ab Koster** on natural horn, performing with the period instrument group, *Tafelmusik*, is a superb presentation of the Mozart *ouvres.*

Koster plays with flawless intonation and facility. Several things set this recording above the competition, in my opinion; the first being the fine recording by Sony's recording technicians. The period instruments of the ensemble sound appropriate, without vibrato but not needlessly harsh. The variously stopped tones of the natural horn are obvious, but not blatant, as is the case with some other recordings of solo natural horn. Then, also outstanding is the care in the research of the materials performed: revised instrumentation for the Concerto in D and the Concert Rondo provide rational and satisfying improvements over previous versions. The album notes are comprehensive and in four languages, providing a detailed rationale for these performances. The notes and the work they represent would justify a doctorate in most American institutions! Finally, Koster's cadenzas on natural horn are impressive. Incidentally, Koster and *Tafelmusik* perform at A=430 hz.

Highly recommended.

♪ ♪ ♪ ♪ ♪

Zbigniew Zuk, principal hornist in the Orchestra of the City of Bremerhaven, Germany, presents a new CD, *Horn Romantics*, on Zuk Records 10955, playing repertoire by Weber, Schumann, and Richard Strauss. The high point of the disc is his presentation, a first on recording, of the Concerto for Chromatic Horn in F by Clemens Kiel (1813-1871). This concerto requires great range, dexterity, and physical stamina on the part of the performer: Zuk has them all. Album notes are in Polish and English. About the Kiel, Zuk comments "A real challenge to every man [*sic*] playing it." I need not say more. Zuk has a very clean technique and is recorded "up front" of an adequate but not outstanding Polish radio orchestra.

♪ ♪ ♪ ♪ ♪

Arcady Shilkloper, jazz hornist ***extraordinaire*** from Moscow, has sent me a new CD of his current activities, *Prayer*, on a Moscow label, RDM. Here, he and like-minded players, including his previous keyboard collaborator, Mikhail Alperin, explore "World Music" with the Tuva Folk Ensemble as well as entering the spheres of what we might refer to as "New Age Music." Album notes, a bit "hipacademic" for my taste, are in both Russian and English. Album notes aside, this record is simply fabulous listening, even though there isn't enough of Shilkloper's contribution to satisfy me.

Shilkloper also sent me a cassette of work-in-progress, "Hornology," displaying a completely different facet of his abilities in collaboration with keyboardist Alperin, producing impressive and satisfying metric complexities which out-do the "minimalists" such as Philip Glass. I hope that this, too, will eventually find its way to CD.

For information contact:
Arkady Shilkloper
Marshall Ustinov St. 6-526
Moscow 121360
RUSSIA
Fax: 11-7-095-143-43-40

♪ ♪ ♪ ♪ ♪

John Clark, jazz hornist ***extraordinaire*** is heard on a new CD, *Il Suono*, released by CMP Records (CMP CD 59). Clark is a long-time member of the Gil Evans Orchestra and is a regular with the McCoy Tyner Band—these facts will say more than my words can inform you about the type of jazz Clark plays. Clark's ensemble includes Jerome Harris, guitar; Anthony Jackson, contrabass guitar; and Kenwood Dennard, drums. Also performing are Alex Foster, tenor saxophone; Lew Soloff, trumpet; and Dave Taylor, bass trombone.

Clark has phenomenal skills as an improviser on the horn and considerable creative abilities as well. Most of the cuts on *Il Suono* are supported by intense rhythmic support, and the whole disc tends towards up-tempo concepts.

I'll keep this short: the presentation is excellently recorded and should be highly recommended to those who are interested in this segment of our art.

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David Krehbiel, principal hornist of the San Francisco Symphony, presents us a CD (Summit DCD 141) of the usual excerpts encountered in preliminary orchestral audition screenings. In addition to performing the passages, Krehbiel offers commentary regarding stylistic matters.

Krehbiel's performances are meticulous as to matters of both pitch and rhythm; his commentary repeatedly

advises the player to pay attention to these matters. Otherwise, his commentary is, as I suppose it should be on an overview such as this, confined to generalizations: "Be brave," "Give the audience a big hug," "Stay efficient." Advice he gives at the beginning about preparing an audition seems to me to be "Zen" related, and I would agree with it completely.

In a few cases, such as the Bach Brandenburg Concerto, he overdubs the two horn parts, and in the final trio of that concerto he provides some attractive embellishments, which although appropriate to today's attitudes towards "historic performance," might get the novice in a bit of trouble. Young players should be encouraged in this direction, however.

Krehbiel comments that the fourth horn part of the slow movement of Beethoven's Symphony No. 9 was "written for Natural Horn in E-flat." I think the book is still open on that one. Lewy, who played for Beethoven and for whom Schubert composed *Auf dem Strom*, owned and used a valve horn.

Krehbiel might have discussed briefly "the" breath in the solo at the conclusion of the first movement of Brahms's Symphony No. 2. He takes it after the (sounding) G, ***before*** the F♮. George Szell, (and Philip Farkas) ***insisted*** that it be taken one note later, ***following*** the F♮. I happen to agree with Krehbiel, but this points out that there are different interpretations for any complex art work, as these are, and these demonstrations should serve as a departure point for discussion with one's teacher.

Some ambiguity comes from the composer's pen. Krehbiel starts the first passage of Shostakovich's Fifth Symphony at about ♩ = 110, as do most conductors. The literal minded student, or sometimes a literal minded conductor, may insist on Shostakovich's printed metronome mark starting ♩ = 92. Again, consultation with the teacher is advised.

And this leads me to a final comment, ***not*** a criticism: Krehbiel plays these passages as they are ***expected*** by most conductors and audition committees, and ***not*** always as the composer has written. For example, the continued *accelerando* written by Shostakovitch in the first excerpt from his Fifth Symphony is scarcely observed. Although the power supply for Shostakovitch's metronome may have been irregular during those days of Soviet control, he nevertheless ***did*** notate a noticeable *accelerando*. Similarly, the *stringendo* indicated by Brahms, in the final passage from the first movement of the Second Symphony is not noticeably observed. This is indeed the case with most conductors' interpretations. Convincing conductors to observe this *stringendo*, as marked, along with the *ritardando* which returns us to *in tempo, ma piu tranquillo*, which should be close to the opening tempo, is, I have found, a lost cause. Again, if we consider these demonstrations carefully with the music in front of us, we have a lifetime of material to consider with our own aesthetic sensibilities and critical faculties, and I would hope, with the guidance of our teachers.

The album notes indicate that Krehbiel plays a horn built by Karl Hill, a new maker to me. Tell us more!

This is a much-needed recording, which I recommend highly.

♪ ♪ ♪ ♪ ♪

Hansjörg Anderer, natural horn, and Norbert Riccabona, fortepiano, play three late Classic period sonatas on period instruments on a new CD (Koch-Scwhann 3-1317-2).

The spacious acoustic of the *Ferdinandeum* hall of the Innsbruck Museum provides a gratifying environment for a convincing and satisfying recording. The album notes thoroughly document the music and the instruments on which it is played as well as the performers' backgrounds. Anderer plays a horn which is "based on an original built in the workshop of Tobias Uhlmann." This may be the first recording where the mouthpiece is also documented, in this case made by Bruno Tilz in Neustadt an der Eisch. Riccabona plays an authentic and glittering sounding instrument by Conrad Graf.

Two points to make: I am puzzled as to the choice of "modern" contemporary tuning (A=440) for music of that era on period instruments. Also, Angerer's avoidance of articulation where *legato* is marked joining "stopped" and "open" tones. I consider the *legato* indication a ***phrasing*** indication and not an indication to avoid using any articulation. The result, as Anderer plays, sounds too much like "Lassus Trombone" for my taste. Otherwise, his command of the instrument is superb, and the recorded sound is optimum.

♪ ♪ ♪ ♪ ♪

David Doten, a member of the Israel Philharmonic, plays on the first track of a new CD by The Van Leer Chamber Music Players on an Italian-produced recording, RS 6367-70, playing an arrangement for wind quintet of Richard Strauss's *Till Eulenspiegel's Merry Pranks*. Those who are acquainted with the reduction by Franz Hasenohl for flute, clarinet, horn, bassoon, and contrabass will find this solution by David Karp immensely more satisfying. I was doubly impressed by the live performance from the "From the Talmud to Woody Allen" festival held in 1990 in Trieste. The performance allows us to hear much of the inner complexity that even orchestral performers themselves cannot hear on the stage, and that rarely can be deciphered on recorded orchestral performances that are played too rapidly for their sonic environment. Doten certainly is a fine hornist, matching the high quality of his colleagues.

The Ben-Haim and Dvorak are given beautiful performances, and the live recording is of excellent quality. The album notes, in Italian and English, are deficient only in that one gains no idea as to the distribution and availability of "RS Records." I suggest writing directly to Mr. Doten regarding purchase of the recording and the availability of the Strauss transcription by David Karp.

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Another View, American Classics for Winds played by the Sierra Wind Quintet (**Lynn Arnold Huntzinger**, horn) on Cambria CD 1091, presents fine performances of compositions of importance to the woodwind repertoire, including quintets by Gunther Schuller and Walter Piston. The Sierra Wind Quintet members are principal players of the Nevada Symphony, and the quintet is an ensemble-in-residence at the University of Nevada, Las Vegas. They have been designated "cultural ambassadors for the City of Las Vegas" and justifiably so, as their playing individually and in ensemble is of the first order.

The playing, the recording, and the preparation of the album notes are all excellent; from a horn player's point of view, I felt that the recording technicians solved the difficult balance problems quite well.

Highly recommended.

♪ ♪ ♪ ♪ ♪

An American Collection, played by the Eastern Brass Quintet (**Peter Reit**, horn) on Musical Heritage Society MHS 512491, is an easy-going listen to Americana, appropriately played and recorded. Musical Heritage Society provides notes about the composers and their place in the American tradition. Unfortunately, there is no background concerning the players. The CD was recorded at Yale University.

♪ ♪ ♪ ♪ ♪

Pops, Music of the Americas (Summit DCD 140), played by the St. Louis Brass (**Lawrence Strieby**, horn), is a collection of American and Latin standards in upbeat arragements for brass quintet by Joe Sellers and Allan Dean. The playing is great, as is the recording. The interpretations are, to my ears, authentic, with no phony gimmicks. As for the role of the horn in these arrangements, it is for the most part ensemble, and Strieby's blend is remarkably fine. Tuba aficionados will enjoy Dan Perantoni's contributions.

For those interested in this material, highly recommended.

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The Atlantic Brass Quintet (**Kevin Owen**, horn) is one of a new generation of outstanding brass quintets playing at a level of ensemble and expertise unimagined in years past. These Boston-based players are heard on a program of Gershwin arrangements (Music Masters 01612-67104-2), all but one of which are by members of the group. The horn has a lot to play in these arrangements, and is recorded in an excellent balance with the other brass. If you want a transfusion of Gershwin, including a couple less familiar compositions, including Academy award nominated, *They Can't Take That Away From Me*, you'll enjoy this well recorded and presented CD.

♪ ♪ ♪ ♪ ♪

The Philadelphia Brass (**Martin Webster**, horn) present themselves on an album, *Renaissance and Baroque*, in a concert of mostly familiar brass quintet transcriptions, excellently played in an environment that allows for both depth of resonance and clarity: the sanctuary of the First Presbyterian Church of Bethlehem, Pennsylvania. The ensemble has toured extensively, has won several prestigious competitions, including the 1989 Rafael Mendez Competition, and has had residencies at several universities in eastern Pennsylvania.

Their album has for the most part standard transcriptions but includes a hitherto unrecorded group of transcriptions of dances by William Brade. Of all the works, my favorite was the Fred Mills transcription of Bach's fugue upon his own name: it jumps out from the disc from the first note, and holds the attention, both by the strength of the music and the integrity of the performance.

I was surprised to find no indication on the packaging itself regarding the availability for purchase of this "self-produced" album: it is certainly more than just a "promo."

Conservative program, but *very* nice.

♪ ♪ ♪ ♪ ♪

The **American Horn Quartet** (**David Johnson, Charles Putnam, Kerry Turner,** and **Geoffrey Winter**) have produced a second CD, *4 x 4*, a simply superb package. Recorded at Radio Bern in Switzerland, this disc captures the group's sonic qualities much more perfectly than their debut disc.

Kerry Turner's Quartet Number 3 for Horns is a delightful and fascinating romp through the Southwest landscape and far-out technical facility. Walter Perkins's Concerto gives each member a chance to display his individuality and virtuosity in a impressive and satisfying manner. The Hindemith is played with assuredness, a model to emulate, and the Bernstein adaptation will wind up your listening with a "wow!"

Highly recommended.

EBS Records GmbH
Pforzheimerstr. 30
74321 Bietigheim/Bissingen
GERMANY

♪ ♪ ♪ ♪ ♪

The **Westwood Wind Quintet** (**Joseph Meyer,** horn) assisted by Pianist Lisa Bergman and trumpeter Richard Pressley, play a most interesting program of contemporary music for the ensemble.

The playing is fine, and the rather unresonant environment in which these performances were recorded provides great clarity, which is valuable in listening to these works.

The horn, quite prominant in the Ingolf Dahl *Allegro and Arioso*, is recorded with a fine balance to the ensemble, far better than on most quintet recordings: Meyer plays fluently.

Lisa Bergman, whom I have often heard perform, possesses one of the finest keyboard touches I have ever experienced. It is a pity that Husa's music does not allow her to display this ability. The instrument, itself, sounds inferior.

The Sapieyevsky *Arioso*, a commission of the International Trumpet Guild, is given an adroit performance by Seattle Symphony member Richard Pressley. Balancing a recording of a trumpet with a wind quintet is certainly a challenging proposition. I found the recording somewhat bottom heavy and would have enjoyed a more up-front trumpet sound.

Louis Moise writes to the Westwood Quintet about his Quintet: "The recording is a beautiful achievement and I am grateful to all of you." It is indeed a fine representation of a quite interesting work, dedicated to the memory of Bohuslav Martinu.

Recommended, as a valuable reference collection.

♪ ♪ ♪ ♪ ♪

The **Cumberland Quintet (Arthur LaBar,** horn) presents a compact disc, *Student Favorites*, no number given, available *gratis* upon request from the address below. The repertoire, as the title implies, is comprised of material which should be known and performed by any secondary school ensemble competing for solo and ensemble contests.

The players on this disc are fine represenatives of their individual instruments, and their ensemble performances are certainly exemplary. Flute/oboe unisons are better than those I frequently hear from major orchestral players. The group's ensemble is so good that these performances seem deceptively easy. Recording is clear, but resonant. A bit of sixty-cycle hum is heard before each of the cuts begins. I prefer this at least to an abrupt, tape-edited start. Also, one player's comment at the conclusion of one cut managed to avoid complete deletion. But who can complain for a free recording?

Teachers (and students): write for this one; it's fine, and I recommend it.

Cumberland Wind Quintet
Department of Music
Tennessee Tech University
Cookeville, TN 38505

Listing of Recent Recordings

This section includes lists of repertoire and performers (when known), cross-references of reviews in other publications, and ordering information for recordings reviewed in this issue as well as other recordings that could not be reviewed at this time.

Reviewed in other publications:

*F/1	*Fanfare Magazine*	January 1993
*F/3	*Fanfare Magazine*	March 1993
*F/5	*Fanfare Magazine*	May 1993

CAMBRIA CD 1091 (DDD)
Lynn Arnold Huntzinger, Sierra Wind Quintet
Another View, American Classics for Winds
Gunther Schuller, *Suite (1945)*
Walter Piston, *Quintet (1956)*
David Diamond, *Partita for Oboe, Bassoon and Piano*
Elliott Carter, *Eight Etudes and a Fantasy*

CBS RECORDS M2K 44762 (2 CDs, DDD)
Michael Thompson, London Sinfonietta
Oliver Messiaen, *Des Canyons aux Etoiles;*
Oiseaux Exotiques
Couleurs de la Cite Celeste

CENTAUR CRC 2131 (DDD) *F/3
Lawrence Johnson, Pioneer Brass
Acres of Clams program listed in previous *THC*

CHANDOS CHAN 0533/4 (DDD) *F/3
Hornist? (natural horn)
Collegium Musicum 90/Hickox
J. S. Bach, *Mass in b, BWV 232*

CHANDOS CHAN 9077 (DDD) *F/1
Christopher Blake, Elysian Wind Quintet
Gustav Holst
Quintet in a for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 3
Quintet in A-flat for Winds, Op. 14
Gordon Jacob, *Sextet for Piano and Winds, Op. 6*

CMP RECORDS CMP 59 (DDD)
John Clark with small ensembles
Il Suono
Mustang Sally
Buster's Move
Groove from the Louvre
Hot Fried Fish
Dolphin Dance
Miradita
Il Suono della Ragazze che Ridono
Pretty Loose

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SWITZERLAND

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Cassette: SFr. 20.00

CRYSTAL CD 751(DDD)
Joseph Meyer, Westwood Wind Ouintet
Ingolf Dahl, *Arioso and Allegro*
Karel Husa, *Serenade* (with Lisa Bergman, piano)
Jerzy Sapieyevski, *Arioso* (with Richard Pressley, trumpet)
Louis Moyse, *Quintet*

THE CUMBERLAND QUINTET (DDD) no record number
Arthur LaBar
Student Favorites
A. Barthe, *Passacaille*
Joseph Haydn, *Divertimento No. 1 in B-flat*
Denes Agay, *Five Easy Dances*
Scott Joplin, *The Cascades*
Joseph Haydn,
Minuetto and Trio
Presto
Henry Purcell, *Abdelazer*
D. Shostakovich, *Polka from "The Golden Age"*
A. Liadov, *Russian Folk Dances*
Charles Lefevre, *Canon*
Ferenc Farkas, *Ancient Hungarian Dances*

DEUTSCHE GRAMOPHONE 435 383-2 (DDD) *F3
Jonathan Williams
Chamber Orchestra of Europe, Thierry Fisher
Frank Martin, *Concerto for Seven Winds, Timpani, Percussion and Strings* (and other compositions by Martin)

DEUTSCHE GRAMOPHONE 435 390-2 (DDD) *F/3
William Purvis and **David Jolley?**
Orpheus Chamber Orchestra
G. F. Handel, *Water Music* (complete) & *Music for the Royal Fireworks*

DISQUES MONTAIGNE 782006 (DDD) *F/3
André Cazelet, Guy Comentale, & Cyril Huve
Brahms, *Trio in E-flat, Op. 40*
Ligeti, *Trio for Horn, Violin & Piano*

compare: BRIDGE BCD 9012 (**William Purvis**)

EBS RECORDS6038 (DDD)
American Horn Quartet (David Johnson, Charles Putnam, Rerry Turner, and Geoffrey Winter)
4x4
Kerry Turner, *Quartet No. 3 for Horns*
Walter Perkins, *Concerto for Four Horns*
Paul Hindemith, *Sonata for Four Horns*
Leonard Bernstein (arr. Perkins), *West Side Story Suite*

EMI CLASSICS CDC 7 54457 (DDD) *F/l
Hornists? Bläserensemble Sabine Meyer
Mozart, *Serenade No. 10 in B-flat, K. 361*

ESS.A.Y CD1022 (DDD) *F/l
David Smith & Allen Spanjer
Philharmonia Virtuosi/Kapp
Vivaldi, *Concerto in F for Two Horns, Strings & Cont., RV. 538*
(and five other concertos)

HYPERION CDA66498 (DDD) *F/5
Michael Thompson, Anthony Rolfe Johnson, tenor
compositions of Benjamin Britten, including:
Canticle No. 3, "Still Falls the Rain," Op. 55

HYPERION CDA 66641/2 (DDD) *F/3
Hornists? (natural horns) Robert King, con.
G. F. Handel, *Judas Maccabeus*

KOCH INTERNATIONAL 3-7067-2H1 (DDD) *Fl
Hornists? Sinfonia Orchestra of Chicago
Gounod, *Petite Symphony for Winds*
Milhaud, *Sinfonie pour petit orchestre No. 5* (Dexter d'instruments a vent) and other compositions

HYPERION CDA 66711/2 (DDD) *F/3
Hornists? (natural horns)
Brandenburg Consort/Goodman
J. S. Bach, Brandenburg Concerti

KOCH INTERNATIONAL 3-7194-2 (DDD) *F/3
Hornist? American Bach Soloists/Jeffrey Thomas
J. S. Bach, *Mass in b, BWV 232*

KOCH-SCHWANN 3-1317-2 (DDD)
Hansjörg Angerer, natural horn
Norbert Riccabona, fortepiano
Naturhorn & Hammerklavier
L. van Beethoven, *Sonata for Horn and Piano, Op. 17*
Franz Danzi, *Sonata for Horn and Piano in E-flat, Op. 28*

Ferdinand Ries, *Sonata for Horn and Piano in F, Op. 34*

KOCH-SCHWANN 310 742 (DDD) *F/3
Klaus Wallendorf, North German Radio Orchestra of Hanover/Wolf-Dieter Hauschild
François Devienne (1759-1803),
Sinfonia Concertante for Flute, Oboe, Horn, Bassoon, and Orchestra
Sinfonia Concertante for Horn, Bassoon and Orchestra

LONDON 433 816-2 (DDD) *F/5: two reviews
Julia Studebaker, et al.
two disc set of Hindemith *Kammermusik* including:
Kleine Kammermusik, Op. 24, No. 2

LARYNX LYR CD 059 (DDD?) *F/3
Pierre del Vescovo
Prades Festival: "live" 1985
Beethoven, *Septet in E-flat, Op. 20*

LARYNX LYR CD 117 (DDD) *F/3
Radovan Vlatkovic
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The First Indiana University Natural Horn Workshop

Keith M. Johnson

Dauprat, Domnich, Punto, Hampel, Gallay, Raoux, and the names go on. These of course are names of hornists and makers of horns from years past, all of whom we have studied, and all of whom had reputations based on their work with the natural horn. Added to them is an increasing number of names from the ranks of modern hornists, many of whom performed at the recent Twenty-fifth Horn Workshop in Tallahassee. These artists exhibit a contagious enthusiasm often associated with creating or revitalizing an art—in this case, participating in what may be the rebirth of the art of the natural horn. One of these names is Rick Seraphinoff, natural horn specialist on the faculty at Indiana University in Bloomington.

Richard Seraphinoff instructs Hélèna Giammarco during a master class session

During the week of June 21-26, 1993, Professor Seraphinoff hosted what may have been the first workshop in the United States that dealt exclusively with the natural horn. Because of the growing interest in this nearly lost art and the fine organization and interesting sessions, the workshop was an unqualified success.

The participants of this workshop, while only eleven in number (purposely kept low to allow for individual work), was a true cross-section of the horn players in the IHS. Students, amateurs, professional players, private teachers, and university professors were all represented. This fact is important, because it is an indication that this new interest in the art of natural horn playing is real and is widespread. It is also somewhat of a guarantee that it will continue and become even a stronger and more influential part of our International Horn Society.

Each day's schedule at the workshop included master classes, lecture-discussions, ensemble playing, and lessons. While most of us had time to practice, the two lessons for each of the eleven participants in addition to the other activities kept our host plenty busy for the week!

Participants of the first Indiana University Natural Horn Workshop. L to R: (back row) Karl Kemm, Heidi Wick, Lewis Songer, Keith Johnson, Johnny Pherigo, Richard Seraphinoff, (second row) Harvey Randall, George Lloyd, Reed Corbo, Donna Briggs, (front row) Hélèna Giammarco, Paul Austin

High points of the week included a tour of the small but ambitious horn-making shop in the Seraphinoff home, a reading of some of the standard ensemble orchestral literature and hearing it with a whole new understanding, a fun but not-very-good reading of some of the Dauprat Sextets, and a Saturday afternoon concert that was very successful. The premiere of three new short works from the ever-creative pen of Lew Songer (East Tennessee State) must be mentioned, and of course the importance of friendships and associations that are made and renewed at these events cannot be overlooked.

L to R: Paul Austin, Keith Johnson, Hélèna Giammarco, Reed Corbo

As we all played for and listened to each other, we were constantly reminded that we were dealing with much more than new technical challenges to otherwise accomplished valve horn players. We were performing the music in much the way that it was meant to be performed. We were, in fact, identifying a new relationship with "style" and all the technical considerations that create "style": phrasing, tone, articulation, dynamics, tempo, even the development of the musical ideas themselves. While all of us have always acknowledged the importance of performances that are stylistically correct, insights such as those gained from this week were more enlightening than any amount of individual practice. These experiences will, for me at least, continue to influence my performance and teaching in the years ahead.

We hope that more such workshops will be offered in the future, and that the growth that such events indicate will continue to be an important part of a vigorous and healthy horn community.

Keith Johnson is the horn professor at the University of Arizona in Tucson.

New Heights for Natural Horn in Essen

Thomas Hiebert

The *Internationales Naturhorn Festival*, held at the *Folkwang Hochschule* in Essen, Germany, 7-12 September 1993, was a significant event for the horn world. That an entire festival was devoted to the natural horn—its history, instruments, music, and performance—speaks for the high standing the natural horn has achieved in recent years. Truly international in scope, the festival brought together performers, lecturers, instrument builders, and participants from around the globe, including some from as far away as Australia, to hear, perform, and discuss music for natural horn.

The event was the brainchild of Oliver Kersken and Wilhelm Bruns, both presently with the *Orchester des Nationaltheaters Mannheim*, and both former students of Hermann Baumann. It was fitting that Professor Baumann's students organized the festival since he is certainly the most prominent figure in natural horn playing in the twentieth century. Much credit should go to Kersken and others, who put together a very enjoyable program of concerts, papers, and social events.

For orientation and a taste of what was to come, at the beginning of the festival each participant was issued a beautifully illustrated program booklet of 130 pages packed with information—concert and lecture schedules, extensive program notes, and performers' biographies—all handsomely assembled by Kersken. In addition, two articles were included in the booklet: one by Professor Baumann's wife, Hella, in which she recounted some of the most memorable events from her husband's career performing on natural horn; and the other, an informative article on Haydn's hornists at Esterházy entitled "Die Hornisten bei Haydn am Hofe Esterházy," written by Hermann Ebner.

Die Deutsche Naturhornsolisten: Oliver Kersken, Michel Gasciarino, Wilhelm Bruns

It appeared that no stone was left unturned in preparation for the festival. A few examples will illustrate. Upon arrival many participants were picked up at the airport or train station, given orientation packets, then shuttled to their host families in Essen. The concert schedule was carefully planned to achieve variety not only in the musical style represented, but also in its acoustical setting. One night Baroque music was performed in a cathedral with the resident orchestra, and on another night Classical and Romantic music for natural horn and fortepiano was presented in a nineteenth-century villa. Lectures were not confined to well-worn natural horn topics, but dealt with a wide spectrum of fascinating issues related to the natural horn. Topics including playing techniques, instrument building, and music for natural horn from the Baroque to the modern era were covered in extended sessions that allowed presenters ample time to illustrate their points and the audience a period to follow up with questions. With such thoughtful planning the festival could not help but be a success. This attention to detail was clearly matched by the care the players put into their performances. The spectacularly high level of natural horn playing that characterized the performances during the festival made a strong impression on this writer. There were indeed many highlights during the six-day festival. The main events will be summarized here.

Essen, known at one time mainly as an industrial center, is now an attractive center bustling with activity. Many of the festival events took place at the *Folkwang Hochschule*, Professor Baumann's home institution, in the pretty town of Essen-Werden situated on the Ruhr River, a short train ride from the Essen city center. Festival opening ceremonies were Tuesday afternoon, September 7, in the New Auditorium of the *Folkwang Hochschule*, beginning with rousing selections from *La Messe de Saint Hubert* played by the *Folkwang Horn Ensemble* under the direction of Hermann Baumann (now greatly recovered from a stroke earlier this year). This was followed by speeches by the *Rektor* of the Hochschule, Professor Wolfgang Hufschmidt; the *Oberbürgermeisterin* of Essen, Annette Jäger; and a performance of Franz Zwierzina horn trios by Bruns, Kersken, and Michel Gasciarino (Niederösterreiches Tonkünstlerorchester Wien) who play and record together as a trio under the name *Die Deutsche Naturhornsolisten*.

Following the opening ceremonies participants were treated to a delicious buffet dinner provided by the festival, after which they moved back to the New Auditorium of the *Folkwang Hochschule* for the first of five evening concerts. The lineup included three hornists accompanied by Robert Hill (Staatliche Hochschule für Musik Freiburg) on fortepiano. Ab Koster (Hochschule für Musik Hamburg) opened with Beethoven's Sonata in F Major, Op. 17; Thomas Müller (Berner Conservatorium) continued with Franz Danzi's Sonata in E-flat Major; and Lowell Greer (University of Michigan, Ann Arbor) played Nikolaus von Krufft's Sonata in E Major. Ab

Koster came back to close the concert with W. A. Mozart's Quintet for Horn and Strings in E-flat Major, K. 407, joined by the chamber group *Les Adieux*. There are not enough superlatives to laud these and subsequent performances. It was truly a pleasure to hear these works played with such mastery.

Many papers and presentations were given during the festival. The first was "Die Kunst des Naturhornblasens" by Hermann Baumann on Wednesday morning, in which he gave a vivid account of the evolution of his interest in the natural horn and how he learned to "let the natural horn teach him." Hella Baumann (Professor Baumann's wife) followed with a wide-ranging presentation concerning the horn as a symbol over the ages in "Das Horn als Symbol." Friedbert Syhre (Leipzig) relayed some of the difficulties of reconstructing and copying historic horns in his presentation "Rekonstruktion und Nachbau originaler Naturhörner," and Uwe Bartels (Hamburg) gave a lively tour through the extensive exhibition of historic horns and horn iconography assembled especially for the festival by himself and Manfred Hein (Hamburg). The exhibition included horns of all shapes and sizes from early to recent, including a porcelain horn, as well as many interesting documents, artworks, and music relating to the natural horn.

Wednesday evening, the second concert, "The Natural Horn in the Baroque," was given in the *Probsteikirche St. Ludgerus* in Essen-Werden. In this cathedral the acoustics were much more lively than in the *Folkwang Hochschule* auditorium. Since every concert took place in a different location (more or less appropriate for the music) the performers and audience enjoyed new acoustic and visual settings each night. The period orchestra *La Stagione Frankfurt*, under the direction of Michael Schneider, played admirably with the hornists. First up were Wilhelm Bruns and Oliver Kersken playing J. S. Bach's Brandenburg Concerto No. 1. They were followed by Andrew Joy and Rainer Jurkiewicz (both of the Kölner Rundfunk-Sinfonie-Orchester) in a performance of J. D. Zelenka's difficult Capriccio No. 3 in F Major. Lowell Greer rounded out the first half with J. S. Bach's Brandenburg Concerto No. 2, performing with his horn's bell facing upwards and employing nodal vent holes, that is, without hand technique. This was the only horn performance during the festival that did not use hand technique. Claude Maury (Conservatoire Royale de Musique de Bruxelles) and Piet Dombrecht (Konservatorium von Leuven) began the second half with G. P. Telemann's Suite in F Major, and the concert ended with Jan Schroeder (Hochschule für Musik und Theater Hannover), Ulrich Hübner (Orchester des Staatstheaters Mainz), Thomas Müller (Solohornist des Berner Symphonieorchesters), and Richard Seraphinoff (Indiana University) performing G. F. Handel's Concerto a due Cori in F Major, HWV 334. Exceedingly high was the level of playing (as well as the tessitura!) in the demanding works presented on this evening. These performances put to rest the idea that difficult Baroque works such as Zelenka's are unplayable on natural horn. After the concert participants enjoyed a gourmet dinner provided by the festival.

Tag des Jagdhorns

Papers continued on Thursday morning with Francis Orval's (Staatliche Hochschule für Musik Trossingen) presentation entitled "Stopftechnik" in which he related his experiences with various hand positions and their notational symbols in his new book *Method for Natural Horn*. Thomas Hiebert (California State University, Fresno) followed with a paper, "Die Benutzung des Barock-Naturhorns in Hofkapellen: Eine vergleichende Studie über Dresden, Darmstadt und Schwerin," outlining the development of innovative horn-writing styles in early eighteenth-century Dresden, Darmstadt, and Schwerin. William C. Rogan (Symphonieorchester Hagen) illustrated how composers were inventive in using stopped tones to great effect, especially in nineteenth-century music, in his paper "Stopftöne als strukturelles Ausdrucksmoment: Harmonische Dissonanz durch Klangfarbenveränderung."

Hermann Baumann leading the Folkwang Horn Ensemble

Thursday night's concert, "Chamber Concert I," took place in the lavish *Villa Hügel* near Essen. Once again Robert Hill accompanied a bevy of accomplished hornists starting with Ulrich Hübner, who played Ferdinand Ries's Sonata in F Major. Claude Maury followed with G. Rossini's *Prelude, Theme et Variations*, and Jan Schroeder gave a rendition of *Andante und Polacca* by Friedrich Kuhlau. Michel Garcin-Marrou (Conservatoire National Supèrieur Lyon) played Louis Dauprat's Sonate pour Cor et Piano, Op. 2, and the concert ended with Brahms's "Horn Trio" played by Francis Orval, horn; Pieter Daniel, violin; and Jitka Tschechova, piano.

Papers on Friday included "Die Klage der Markneukirchener Waldhornmacher im Jahre 1792 über die schlechte Messingsqualität aus der Produktion des

Messingswerkes in Rodewisch," in which Karl Hachenberg (Wissen, Germany) discussed the complaints of the horn makers in eighteenth-century Markneukirchen about the poor metal quality they were forced to use. In the forum, "Das Naturhorn als zeitgenössisches Instrument," Paul Austin (Western Michigan University, Kalamazoo) gave an informative overview of contemporary compositions for natural horn written between 1982 and 1992. This was followed by a panel discussion on contemporary natural horn writing, largely dealing with aesthetic issues of composing for natural horn in the twentieth century. Panel members were Austin, Hermann Baumann, and composers Wolfgang Hufschmidt, Vincent Grüger, and Jean-Luc Darbellay.

Hermann Baumann, Oliver Kersken, Michel Gasciarino, Wilhelm Bruns, Viola Roth, Lowell Greer, Richard Seraphinoff

Moments between the daytime lectures were utilized by participants to test horns provided by instrument builders who had set up their wares in a large area beneath the Hochschule's New Auditorium. All sorts of natural and valve horns were on hand as evidenced by the following roster of builders in attendance: Gebr. Alexander from Mainz, Germany; Roland Ekle from Kalison in Dettenhausen, Germany; Geert Jan van der Heide from Putten, the Netherlands; Andreas Jungwirth from Leopoldsdorf, Austria; Engelbert Schmid from Kirchheim-Tiefenried, Germany; Richard M. Seraphinoff from Bloomington, Indiana (USA); Friedbert Syhre from Leipzig, Germany; and Gerhard Wolfram from Markneukirchen, Germany.

"Chamber Concert II," held in the *Waldorf-Schule* in Essen on Friday night, was dedicated to music for horn and strings. The string parts were handled well by the *Brandenburgische Consortium Berlin*. Slated first were Lowell Greer and Francis Orval with Beethoven's Sextet in E-flat Major, Op. 81b for two horns and strings. Thomas Müller gave a carefully crafted version of G. Punto's Quartet in E-flat Major for Horn, Violin and Cello. Next Jan Schroeder played Franz Anton Hoffmeister's Quintet in E-flat Major for Horn and String Quartet. Finally, Michel Garcin-Marrou performed A. Reicha's monumental Quintet in E Major, Op. 106 for Horn and String Quartet with optional string bass.

On Saturday morning various horn groups took positions playing outdoors in downtown Essen. In the afternoon a number of talks and demonstrations on the natural horn in hunting and folk music were presented. Peter Kötz (Stuttgart) gave a talk, "La Trompe de Chasse—Le Tons de Vènerie," with a detailed explanation of *Trompe de chasse* performance traditions, including fascinating articulation and tone production techniques (such as *piqué, frappé*, and *tayaunté*, to mention only a few) that were demonstrated by Wilhelm Bruns. Hunting horn and alphorn ensemble music also was performed and discussed.

The final evening concert, "The Natural Horn in the Classic," was held Saturday in the *Saalbau Essen*, the main concert hall in Essen. Once again *La Stagione Frankfurt's* performance, under the direction of Michael Schneider, was exemplary. Jan Schroeder, Ulrich Hübner, Wilhelm Bruns, and Richard Seraphinoff opened the concert performing Leopold Mozart's *Sinfonia da Caccia* for four horns and orchestra. Then Lowell Greer and Thomas Müller played Joseph (or Michael) Haydn's (possibly A. Rosetti's?) Concerto for Two Horns and Orchestra in E-flat Major. After the intermission Anthony Halstead performed Michael Haydn's Concertino in D Major. The concert ended with Wilhelm Bruns, Michel Gasciarino, Oliver Kersken, and Tilman Schärf in a performance of F. J. Haydn's "Hornsignal" Symphony, No. 31. As in the other concerts, players performed at an extremely high technical level and with great artistry (surpassing the expectations formed by early experiments with the natural horn in the twentieth century).

And if five evenings packed with music were not enough, on Sunday the "Tag des Jagdhorns" took place in the spacious Gruga Park in Essen, starting with an outdoor performance of the *Hubertus-Messe* by the *Folkwang Horn Ensemble* led by Hermann Baumann. Throughout the day no fewer than sixteen hunting horn and alphorn groups from around Europe performed on the outdoor stage. In addition there were other lively events, such as a presentation explaining the *Beizjagd*, with horn calls, live hawks, falcons, and eagles, as well as a demonstration of the *Schleppjagd* on a large green in the park, complete with horses and hounds.

Uwe Bartels demonstrates the lur

At the end of six days of immersion in natural horn events there was a certain feeling of fulfillment. It became clear during the festival that the natural horn certainly has come of age in the later part of the twentieth century. Hornists are now playing compositions for natural horn from all periods, tackling the most difficult

ever written, from Baroque concertos in the extreme *clarino* range to contemporary works for natural horn with tape. And not only are they playing them well, but the beautiful balances created between the natural horn timbre and other instruments have brought out new sonorities in the music. The hornists in the festival performances achieved various shadings of tone color, due to

Hermann Baumann, Oliver Kersken, and Justin Sharp give an alphorn performance

the types of horns used and the degree of hand stopping, that allowed the vocal character of the natural horn to come alive. In addition to performances, the festival provided a wonderful forum for interaction between players, builders, and historians—many wore more than one hat. This writer was happy to make many new acquaintances and revive old ones, for example meeting Andrew Joy, a friend from student days in Cologne under Erich Penzel's tutelage in 1976-77.

Last but not least, there were many individuals who worked behind the scenes to make the festival run smoothly. Oliver Kersken's family members pitched in to make the festival a success on all fronts. Another example was the aid for visitors provided by Justin Sharp, presently a horn student of Professor Baumann, but originally from Texas (USA). He tirelessly provided assistance to non-German speakers, translating lectures and giving English directions when needed. A festival of the magnitude that occurred at Essen for six days does not happen without financial assistance and hard work. Among the many organizations collaborating and providing support were: the *Folkwang Hochschule*, the city of Essen, the International Horn Society, the *Stiftung Kunst und Kultur des Landes NRW*, the *Förderungvereinigung für die Stadt Essen e.V.*, and the *Sifterverband für die deutsche Wissenschaft*. Principal organizer Oliver Kersken is to be congratulated for a fine festival.

Thomas Hiebert is the horn professor at California State University at Fresno.

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Proposal to Amend the IHS Bylaws

Submitted by Kristin Thelander, Vice President

Note to IHS members: You will find a current copy of the Bylaws in the front of your Membership Directory. Proposed changes are indicated in boldface type. These amendments will be voted on by the IHS general membership at the Annual General Meeting at the Twenty-Sixth International Horn Workshop in Kansas City.

IV. 5. The Secretary/Treasurer shall keep the minutes of all meetings of the Society, shall be responsible for all membership communications and procedures, **and** be the custodian of the past records of the Society and responsible for their inclusion in the official Archives. **He/she will also administer regional workshop funds and communicate with the Executive Secretary on budgetary matters.** Funds may be withdrawn by checks signed by the Secretary/ Treasurer **or** the President **and the Executive Secretary.** The Secretary/Treasurer shall administer such other duties as may be assigned by the Advisory Council.

V. 3. The Executive Secretary shall fulfill all duties as delegated by the officers, the Editor and the Advisory Council, and shall be responsible to those who have so delegated. **Delete "unable to do so." Add: These duties include, but are not limited to controlling and maintaining a current computerized listing of the total membership of the Society, preparing the Membership Directory, being responsible for the receipt and disbursement of all income and expenditures of the Society, maintaining accurate records of all fiscal transactions, making formal financial reports at all meetings of the Society, depositing funds of the Society at depositories approved by the Council, and having all financial accounts audited as needed.**

VIII. Computer Coordinator—delete this entire section (the duties have been added to Article V)

XI. 2. Dues are payable at any time of year; the Executive Secretary renews memberships upon receipt of dues.

5. The fiscal year for the International Horn Society shall end on **December 31** of each year.

XII. 1. The official publications of the Society shall be THE HORN CALL: Journal of the International Horn Society, **THE HORN CALL ANNUAL: Refereed Journal of the International Horn Society**, and the International Horn Society Newsletter.

2. **THE HORN CALL** shall be published **up to three times per year** and may include, but not be limited to, articles dealing with the horn, general news items of the horn world, reviews of horn music and recordings, and advertisements. **THE HORN CALL ANNUAL shall be published once a year, provided there are sufficient approved articles to warrant its publication, and will include articles of a scholarly nature accepted for publication by members of the Board of Referees.**

4. A Directory of all Society members, with their complete addresses, shall be published annually. The Executive Secretary shall provide the Editor of The Horn Call with directory information, and the Editor shall be responsible for the publication and distribution of the Membership Directory.

5. delete this section

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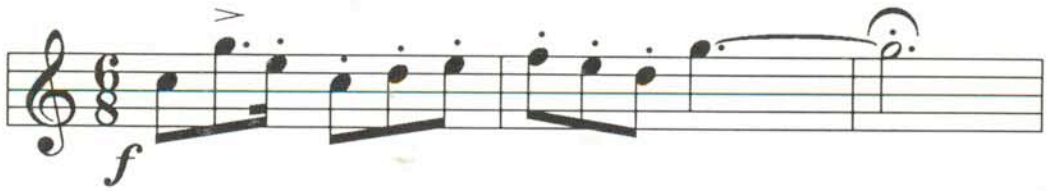

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