May 1996, Vol. XXVI, No. 3

Journal of the

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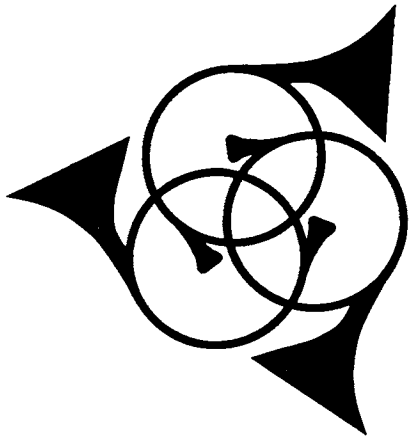
THE HORN CALL

Journal of the International Horn Society

Volume XXVI, No. 3, May 1996



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Publications of the International Horn Society include the *Horn Call*, published three times annually; the *Horn Call Annual*, published annually; and the *IHS Newsletter*, published quarterly. Submission deadlines for the *Horn Call* are September 1 (November journal), December 1 (February journal), and March 1 (May journal). The submission deadline for the *Horn Call Annual* is January 15. Submission deadlines for the *IHS Newsletter* are July 1 (August NL), October 1 (November NL), January 1 (February NL), and April 1 (May NL). Materials intended for the *Horn Call* should be directed to the Editor or the assistant editor for the appropriate department. Materials intended for the *Horn Call Annual* should be directed to the Editor. Materials intended for the *IHS Newsletter* should be directed to the Newsletter Editor. Opinions expressed by contributors are not necessarily those of the editorial staff or the IHS. Entire contents copyrighted. Reproduction in whole or in part of any article (in English or any other language) without permission is prohibited.

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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, Windows, and MS-DOS formats are all acceptable, with Macintosh/Microsoft Word 6.0.1 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 or TIFF format. *Finale* files are welcome for musical examples. Submit graphics and musical examples in hard copy as well as on disk.

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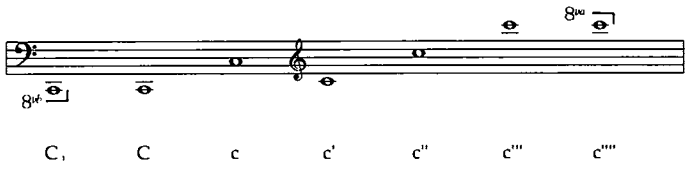

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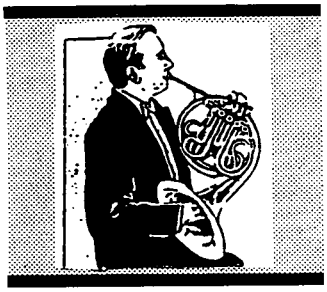

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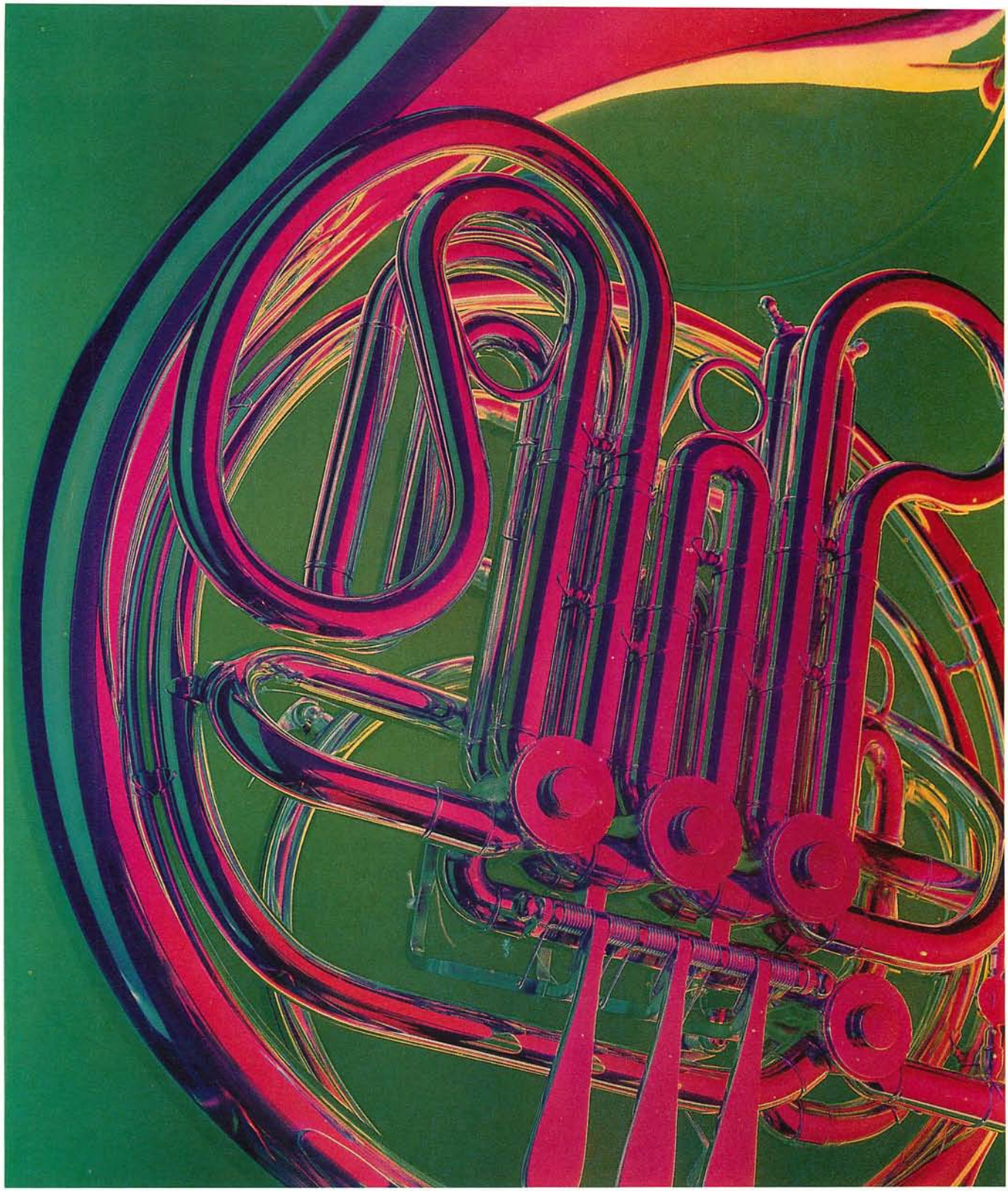

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Frank Lloyd
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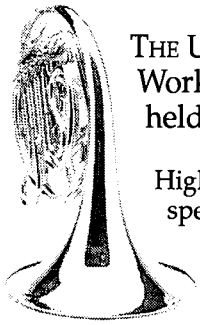
Froydis Ree Wekre
Gail Williams
The Wiener Hornquartett
The San Francisco Symphony Horn Section
The Oregon Symphony Horn Section



THE UNIVERSITY OF OREGON SCHOOL OF MUSIC invites you to attend the 28th Annual Workshop of the International Horn Society, June 17-22, 1996. The workshop will be held on the campus of the University of Oregon in Eugene, Oregon.

Highlights of the Workshop will include recitals, master classes, pedagogical sessions, jazz workshops, special interest discussions, a morning dedicated to studio playing, and the Oregon Bach Festival performance of J.S. Bach's *Mass in B Minor*. There will be horn choirs for participants, ensemble performances, and a little time to enjoy the beauty of Oregon! (Artists and programs subject to change without notice.)

Eugene, located approximately 120 miles south of Portland on Interstate 5, is well known as a livable and hospitable city, and has been rated first in the nation in three national quality-of-life surveys of cities of comparable size. The city lies near the foothills of the Cascade Mountains, at the confluence of the Willamette and McKenzie Rivers. Only an hour's drive from mountain ski resorts and the beautiful Pacific Ocean, Eugene enjoys mild temperatures and a cosmopolitan flavor. The campus is centrally located and is easily accessible by bicycle or bus. The University of Oregon School of Music celebrated its centennial in 1986 and has been a member of the National Association of Schools of Music since 1928. It is a fully accredited institution for degrees in music through the doctoral level and is designated as the only full-range professional school of music in the Oregon State System of Higher Education, offering major programs in performance, music education, composition, theory, piano pedagogy, and music with a liberal arts emphasis.

Transportation:
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Housing and Meals:
Housing and meals will be available to participants choosing to stay on campus in the Walton Complex, with the cafeteria next door. Recreational facilities are available and tennis courts are next to the complex. The room and board package for six nights is $202.50 for a single room; $170.10 per person for a double. The daily room rate is $21.50 single, $15.50 double. Meals only are available at $96.00 for the six days and also on individual ticket basis. Children under five are free and may stay with parents. Children five to twelve are $28.00 per day (room and board). Please keep in mind that only two people allowed per room, including children five to twelve. Please indicate your requirements when sending your advance registration. All meals offer vegetarian options. A list of hotels will be available by request when your registration is received.

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Eugene, OR 97403-1225

1996 Horn Workshop Schedule
June 17-22 Eugene, Oregon

	MON	TUES	WED	THUR	FRI	SAT
7:00		Pedagogy J.C. Lueba	Pedagogy J.C. Lueba	Pedagogy J.C. Lueba	Pedagogy J.C. Lueba	Pedagogy J.C. Lueba
8:00		Career Forum	Class/Lecture Gail Williams	Historical Horn Lecture	8:30 – Solo Competition Recital	Studio Playing
9:00		San Francisco Section Class	Peter Damm Master Class	Douglas Hill Master Class		Film Music
10:30		Artist Recital	Artist Recital	Artist Recital	Artist Recital	
12:00	REGISTRATION					1:00 – Army Brass Quintet
1:30		Frøydis Wekre Master Class	Artist Recital	Oregon Symph. Section Class	Orchestral Excerpt Class	2:30 Horn Choir Performances
3:00		Regional Artist Recital	New Music Recital	Historical Horn Concert	Picnic or Ens. Reading	
5:00		Ensemble Rehearsals	Ensemble Rehearsals	Ensemble Rehearsals		4:00 – IHS Meeting 5:00 – NWHS Meeting
7:30	Opening Concert					Final Concert
8:00		Artist Recital	Artist Recital	Artist Recital	Oregon Bach Festival, *Mass in B Minor*	
10:00		Jazz Workshop and Discussion Group	Jazz Workshop and Discussion Group	Jazz Workshop and Discussion Group	Schedule is tentative; programs and artists subject to change.	

CONTRIBUTING ARTISTS: Morning Pedagogy Classes: Chris Lueba. **Regional Artists:** John Cox, Steve Durnin, Kathleen Vaught Farner, Jeff Snedeker. **New Music Recital:** Mary Bisson, John Cryder, Johnny Pherigo, Michelle Stebleton. **Historical Horn Concert:** Steve Gross, Stephen Lawson, Julie Schleif, Rich Seraphinoff, Kristin Thelander. **Opening Concert & Final Concert:** NFB Horn Quartet, Arizona State University Horn Choir, Kendall Betts, Lisa Bontrager, Douglas Campbell, Nancy CochranBlock, Michael Gast, Douglas Hill, Peter Kurau, James Lowe, Virginia Thompson, and more!

*Soichiro Ohno will be a featured artist, replacing Charles Kavalovsky

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

March 25, 1996

John Dressler's warm review of David Pyatt's recording of the Strauss horn concertos states that he does not have much information on David Pyatt.

David is one of the brightest performers in the new generation of British horn players. He first shot to prominence at the age of 14 when he was the youngest ever winner of the prestigious BBC Young Musician of the Year Competition. He made his BBC Prom debut in 1993 with Strauss's second horn concerto. He now has a growing number of engagements as a soloist with an upcoming Britten Serenade at the Concertgebouw in Amsterdam along with records and TV appearances.

I am sure this information will interest not only John Dressler, but also your readers.

Yours sincerely,

John Wates
Elmore, High Road
Chipstead, Surrey
CR5 3SB United Kingdom

♪♪♪♪♪

March 15, 1996

Thanks for the back issues of the *Horn Call* ... these could be the best investment after my horn.

BBC radio recently broadcast a disc of Lowell Greer playing hand horn, which it was said he himself made. Remarkable. Could this be the subject of an article in the IHS journal?

Other BBC radio broadcasts during autumn, winter, and spring have included live relays from the N.Y. Met Opera matinees on Saturdays, and wonderful they have been, especially for the horn players and aficionados of horn. The Met horns shine in every performance and possess all the qualities Hans Pizka demands in his letter to the *Horn Call*, May 1978.

The Met orchestra sounds as though it might have more than one principal or solo horn, since there are times when vibrato like that favored by the Czechoslovak school is evident. More research for you.

Best wishes,

Alan Smart
The Glyn
Cwm Nant-y-Meichiaid
Llanfyllin
Powys SY22 5NA
Wales, United Kingdom

No further research is necessary. See the article in this issue about Howard T. Howard, principal horn of the Metropolitan Opera Orchestra.—Editor

♪♪♪♪♪

March 8, 1996

A few items that might be of interest from the Japanese workshop, one so touching I wish I were 40 years younger so that I would have that many more years to remember its sheer loveliness.

On the final evening concert on the mountain plateau, overlooking that dazzling sight of the winding river below and a crowded, clouded sky of untold beauty, I was lying on the grass as the American Horn Quartet was playing, as relaxed as I had been all week. What a week—even with all the "Atsui" and "Asaii" (hot and wet) weather.

Anyhow, as I sat up, a gentle tapping turned me tenderly around to face a shy, demure, sweetness painted on a smiling young Japanese lady. "Will you please read this?" I thought I was on the stage of *Madama Butterfly*. Since this is my favorite opera I knew I should be singing my reply. Up I rose. As I opened a folded sheet of paper there was a 1000 Yen note there and written in beautiful printing on a slant of this little note read the following: "Please use this for helping a young musician. I always wish many people can take a chance to make their dreams come true. I was moved by your original way to cheer up everybody. I believe that great musicians should have a colorful life and experience. All my love. Yoko Futani."

What can you say after reading this? Nothing! You just cry and put your arms around Miss Yoko and return the hug she tenders you. Wow! Certainly one of the most touching moments in my 74 years. Then a gentleman joined us—a friend of Yoko. He reminded me that he had handed me an envelope at my booth of music, tapes, Alphorns, etc. I was so busy at the time with sales that I simply hadn't opened it He bashfully told me that his personal gift of 5,000 Yen was to be used for the same purpose. He was so pleased to make this small contribution for someone less fortunate, that he took much joy in this deed. The three of us joined in one magical, musical hug for humanity. So, here we stood, rocking gently to the sounds of the quartet on stage.

We agreed that "Love" was the common denominator and that this workshop represented the best of human endeavors: the magnificent efforts of the Japanese Horn Society; the Japanese government with their $1,500,000 investment in this noble effort to bring the horn world to their world. How many hornists from the Pacific Rim countries were invited (free) to participate—there were dozens and dozens who couldn't possibly have afforded the trip otherwise. What a magnificent gesture.

Not many realize that the amount that their government and horn society spent is ***one percent*** of the ***total amount*** that our government spends on ***all*** the arts through the National Endowment for the Arts ($160,000,000), and our congressperson told me that in two more years she expects ***that*** to disappear. She, Louis Slaughter, was head of the arts caucus before the disaster in '94. She was distraught!

Anyhow, I hope the mention of the two Japanese hornists and their deeds can be noted.

Regards,

Morris Secon
148 San Gabriel Dr
Rochester, NY 14610

♪♪♪♪♪

March 16, 1996

Last May 8 Richard Seraphinoff did a recital with a group of local Rochester old-time musicians (I mean they played "old time" music). It was a magnificent performance on his part, especially. For the following three or four days the group was to record the program. Three absolutely treacherous works that Richard made sound ridiculously easy using his right hand as a great swordsman or like salmon swimming upstream.

I wrote him about his remarkable sensitivity and having two hands in the bell—one open and one closed all the time—and hoped the recording session went well. A letter came back a few days later and after thanking me for my "good" words he wrote: "The recording went reasonably well, that is to say, by the time we finished every note had been played at least one time in a row right. Our fate is now in the hands of the person doing the editing!"

Sincerely yours,

Morris Secon

From the Editor

This issue marks the last—at least for a while—in which **Arthur (Ted) LaBar** will be contributing reviews of books and literature. Ted has served faithfully in this position for six years, and I wish to thank him publicly for his contributions to the *Horn Call*, especially for the thoughtful and punctual manner in which he submitted his reviews. I trust we have not seen the last of him in the *Horn Call*, as evidenced by the article Ted has prepared for this issue about **Howard T. Howard,** principal horn of the Metropolitan Opera Orchestra.

At the same time, it is my pleasure to announce that **Douglas Hill** has agreed to take Ted's place as book and literature reviewer. Doug has served the IHS in a variety of functions since the early years of the society, serving as president, music reviewer, contributor to the *Horn Call* (including an article in this issue on "Derivative Etudes"), and workshop artist, lecturer, conductor, and clinician. I am confident that Doug, along with continuing editor William Scharnberg, will continue to provide readers with pertinent, useful information about new music for the horn.

In addition to the reviews and the Howard Howard interview mentioned above, this issue of the *Horn Call* contains several articles that I hope will be interesting and useful to readers. **David Sprung** is to be commended for his thoughtful article about hand-stopped notes in nineteenth-century French opera. This article is an excellent example of thoughtful scholarship applied in a most functional way, with the end result being performances that are stylistically and aesthetically more satisfying and faithful to the composer's intent.

Anyone who reads **Randy Faust's** tribute to **Marvin Howe** will realize that it was a true labor of love. The article not only chronicles Marvin's life and career; it also is a survey of many modern pedagogical concepts in horn playing. Marvin's impact as the horn teacher at the Interlochen summer camp for over thirty years should not be underestimated, because a list of American hornists he taught at Interlochen would read like a veritable "Who's Who." It is common that when, in a gathering of horn players, everyone who studied either with Philip Farkas or with a student of Philip Farkas is asked to stand, well over half the horn players in the room will rise. I suspect the result might be similar if every hornist who studied either with Marvin Howe or one of his students was asked to stand. He touched the lives of many, and invariably for the better.

With this issue **Hafez Modirzadeh** completes his series on cross-cultural improvisation. This has been a fascinating series, and I suspect I will spend the rest of my horn playing days trying to understand fully and implement all of his stimulating ideas.

It was a privilege and pleasure to prepare the brief profile of IHS Vice President **Ádám Friedrich** for this issue of the *Horn Call*. Although the primary purpose of the International Horn Society is to promote the horn, its literature, and teaching, the most satisfying benefit for me has been the fostering of close friendships with colleagues around the globe. In a time when there is much "flash" and not a little "trash" in some musical circles, Ádám perseveres as a classic example of "traditional values" in horn playing: beautiful sound and refined, expressive lyricism.

Lisa Bontrager deserves thanks from every horn teacher and student who occasionally gets stuck in a repertoire rut. A steady diet of the same old "standard" works can lead to staleness and boredom, and her collection of "alternative" solo works is a welcome relief.

Jim Whipple's brief clinic on reading clefs other than treble clef may not interest many of the "old pros," but I am confident that many a student and "weekend-warrior" will find this clef reading system to be a life-saver when faced with sight-reading the tenor part from a church hymnal at a church gig or doubling the viola part in the local orchestra.

I have come to realize many readers of the *Horn Call* appreciate the advertisements as much as the articles, and the *Horn Call* serves as an important outlet for information about horns, equipment, music, workshops, schools, etc., through its advertisements. It is important for us to remember that advertisers pay for the privilege of having their products and services advertised in the *Horn Call*, and that advertising income is important to defraying the cost of producing and distributing the journal. In order to justify advertising expenses, however, advertisers need to feel that their ads are generating interest and sales. If we want them to continue to advertise in our journal, then they need to know that we see their ads and respond to them. So, patronize advertisers in the *Horn Call*, and be sure to tell them that you saw their ad in the *Horn Call*.

Membership in the IHS continues to grow slowly but steadily, with Ellen Powley reporting that the membership has surpassed 3000 for the first time. Furthermore, we have received word that IHS members will now be able to pay their dues by VISA/Mastercard. Although this service will cost the IHS, it will also be a real convenience for many members, especially members outside the USA, who can avoid international bank draft charges by paying with VISA or Mastercard. We will continue to work to offer additional and improved services to members of the IHS.

Finally, make plans to attend the International Horn Workshop in Eugene, Oregon this spring. The Pacific Northwest is truly one of the most beautiful areas of the United States, and Ellen Campbell is planning a spectacular workshop. I hope to see you there.

Johnny L. Pherigo
Editor

"Hidden" Stopped Notes in 19th-Century French Opera

David R. Sprung

Around 1750, a Dresden-based horn player, possibly Anton Joseph Hampel (c. 1710–71),[1] discovered that the intonation of the horn could be substantially altered by inserting and manipulating the right hand in the bell. At that time, of course, the horn did not have valves. The only unaltered notes it could sound were those of the resonance mode (i.e., "harmonic") series[2] of the key in which it was pitched, according to its physical length. With the technique that evolved from the discovery of right hand manipulation, it became possible for the first time to play complete diatonic and, in the upper register, chromatic scales on the horn. A famous school of virtuosity arose as a result and made the horn one of the leading solo instruments of the day.

The main drawback of this new style of playing was that the tone quality of the altered notes differed from those that were unmodified. The more the bell was closed, the more muffled the result. Some of this difference was remedied by redesigning the bell of the horn to accommodate the right hand. Formerly, the bell had been smaller and the instrument held aloft, a practice relating to its origins as a hunting horn. Enlarging the bell and bringing it down more or less to its present position made possible the evolution of a technique using different degrees of hand closure.[3] Also, in the context of that technique, it is usually assumed that the artists who played this new instrument maintained softer overall dynamics. In that case, the fully closed or stopped notes might not readily develop the brassy quality currently associated with loud stopped notes.

The introduction of valves in the 1820s and '30s was an important step forward in horn technology. Valve systems were quickly developed that allowed the horn to become a fully chromatic instrument without resorting to the alterations of tone quality required by hand horn[4] technique. Ironically, about the same time as the use of the valve horn became more widespread, mitigating the need for stopped notes, some composers apparently became interested in the stopped sound for its own sake. Hand stopping provided an alternative color, particularly telling for dramatic effect. This interest would be an expected development in the Romantic period with composers increasingly absorbed in the expansion of expressive possibilities. However, there are some problems that arise with modern attempts to recognize some of these composers' intentions.

In present performances of orchestral horn parts, including those of the Classical and Romantic periods, the assumption is usually made that unless a note is specifically indicated to be stopped, either by sign or verbal instruction, or played *con sordino*, it is to be played open, that is, without closing the hand. This is the common practice in most "mainstream" performing organizations, professional or amateur, although not in groups that specialize in historic performance practice. The horn parts of Haydn, Mozart, and Beethoven, written for the natural horn, employ mostly open notes. With some interesting possible exceptions, those stopped notes that do occur, as in Haydn's pre-London symphonies and in some of Beethoven's second horn parts, are in the hand horn tradition. That tradition implies that, while sometimes not without charm, the stopped color in these instances is usually a not-especially-sought-after side effect of obtaining notes that are not in the resonance mode series. In fact, it appears that much effort was made to minimize the tonal difference between stopped and open notes by simply playing the instrument softer. For that reason, playing Classical works on a valve horn, using normal valve horn technique and eliminating the stopped notes altogether, could be viewed as a welcome enhancement, even though some remarkable performances are being achieved by organizations that specialize in original instrument realizations.

After Beethoven, many composers rapidly accepted the valve horn. Those Austro-Germans who did not, such as Schubert and Mendelssohn, fairly consistently followed the practice of Mozart and Beethoven, which meant predominantly using open tones. Those stopped notes that do occur in their scores are generally set at a dynamic level where the stopped quality is not obtrusive, and it appears that these composers were, in general, not particularly interested in exploiting the color of the stopped horn.[5]

Wagner was one of the first composers who explicitly indicated when he wanted notes to be stopped. In *Der fliegender Holländer* (1843), *Tannhäuser* (1845), and *Lohengrin* (1848), the word *gestopft* appears in the score, sometimes in parenthesis, when Wagner wants a stopped note or passage. Evidently, he seems to have felt obliged to use an instruction in those operas, because he is scoring for one pair or both pairs of horns as *Ventilhörner* (valve horns). Thus, it appears that he might have thought that the notes in question might not be stopped unless specifically requested. The scores for *Rienzi*, *Der fliegende Holländer*, and *Tannhäuser* specifically indicate that Horns I & II are *Ventilhörner* (valve horns) and Horns III & IV are *Waldhörner* (natural horns). In *Der fliegender Holländer* particularly, there are a fair number of notes in the Waldhorn parts that would have to be played stopped that have no verbal instruction, although there are a few that are so marked. This may give some credibility to the theory that nineteenth-century composers for the hand horn may not have especially wanted to have all their stopped notes heard as such, but only a few well chosen ones. In *Lohengrin*, Wagner makes no specifications as to *Ventilhörner* or *Waldhörner*, and the horn parts in that opera are famous for their frequent transposition changes, often in the middle of passages and from one note to the next. This suggests that these parts were intended for valve horns at a time when Wagner appears to have changed his approach to composing for the valve horn. The transposition changes in *Lohengrin* as well as in *Das Rheingold*, the next opera he completed, seem to imply a technique that looks at valve horns as simply natural horns capable of instant recrooking. However, this method of

writing for the valve horn is in distinct contrast to the valve horn parts of the earlier *Rienzi*, *Der fliegende Holländer*, and *Tannhäuser*, which are much more conventionally chromatic. If Wagner did somehow think of the horn parts of *Lohengrin* as being for a kind of natural-horn-with-valves, the situation with stopped notes is not really clear, as there are many out-of-series notes that are not marked *gestopft* and some within-the-series notes that are. It appears that in this work and some of those that followed, Wagner's horn writing was influenced by Joseph-Rudolph Lewy, who was principal horn at the opera in Dresden when Wagner was *Hofkapellmeister*.[6]

In *Der Ring des Nibelungen* and after, Wagner's scores direct that a plus sign (+) indicates a single stopped note, "forcefully played."[7] It is that plus sign that has become universally adopted to indicate stopped notes. Ever since, composers, horn players, and conductors have depended on an instruction, either by word or by sign, to specify a stopped note.[8]

The difficulty is with French orchestral music, especially opera. For various reasons French musicians did not readily accept the valve horn for decades after it had become commonplace throughout the rest of Europe. The French were by no means the only ones who resisted the move to the valve horn. Wagner himself, in the famous prefatory note to *Tristan und Isolde*[9] expressed some reservations, particularly in the areas of tone and legato, but finally conceded that, in the hands of expert players, difficulties in these areas could be overcome. He also stated that the obvious advantages of valve horns were undeniable.[10] However, the French were more persistent in their skepticism. Throughout the nineteenth century, French composers regularly wrote for natural horns, sometimes alongside valve horns, sometimes by themselves. As late as 1899, Ravel scored for *cor simple* in G in his orchestral version of *Pavane pour une infante défunte.*

In the last few decades of the nineteenth century, resistance to the valve horn began to fade. Saint-Saëns in *Samson et Dalila* (1877) and Massenet in *Manon* (1884) followed Wagner's much earlier practice of using a pair of natural horns and a pair of valve horns, with the valve horns sometimes having the more interesting parts. Massenet specifies four valve horns in *Esclarmonde* (1889) and in *Werther* (1892).

Yet at least three of the most important pieces of the French operatic repertoire, Gounod's *Faust* (1859), Bizet's *Carmen* (1875), and Offenbach's *Les Contes d'Hoffmann* (1882), in addition to numerous others, are unquestionably scored for four natural horns.[11] These composers, like most French composers of that period, were fastidious orchestrators, and their writing for natural horn was conscious and pragmatic. Their horn writing is quite different from that of some other composers of that period. Brahms and Dvorák, for example, wrote horn parts that are effective only on valve horn, despite the use of transpositions and some loosely characteristic horn call idioms. On the other hand, a careful examination of the French operas mentioned above reveals certain techniques, to be discussed later, indicating that the composers truly had hand horn playing in mind when they wrote those parts.

Today these operas are played on valve horns, which is generally considered satisfactory. It is tempting to debate the merits of an "authentic" performance of *Carmen* on natural horn but, for example, a smoothly phrased rendition of Micaela's aria on a modern valve horn with its consistency of tone and intonation and without recourse to stopped notes makes a good case that the valve horn is a valuable enhancement to a performance of that work.

The real issue involves more dramatically significant stopped notes. There are notes in these operas that should be stopped even though today these parts are played on valve horn. The key point is, at that time these French composers did not use the plus sign or any verbal direction. Since they expected the horn players to use natural horns, they had to assume that if they wrote a note outside of the resonance mode series, it would have been stopped and no other sign was needed. However, when those parts are played today on valve horns, these stopped notes are usually overlooked. When that happens, the composers' intentions are done a substantial disservice, and these works are deprived of an important orchestral color.

Therefore, it is important for horn players and conductors to re-examine these horn parts to consider how this sonority might be restored, when desirable, to the orchestration. Authentic or not, it is not really useful to stop all the notes that were originally played that way but only those notes where the stopped tone color is especially noticeable and significant, particularly the single stopped note, often played in isolation, but sometimes occurring in the middle of a passage.

Exploring this question involves a fairly painstaking examination of the scores as a whole, not just with reference to the horn parts, but also to the contexts in which they occur. The first issue to consider is whether the parts are in fact authentic natural horn parts. The answer requires examining the parts and the score. Sometimes the composer makes it easy by specifying *cors ordinaire* for natural horns and *cors chromatique* or *cors a piston* for valve horns. In most cases, further investigation is necessary. It is helpful to be able to answer the following questions in making the determination: Is this the work of a nineteenth-century French composer?[12] Are there regular-to-frequent transposition changes? Does the choice of transposition seem designed to maximize the available open tones rather than only relate to the key of that section? In some circumstances transpositions may be used that are rather distantly related to the general key (e.g., Horn in E used in a C major section) in order to accommodate a modulation. Does the composer stay for the most part within the open tones? Are there places where the four horns are using three or even four different transpositions simultaneously? Is there some "dovetailing" of moving passages to avoid the use of stopped notes, by moving the passage from the open notes of one horn to those of another which has been assigned to a different transposition? If the answer to most of these questions is "yes," then this is very likely a composition originally intended for performance on natural horn.

Having decided in the affirmative, the next step is to divide the implied stopped notes into two broad categories: (A) those that were stopped primarily to provide a note

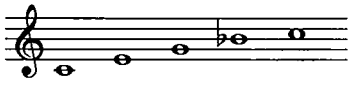
that was not available in the resonance mode series of that key, and (B) notes that were stopped primarily for the sonic effect. Since all stopped notes alter both the pitch and the sound, it is often necessary to speculate as to the category of a given stopped note. The reason for making this choice is that notes of category (A) no longer need to be stopped and should be played open. The notes in category (B) should be stopped, even when played on a valve horn and despite the lack of a specific instruction, in order to realize correctly the composer's intention.

What should be the criteria for making this determination? There are at least four: the amount of hand stopping required, dynamics, orchestration, and dramatic effect. These criteria, although they will be discussed separately, should be considered together as means of determining the desirability of stopping a particular note or passage.

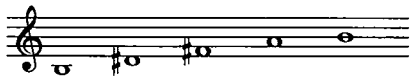
1) The amount of stopping required

Closing the bell with the hand lowers the pitch. The more the bell is closed, the more the pitch is lowered, until the greatest amount of flattening occurs when the bell is fully closed.[13] Notes that would only be partially stopped would produce less of a stopped quality and could be category (A) notes. For instance, modes four through eight, (written C, E, G, B♭, and C) would only require partial stopping to produce the notes a half step lower. Written first f', a♭', d♭", and e♭" (and their enharmonic equivalents) all would have to be fully stopped, suggesting the possibility of being category (B). See the example below.

These notes:



when partially stopped, produce these notes:



These notes:

when fully stopped, produce these notes:

Example 1: The effect of hand stopping on various modes

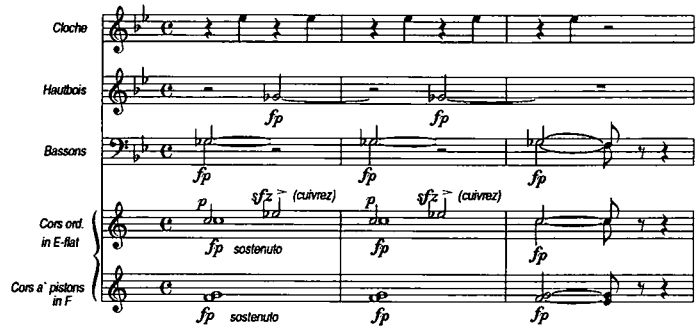
This criterion does not carry as much weight as those that follow. It is possible that the other considerations (dynamics, orchestration, and dramatic effect) might suggest that in certain circumstances partially stopped notes could be classified as category (B).

2) Dynamics

Dynamics play a major role in enhancing or diminishing the stopped color. Loud stopped notes differ more prominently from open notes than softer ones. Also, if the stopped color is desired the composer will often indicate an accent, a *sforzando*, a *forte-piano*, or some other version of a stressed attack. Thus, louder dynamics and accent markings suggest category (B).

3) Orchestration

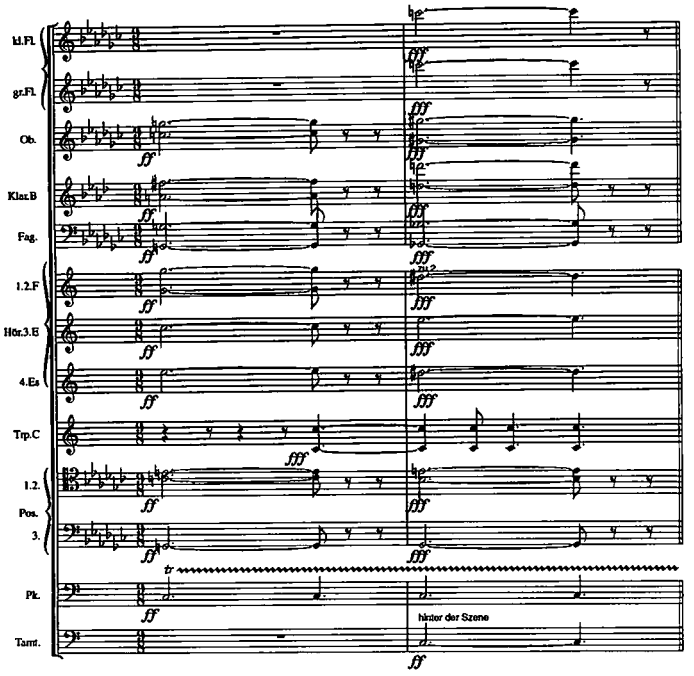
The examination of the full score supplements these decisions by placing the stopped notes in the full orchestral context. There can be some ambiguity on this point because on occasion the context can raise more questions than it answers. On the positive side, the score might reveal whether the composer intended the stopped note to enhance the color of another instrument or group of instruments. In the example below from Massenet's *Manon*, the first horn (in E-flat) would play the written E♭'s as stopped notes. As such, they would enhance and integrate very nicely in unison with the pungent tone of the oboe. Playing the note open destroys the effect. This is a good example of a category (B) situation. Note that the third and fourth horns are valve horns. Thus, in this example, the second, third, and fourth horns are all playing open notes, and the first is stopped only on the E♭'s.[14]



Ex. 2: Massenet, Manon, Act I, no. 273 (vocal parts omitted)

Another situation that occurs more frequently is one in which the stopped note is blended in with other elements of the orchestration in a way that seems to suggest that the composer is trying to hide the stopped effect. In soft, lyric passages where the stopped horn is playing quietly with the strings or woodwinds, it is usually safe enough to consider those passages as category (A) and play them open. On the other hand, there are also moments (such as the following from Gounod's *Faust)* in which only one horn is open, but the stopped horns are pitted against a full woodwind and brass orchestration marked *fortississimo*, with timpani and tam-tam. The question raised is whether stopped

horns, even playing *fff*, could be heard against all of that and, therefore, whether in modern performance it is worthwhile to stop the horns here. (See example 3, below)

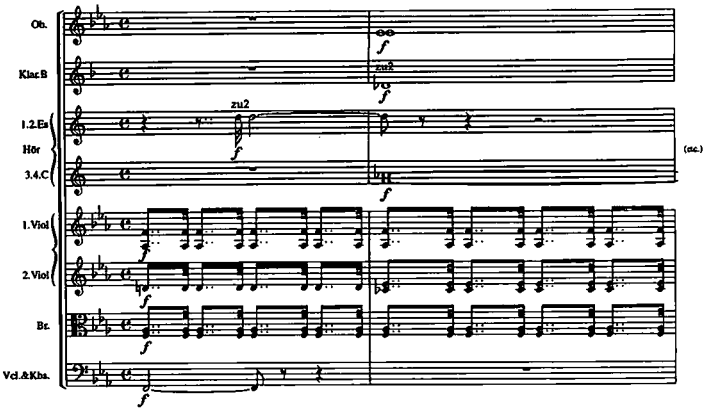


Example 3: Faust, eighteen measures before the end of Act III (vocal parts omitted) first, second, and fourth horns as notated could be stopped in the second measure

It often seems that these composers might have written these notes to allow the horns to participate in some fashion but not especially to contribute a substantial stopped sound to the passage. The choice of whether to play these as stopped notes must be made by the players and the conductor on a case-by-case basis. Studying the score with an awareness of the character of the natural horn can pose some problems in categorization, but it can also provide an opportunity to restore the effect clearly intended by the composer in less equivocal circumstances. However, if there is doubt on the point, the best solution is to play the note or passage open. It is more important to place the emphasis on stopping those places that are obvious, and the contrast in the color will be all the more telling by saving it for those situations.

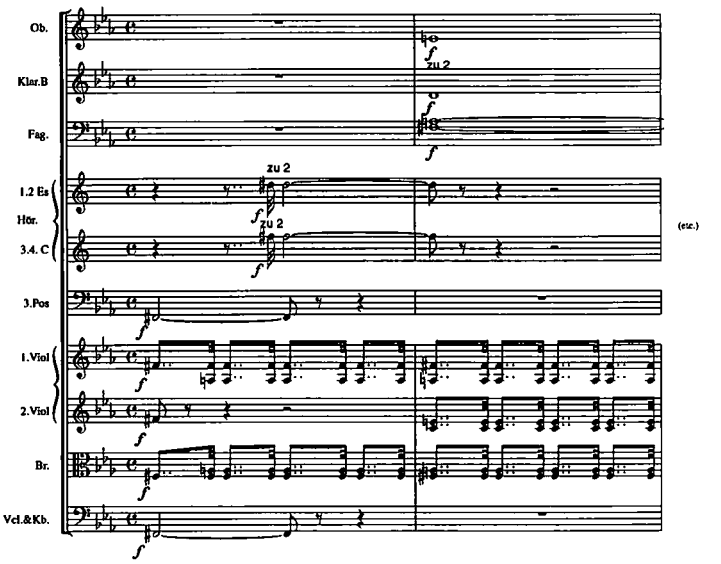
4) Dramatic Effect

There are two places in the church scene in Act IV of *Faust* that strongly suggest that the stopped effect be used. In the first, the first and second horns play a fanfare-like open call while the third and fourth horns play a sustained stopped minor third. Notice how the stopped sound complements the low woodwinds, particularly the nasality of the rather low oboe notes. This effect is lost if the third and fourth horns are not playing stopped notes.



Example 4, Faust, Act IV, Scene 3, repeated once, vocal parts omitted

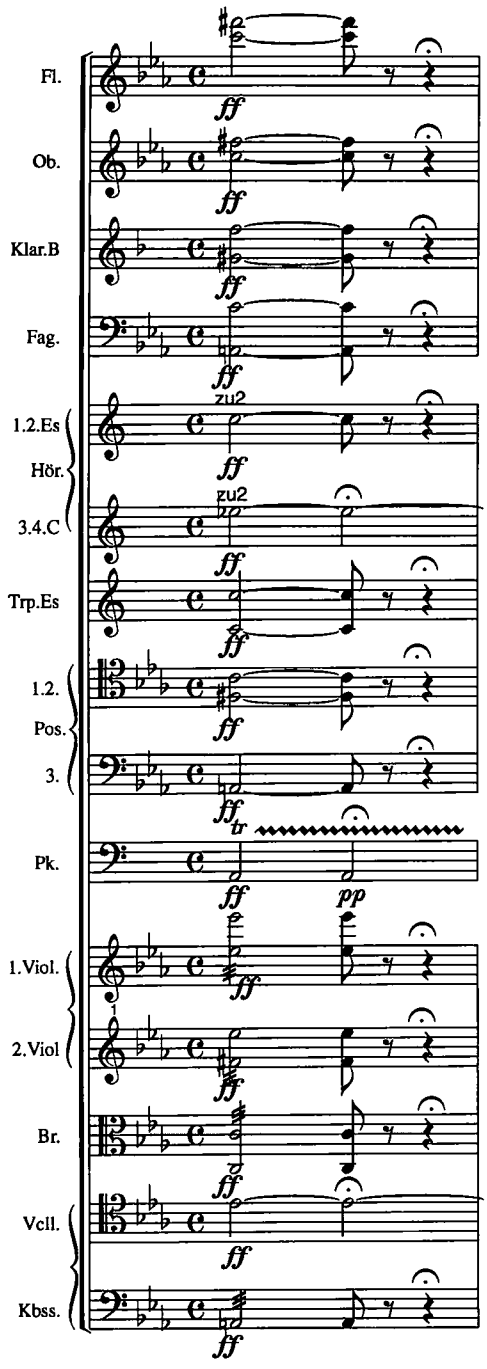
A little later in the same scene, Gounod writes the following passage involving the horns:



Example 5, Faust, Act IV, Scene 3, repeated twice, vocal parts omitted

This is a restatement of the previous music, a half-step higher. Here, all four horns play the call, this time stopped, and again low woodwinds complement that sound, this time with bassoons substituting for the third and fourth horns of the previous example. It is obvious that the composer wants the stopped horns to sound through prominently at this point.[15] Mephistopheles is triumphantly exhorting Marguerite to say farewell to nights of love and days of joy, that she is forever lost. Here is a perfect place for stopped horns, underscoring a very important dramatic moment, and is the kind of passage that is the main point of this article. Omitting the stopped effect here substantially ignores an important orchestration device that the composer has employed to help make his impression.

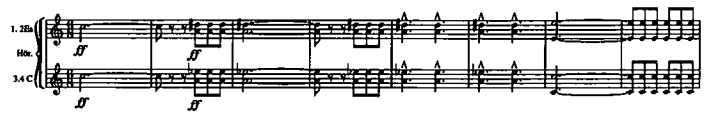
Later in the same opera, Mephistopheles kills Marguerite's brother Valentine in a duel. At the fourth and final sword thrust, the orchestra plays as follows:



Example 6, Faust, Act IV, Scene 7, vocal parts omitted

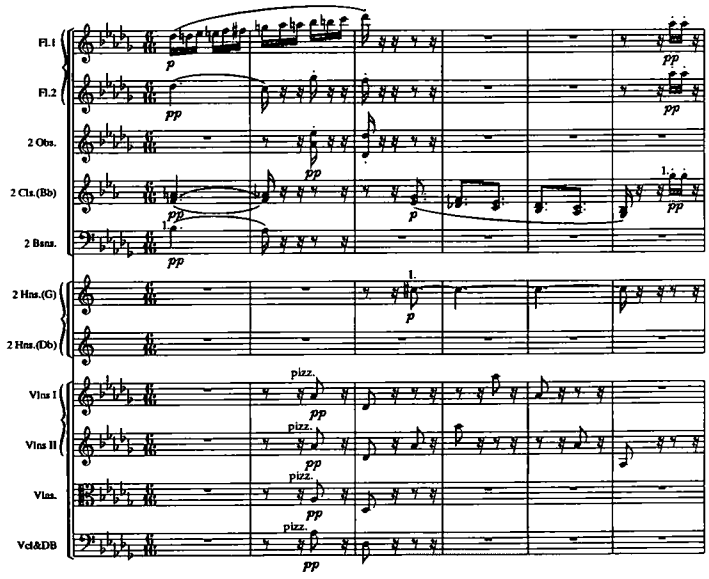
This is a particularly striking example. On the first two beats, the four horns are participating in a full orchestral diminished-seventh chord that cuts off on the first eighth note of beat three. The third and fourth horns sustain an exposed stopped note in unison with cellos while the timpani plays an A marked with a subito *pp*. Obviously, Gounod wanted noticeable stopped horn sound for this very dramatic moment. Had he wanted the open sound, he could have just as easily sustained the first and second horns, who are playing the same note open, instead of the stopped third and fourth horns.

In the "Walpurgisnacht" of Act V, the following stopped diminished-seventh chord appears in the horns, resolving to a sustained open fifth of C and G, a remarkable effect.



Example 7, Faust, Act V, Scene 1. Stopped notes begin in the second measure and are played for five bars

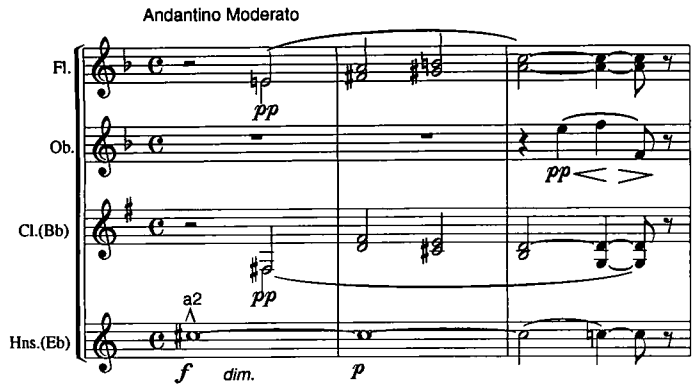
In *Carmen*,[16] there are a minimum of three places that should be stopped. The first is in the famous quintet, the opening of which is quoted below. In the third bar, Bizet writes a stopped note for the first horn that is repeated four bars later.



Example 8, Carmen, Act II, No. 15, vocal parts omitted

While this note ignores the criterion of dynamics, being piano, it should be stopped for two reasons. First, the third and fourth horns are in D-flat at this point. If Bizet had wanted an open tone, he could easily have scored this note as an open G for the third horn in D-flat instead of as a stopped C-sharp for the first horn in G. Second, the orchestration is transparent at this point. The only other music is a light *pizzicato* in the violins and a quiet descending figure in the lower middle register of the clarinets. The stopped color of the horn—the only sustained sound in the passage—is a wonderful little detail of orchestration that is lost if it is not stopped.

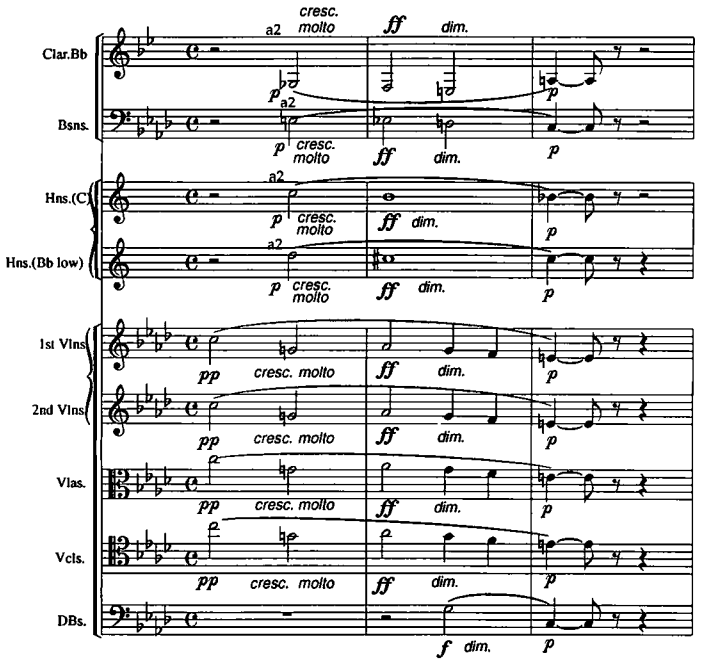
The next example is from the Finale of Act III, at the point where Micaela has come to find Don José at the smuggler's camp. She is about to tell him that his mother is dying. Bizet scores the three bars preceding her arioso as follows:



Example 9, Carmen, Act III, No. 24, vocal parts omitted

Unquestionably, Bizet expected this note to be stopped as it fits all the criteria for category (B). Notice that as the diminuendo continues, the horns will resolve into an open tone in the third bar.

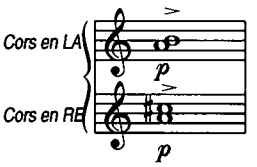
The last example from *Carmen* comes near the end of the opera when Don José confronts Carmen for the last time outside of the bullfight arena. He says to her twice: "You no longer love me?" In between these questions, there is a short orchestral gesture, making a crescendo to fortissimo and back down.



Example 10, Carmen, Act IV, No. 27, vocal parts omitted

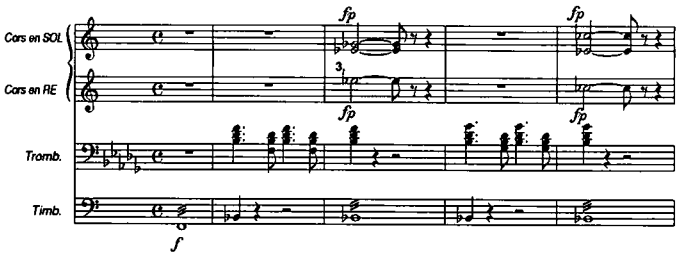
As the horns participate in the crescendo, they move to a loud stopped note on the sounding B and then resolve to an open B♭ in the following measure. Notice all four horns are involved in unison. They are not doubled by any of the other instruments and, in fact, the reduced dynamic produced by stopping would make for a better balance than a blaring open unison, in addition to creating an enhancement of the dramatic effect of this scene.

Offenbach's *Les Contes d'Hoffmann* has a number of provocative situations that lend themselves to be considered as candidates for stopping. In the act with the mechanical doll, Olympia, the following *soli* chord appears twice about the time she speaks her first words, once just before and once when she actually speaks. This charming bit of color, underscoring what the audience knows and Hoffman does not—that Olympia is an automaton, is completely lost if this chord is not stopped.



Example. 11, Les Contes d'Hoffman, Act I , No. 9 after letter G, (vocal parts omitted)

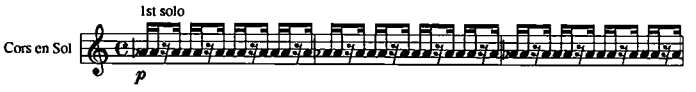
Later in the same act the following passage appears:



Example 12, Les Contes d'Hoffman, Act I, No. 11 (vocal parts omitted)

At this point, Dr. Copellius enters in a rage, claiming to have been swindled. The stopped notes in the horns sustain the trombone chord, emphasizing Copellius's fury.

In Act IV, when the evil magician Dr. Miracle takes the consumptive Antonia's hand to feel her pulse, the stopped first horn plays:



Example 13, Les Contes d'Hoffman, Act IV, horn part only

Finally, it is significant to recall the words of Hector Berlioz:

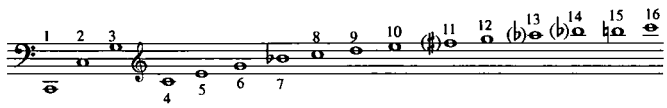
> Since [the] introduction [of valve horns] into orchestras, many composers have shown a certain hostility toward these new instruments, because some horn players have used them in cases where an ordinary [i.e., natural] horn is indicated. By means of the new mechanism they find it easier to play open tones instead of the stopped ones actually desired by the composer. This is, of course, a dangerous abuse; but it can easily be checked by the conductor.[17]

In the 150 or so years since Berlioz wrote those words, the valve horn, much improved, has become the standard instrument. While a few "mainstream" orchestras have begun to use natural horns in a limited way, particularly in the classical repertoire, the vast majority still rely on the valve horn for everything. Despite the recent revival of interest in the older instrument, it is fair to say that most conductors and many horn players are unaware of the abuse to which Berlioz refers and are thus unable to check it. Perhaps this article can begin in some small way to raise the level of sensitivity regarding this problem and begin to correct it.

Notes

[1]There is some controversy regarding the origin of hand horn technique. See Barry Tuckwell, *Horn* (New York: Schirmer Books, 1983), 25–28, in which he credits Hampel with "develop[ing] the art of hand horn playing" but also states that "Hampel's reputation as 'inventor of a vastly improved style of horn playing' seems ... to be exaggerated" as there is evidence that hand-in-the-bell technique had been used before on the trumpet. Also, see R. Morley-Pegge, *The French Horn*, 2d ed. (London: Ernest Benn Limited, 1973), 87, who says, "What seems more likely is that Hampel extended and codified a technique about which at least something must have been known much earlier." In Kurt Janetzky and Bernard Brüchle, *The Horn*, tr. James Chater (Portland, OR: Amadeus Press, 1988), 54–56, the authors state that "it was he [Hampel] who hit on the idea of somewhat veiling the horn's sound ... by inserting the hand into the bell." Later, they say that the stopping technique "invented by Hampel ... supplied the natural horn with a series of new notes." It is generally agreed that Hampel was a leading exponent and teacher of the new technique.

[2]While some of the literature on brass acoustics uses the term "harmonic series," the term "resonance mode series," while admittedly analogous to the harmonic series, is more appropriate in describing the physical properties of these instruments. See John Backus, *The Acoustical Foundations of Music*, 2d ed. (New York: W. W. Norton & Co., 1977), 76–77 and 259–260. The use of "harmonic series" appears to derive from notational practice. While some early horn parts, for example by Handel, were notated in concert pitch sounding an octave lower than written, it quickly became the custom of composers for the natural horn to use the notational metaphor of a harmonic series in C to write for the horn (and the trumpet).



The notes of the harmonic series correspond to the resonance modes of the instrument, and an accompanying instruction tells the player what physical length of instrument was desired to produce the requisite pitches. For example, "horn in D" advises the horn player to use an instrument with length of tubing that produces the series sounding in D while the notation remains in C as a kind of code for the corresponding resonance modes. The result in that case produces pitches sounding a minor seventh lower than notated. When played on a natural horn, any written notes that are not in the series must be produced by hand stopping. Certain modes have intonation characteristics that must be adjusted to make them conform to the approximately tempered scale used in modern performance. Mode 7 is somewhat flat, mode 11 is about half way between F and F♯, mode 13 is a low A, and mode 14 is a low B. Modern valve horn players simply transpose natural horn music using whatever valve combinations suit them.

[3]Hampel is also generally credited with inspiring some of these changes, along with the idea of changing the length of the instrument by means of slides (usually referred to as crooks) inserted within the body of the horn instead of adding coils at the top end. The resulting instrument was called an *Inventionshorn*.

[4]The terms "hand horn" and "natural horn" are used interchangeably in this article. While some purists might make a distinction, particularly in music of earlier periods, the two terms appear to amount to the same thing in the nineteenth century, which is the period with which this article is most concerned. The instrument under discussion is a valveless horn, capable of being recrooked to a wide variety of keys and played with a hand in the bell for purposes of pitch and tone alteration.

[5]Two possible exceptions might be Weber and Brahms. Weber detested the valve horn (see Tuckwell, 76, and Janetzky and Brüchle, 77) and scored quite thoughtfully for natural horn. In *Der Freischütz*, for example, the famous horn quartet in the overture plays very well on valve horn, but in that piece as well as the opera itself, there are a number of stopped notes, most of which are not especially exposed. However, there are a few relatively prominent ones, and as we look further on at the French operas, which are the main subject of this article, it should be noted that Weber's orchestral horn writing could well have been included in this study.

The case of Brahms has created a lot of confusion, mostly generated by Brahms himself. While he may have indicated a preference for the natural horn (see Janetzky and Brüchle, 77, and Tuckwell, 104), the character of his parts are such that they often do not lend themselves well for that instrument. While the famous alphorn solo for the first horn in C in the fourth movement of the first symphony would lie very well for natural horn, many other solos do not. For example, it is difficult to envision the big solos in the coda of the first movement of the second symphony and in the third movement of the third symphony sounding better on natural horn, with all of the attendant stopped notes, than they do on valve horn; in fact, the contrary. Also, a number of Brahms's horn parts are not notated in the most suitable key for efficient performance on natural horn. For instance, much of the third horn part of the *Academic Festival Overture* would be much more suited for horn in G, rather than horn in E as Brahms wrote it. The parts for third and fourth horns in H (B-natural) in the third movement of the first symphony, would for the most part be much more suited for horns in D. There are a few places in Brahms that are notated *gestopft* that appear to be an acknowledgment by Brahms that, despite his best intentions, the parts would be played on valve horn. Brahms's horn parts, as with some other features of his compositional style, seems to reflect a nostalgia for Classicism rather than the adoption of it.

[6]Morley-Pegge, 107. Lewy and his brother Eduard-Constantin were pioneers of the valve horn and reputedly excellent horn players. See also John Q. Ericson, "The Valve Horn and Its Performing Techniques in the Nineteenth Century: An Overview," in the *Horn Call Annual*, No. 4, 1992, 13–17, for an expanded discussion of Joseph-Rudolph Lewy.

[7]The German note by Wagner as it appears on the instrumentation list in the front of the scores of *Das Rheingold* and others reads as follows: "Die mit einem + bezeichneten einzelnen Noten sind immer von den Hornisten als gestopfte Töne stark azublasen." The Dover scores used as reference sources for this article translate that as: "The individual horn notes marked with a + are always to be played as stopped notes with additional physical effort."

[8]Some composers use the plus sign or the stopped instruction (in various languages) indiscriminately and interchangeably

with the instruction to use the mute. This is a mistake, as the sounds are quite different. In addition, true muted passages are often more continuous whereas stopped notes are most often used individually or repeated on the same pitch. Composers such as Ravel and Mahler make a clear distinction between the two. But Bartók, for example, uses *con sordino* in the Concerto for Orchestra where there would have to be a stopped note, as the instruction occurs immediately after an open note when there would be no time to place a mute. Regrettably also, at times some horn players will play either instruction either way.

[9]The prefatory note to *Tristan*, in its entirety, reads as follows:

Die Behandlung des Hornes glaubt der Tonsetzer einer vorzüglichen Beachtung empfehlen zu müssen. Durch die Einführung der Ventile is für dieses Instrument unstreitig so viel gewonnen, daß es schwer fällt, diese Vervollständigung unbeachtet zu lassen, obgleich dadurch das Horn unleugbar an der Schönheit seines Tones, wie namentlich auch an der Fähigkeit, die Töne weich zu binden, verloren hat. Bei diesem großen Verluste müßte allerdings der Komponist, dem an der Erhaltung des echten Charakters des Hornes liegt, sich der Anwendung der Ventilhörner zu enthalten haben, wenn er nicht andererseits die Erfahrung gemacht hätte, daß vorzügliche Künstler durch besonders aufmerksame Behandlung die bezeichneten Nachteile fast bis zur Unmerklichkeit aufzuheben vermochten, so daß in bezug auf Ton und Bindung kaum noch ein Unterschied wahrzunehmen war. In Erwartung einer hoffentlich unausbleiblichen Verbesserung des Ventilhornes sei daher den Hornbläsern dringend empfohlen, die in der vorliegenden Partitur ihnen zugewiesenen Partien sehr genau zu studieren, um für alle Erfordernisse des Vortages die richtige Verwendung der entsprechendsten Stimmungen und Ventile auszufinden. Schon hat der Komponist auf den E-Bogen (neben dem F-Bogen) unbedingt gerechnet; ob daneben auch die anderen Umstimmungen, wie sie zur leichteren Bezeichnung der tiefen, oder auch des erforderlichen Klanges höherer Töne, häufig in der Partitur angegeben sind, durch Aufsetzen der betreffenden Bogen zu vermitteln sein werden, mögen die Hornbläser selbst entscheiden; doch hat der Komponist meist angenommen, daß, namentlich die einzelnen tiefen Töne, durch Transposition hervorzubringen seien.—Die mit einem + bezeichneten einzelnen Noten bedeuten gestopfte Töne; und mögen diese nun auch in Stimmungen verkommen, in welchen sie offen liegen, so ist doch jedesmal angenommen, daß dann der Bläser durch ein Ventil die Stimmung der Art wechsele, daß der gemeinte Ton als gestopfter zu Gehör komme.

(Translation from the Dover edition of 1973. The translator's name is not given.)

The composer feels called upon to recommend that special attention be given the treatment of the horns. The introduction of the valve has doubtless done so much for this instrument that it is difficult to ignore this improvement, although the horn has thereby suffered undeniably loss in the beauty of its tone, as well in its powers of smooth legato. In view of this great loss, the composer, who is concerned with the preservation of the true character of the horn, would have to refrain from employing valve horns, had he not learned that excellent performers have been able to eliminate these drawbacks almost completely by especially careful execution, so that it was barely possible to tell the difference in tone and legato. In expectation of a hopefully inevitable improvement of the valve horn, it is urgently recommended that the horn players study their parts in the present score with great care in order to find the proper application of the appropriate tunings and valves for all requirements of execution. The composer has already definitely called for the E-crook (as well as the F-crook). The horn players themselves must decide whether the attachment of the respective crooks will permit the other changes of pitch that frequently appear in the score for easier notation of the low tones or of the required timbre of higher tones; but the composer has generally assumed that the individual low tones, especially, can be produced by transposition.—The individual notes marked with a + indicate stopped tones; and even if these occur in tunings in which they are open, it is still assumed each time that the player will change the pitch by means of a valve in such a way that the intended tone sounds like a stopped one.

[10]It is peculiar that Wagner waited until *Tristan* to express himself on this matter, since he employs valve horns in all of his operas from *Rienzi* onward.

[11]Offenbach died during the rehearsals for the first performance of *Hoffmann* and some of the orchestration, including the famous Barcarolle using valve horns, was done by Ernest Guiraud, the same person who imposed recitatives on Bizet's *Carmen*. In addition, *Hoffmann* has suffered many revisions and emendations since, which may have compromised the original horn parts. What appears to be Offenbach's original orchestration clearly is scored for natural horn, although some of the later additions obviously are not.

[12]During the Fall 1995 season of the San Francisco Opera I played Glinka's *Ruslan and Lyudmila* for the first time and discovered that this undeservedly neglected opera also was orchestrated for hand horn. So while this discussion deals predominantly with French works, it is necessary to be alert for other possibilities, as in the case of *Der Freischütz* discussed earlier.

[13]When playing fully stopped notes on the valve horn, the customary practice is to conceptualize and finger the note a half step lower on the F horn or to use a stopping valve that adds an appropriate length to the instrument. This procedure, while still the best method, has created much confusion and has led to the "raging controversy," referred to by Tuckwell (p. 27), as to what actually happens when hand stopping the horn. This so-called controversy is really just a common misunderstanding. It is exemplified by a number of writers, some quite distinguished (e.g., Walter Piston in his orchestration text) who incorrectly perpetuate the absurd notion that if the hand is inserted up the bell far enough the horn is shortened by enough length to make the series sound a half step higher. This is simply not true. Fully stopping an F horn lowers the pitch of each mode producing a note a half step above the next lower mode. In other words, flattening the pitch of each mode by hand stopping creates, in effect, a new series by using the next higher mode, which has been lowered to where it is a half step above the original series. For example, in order to play a stopped written g', it is fingered with the second valve, visualizing an f♯'. That visualization is helpful to the process but does not correctly represent what occurs. What really occurs is that the next higher mode, the seventh (B♭—see the harmonic series above), is lowered to A♭, a half step above the G. That is the mode actually used, which is then lowered further to G by lengthening the horn using the second valve or a stopping valve. Further corroboration of this concept can be found by stopping the c''' on the F horn, the sixteenth mode. Since the fifteenth mode produces a b'', and hand stopping, as discussed above, lowers the pitch to sound a half step above the next lower mode, there should be no pitch lowering effect at all when stopping a c''' on the F horn. That is, in fact, what happens. Further explanations of the true nature of the stopping procedure can be found in Richard Merewether, *The horn, the horn* ..., (London: Paxman Musical Instruments, Ltd., 1978), 40–41, and Backus, 275–276.

[14]Note the instruction to play the note *cuivré*, which means brassy. Horn players are sometimes admonished not to confuse that with the instruction to play stopped (*bouché* or *sons bouché*). Here is one instance where the *cuivré* seems to be used to reinforce the use of the stopped note. Numerous similar examples of this usage suggest that, contrary to conventional wisdom, French composers sometimes used the term *cuivré* in support of the stopped effect.

[15]While the F♯'s for the third and fourth horns in C could be

played open with the hand taken out of the bell to bring it somewhere up to pitch, they could also be played by stopping down from the G. In his authoritative and influential *Méthode pour le Cor* of 1803, Frédéric-Nicholas Duvernoy (1765–1838) gives the stopped version clear preference while mentioning the unstopped version as a rather flat alternative. It may be assumed, therefore, that Gounod intended those notes to be stopped. In any case, the notes for the first and second horn in E-flat would have to be stopped.

[16]In 1964 a new edition of *Carmen* appeared, edited by Fritz Oeser. It was a diligent and seemingly mostly successful effort to restore the opera, particularly by removing the recitatives that Giraud had composed after Bizet's death and reinstating the original dialogue as well rechecking the score and parts. However, for some unaccountable reason, Oeser also transposed all the horn parts into F, which, however well intended, makes it necessary to go back to the older edition (International Music Co.) to check for stopped notes. The quotations in this article come from the older standard edition.

[17]Hector Berlioz and Richard Strauss, *Treatise on Instrumentation* [Grand traité d'instrumentation et d'orchestration modernes], trans. Theodore Front (New York: E. F. Kalmus, c. 1948; repr., New York, Dover Publications, 1991), 260.

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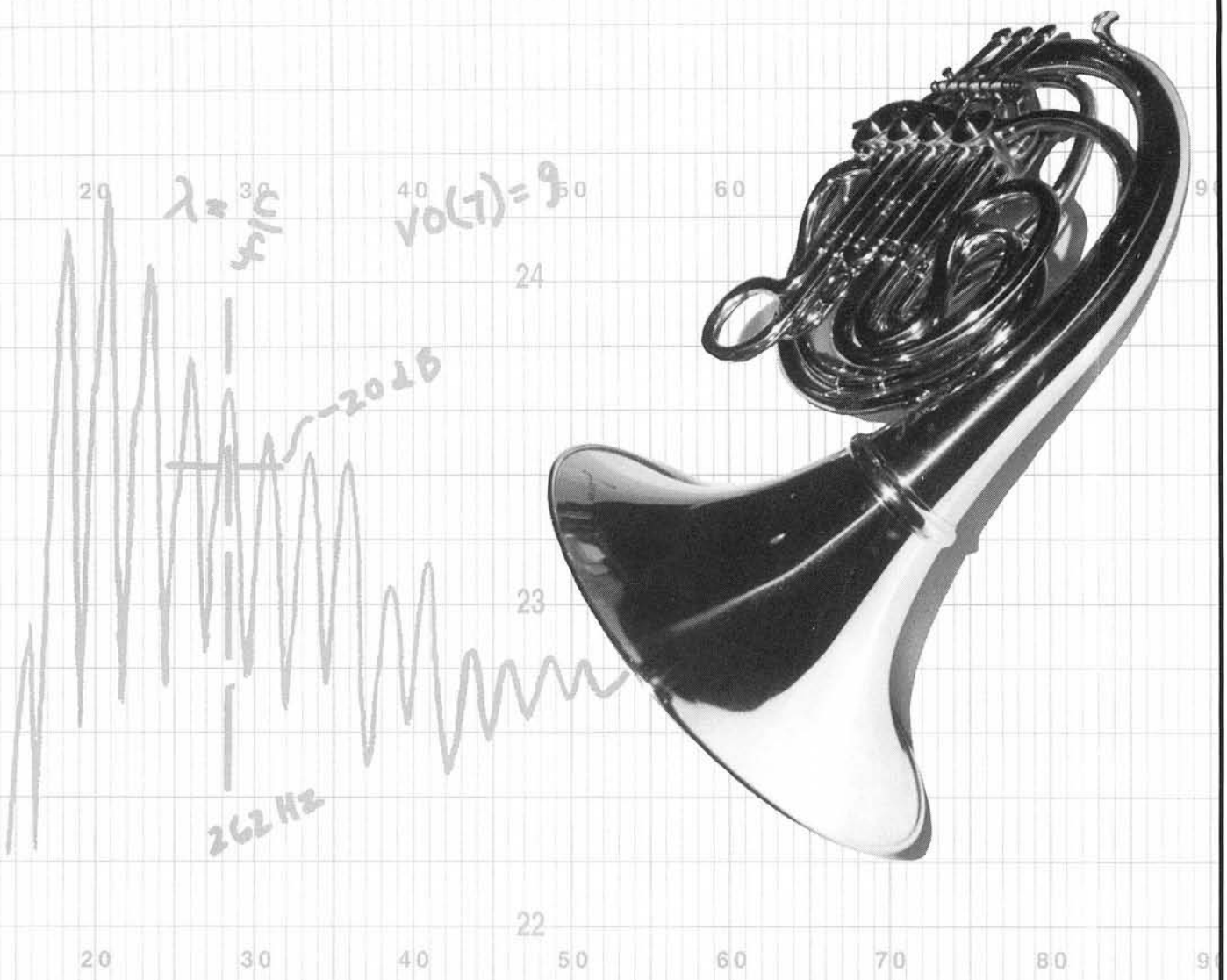

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Marvin C. Howe (1918–1994), Singer of Smooth Melodies

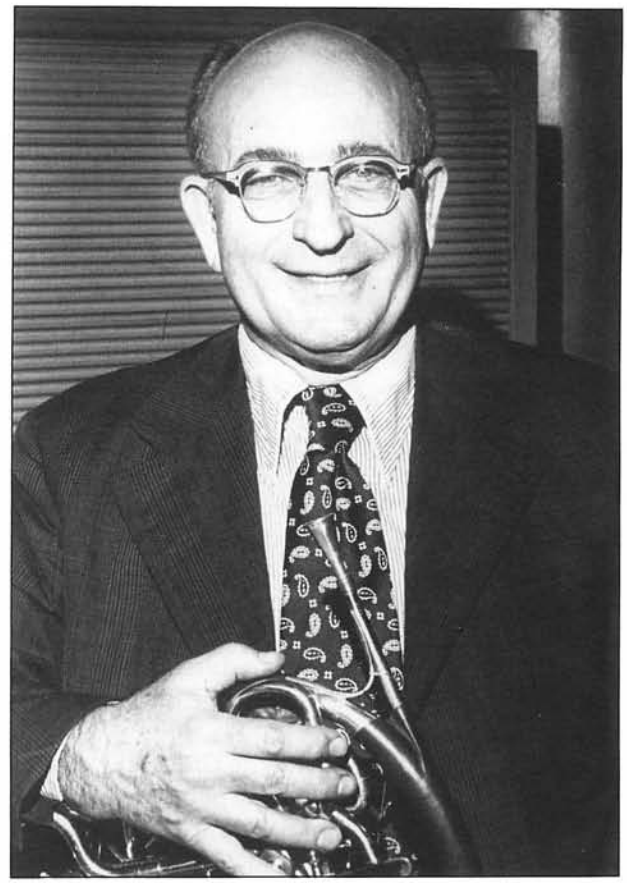
Randall E. Faust

> "Believing as I do that the horn is best as a singer of smooth melodies, I have laid heavier stress on legato playing than is usual in most beginning brass methods." [Foreward: *Method for French Horn,* Marvin C. Howe, Remick—MPH, New York, 1950.]
>
> And an older teacher, Marvin Howe, showed that music is more than mere notes with a moving performance of Saint-Saens's Romance. ["19th Annual Horn Symposium, British Horn Society, Summer Newsletter 1987, John N. Wates]

Marvin Howe, this singer of smooth melodies, was born February 26, 1918 in Fort Wayne, Indiana. He was educated in the public schools and graduated from Harding High School in Marion, Ohio in 1935. A lifelong scholar, Marvin's collegiate studies began at the Oberlin Conservatory, where he was the first person to earn a Bachelor of Music degree in horn in 1939. He also earned a second degree from Oberlin in 1940—a bachelor's degree in School Music.[1] Oberlin was the location of Marvin's first work as a hornist in a woodwind quintet. There, as a member of the Oberlin Woodwind Quintet, working under his mentor and friend, George Waln, he participated in early radio broadcasts of that ensemble. Fred Myers, a college roommate at Oberlin, later became the father of the current principal hornist of the New York Philharmonic—Philip Myers. Marvin's horn teacher at Oberlin was William Namen, a member of the Cleveland Orchestra. Also, he was influenced by other members of the Cleveland Orchestra at that time—Martin Morris and Philip Farkas. Decades later, when lessons centered on a legato passage, Marvin would often tell the story of how Martin Morris brought him to the backstage area before a concert by the Cleveland Orchestra. There, he recounted, on the other side of the curtain, he heard the most memorable slurs performed by a young Philip Farkas at the end of a performance of the Schubert *Unfinished Symphony.*[2]

After college, Marvin's early career was teaching instrumental and vocal music in public schools in Lexington, Ohio, and Glens Falls, New York, before volunteering to serve in World War II. He was a band director in the U.S. Army—serving as a warrant officer at the Army Music School in Arlington, Virginia, and also in the European sector until 1945.[3]

During the time Dr.Howe was in the Army, he was stationed at Fort Bennning, Georgia, before being sent to Europe. There he participated in a performance of a new work: *Night Watch* for Horn, Flute, and Timpani, by a young timpanist and composer, Ellis Kohs, who was later to teach at the University of Southern California. Other performers on the premiere were his colleagues in the band: flutist Robert Cantrick, and hornist Marvin C. Howe, who described the first performance in a letter in 1988.



Dr. Marvin C. Howe, February 26, 1918–August 3, 1994. (Eastern Michigan University photo)

> Ellis Kohs was a Warrant Office Junior Grade, as were Robert Cantrick, flute, Paul Calloway (later Washington Cathedral Organist) and myself—all recent (July 1943) graduates of the Army Music School. The four of us put on a concert with our three bands ... and half the concert was "chamber music." (flute solo, horn solo, piano solo (Paul Calloway) plus the trio, in which Kohs was the "drummer." Wisely, I think, Ellis used a rather Hindemithian approach with the kettledrums limited to E-flat, B-flat—perfect fourth).[4]

Like Messiaen's *Quartet for the End of Time, Night Watch* speaks to the universal spirit and shows how the language of music can transcend the conditions of wartime that discourage artistic expression.

Before entering the Army, Dr. Howe did graduate work at the University of Michigan (1941). However, after returning from Europe, he studied at the Juilliard School of Music and Columbia University in New York City in 1946. While at Juilliard, he studied with New York Philharmonic hornist Robert Schulze. Schulze was an important early influence on Marvin: he often quoted Schulze and used his

exercises for the next five decades.

A simple do-re-mi-re-do long tone pattern was one Marvin adopted from Schulze. He insisted on singing the slurs smoothly with a "doo" ("rhymes with 'moo,'" he would say with a twinkle in his eye) syllable, with no bumps and no moaning. "Have you just been to a funeral?" he would ask, quoting Schulze. "No?" the embarrassed and quizzical student would reply. "Well, why does it sound like you are crying then?" he would ask, again quoting Schulze. The intensity of Schulze's listening and his insistence on a smooth, singing quality were important models in Marvin's teaching.[5]

A Teacher of Many Students

From 1946 until 1948, Professor Howe taught horn and brass instrument pedagogy at Ithaca College while completing his Master of Science in Music Education there in 1948. At Ithaca, he worked with trumpeter and brass pedagogue Walter Beeler. Marvin's *Method for French Horn* was begun at that time, and he often credited Beeler, who was writing his *Method for Cornet* at the same time, as a particularly helpful consultant.

From 1948–1953, he taught at the University of Illinois. As an important center for the study of contemporary music, the University of Illinois brought him into contact with several prominent composers. He performed works such as Paul Hindemith's Sonata for Horn and Piano (1939) and Igor Stravinsky's *Dumbarton Oaks Concerto* under their direction there. The *Maine Sketches for Horn and Piano* (1952) by Eugene Weigel was inspired by Weigel's hearing Marvin's low register exercises in a nearby studio!

In 1965 Marvin Howe coached the World Youth Symphony Horn Section at Interlochen. L to R: Marvin Howe, Bradley Waarnar, Kathleen Vaught, William Hanton, Bill Griffeon, Steve Couch, Greg Hustis, Mark Stephenson, Robert Routch. (Photo courtesy of Interlochen Center for the Arts)

After taking a year off to take care of the family farm in Ohio, Marvin moved his family to Cedar Falls, Iowa, where he became an Instructor of Music at Iowa State Teachers College. In addition to teaching horn, brass instruments, and pedagogy, Marvin toured as a consultant for music teachers. One of the music teachers he assisted was Claire Faust, a band director in Leon, Iowa:

> I always enjoyed his visits to Leon. He always had good observations of the student band. I was always amazed at how he could keep students spellbound—just by showing them how many different ways they could play a single phrase of a melody from their music. He always let me know when he was arriving, and he was always ***on time***. (Often when the cinnamon rolls would be fresh from the oven at the school lunchroom—where we would have coffee.)[6]

A performance with George Waln's Woodwind Quintet on a post-camp NACWPI Conference at Interlochen, Michigan in 1956, led to his employment at the National Music Camp in 1957. Soon, Interlochen became the summer home for his wife, Arline Howe; his daughters, Nancy and Peggy; and his son, Michael. While teaching at the National Music Camp, Dr. Howe touched the lives of many students who now perform in major symphony orchestras, teach in major universities, and actively support the fine arts throughout the world.

> The first summer I was teaching at Interlochen, I had to take out a loan to pay the grocery bill. I decided to keep coming back—so the kids would have a place on the lake during the summer.[7]

Dr. Howe's teaching at Interlochen became a centerpiece of his teaching career. He taught at several colleges and universities, but his summer teaching at Interlochen became a returning focus of his career. A complete list of Marvin's former students at Interlochen and various colleges and universities would exceed the size of this article. (His Interlochen alumni alone would exceed 600 names. Former students are performing in orchestras and teaching in universities from New York to California and many in between.) However, the accompanying photos from about thirty years ago are an interesting and representative sample.

From 1960–1962, he did further graduate work at the University of Iowa. After completing is Master of Fine Arts Degree and residency for the Ph.D., he was appointed principal hornist of the Syracuse Symphony and and professor at the University of Syracuse in New York. The next year, he accepted an invitation to return to teaching at Ithaca College in Ithaca, New York. He performed as a hornist with the faculty quintets at both Ithaca and Syracuse.

1966 was an important year for Professor Howe for two reasons. First, he completed the final dissertation require-

ments for the Ph.D. at the University of Iowa, and second, he moved to Michigan to teach at Eastern Michigan University. Michigan, then, became his home—teaching at Interlochen during the summers and at Eastern Michigan University during the winter months. Upon retirement in 1979, he moved to Interlochen, and then finally to Traverse City in 1993.

Dr. Howe loved to teach! Whenever the opportunity would present itself, he would be there. When his friend Philip Farkas had a heart attack in 1978, he flew to Bloomington, Indiana, on weekends to make sure the students received their lessons. Later, in 1982, he taught for James Winter at the California State University-Fresno during Dr. Winter's sabbatical leave. Later, when officially "retired," he would give clinics, lectures, and recitals, as well as conducting the horn choir at Interlochen. His energy was remarkable!

Marvin rehearsing the 1966 WYSO horn section: Barbara Kilbert, Bruce Pennett, Jean Rife, Lora Tannenholz, Gregory Hustis, William Klingelhoffer (Photo courtesy of Interlochen Center for the Arts)

When Marvin died on August 3, 1994, the word went out that horn players were invited to play in a horn choir at his memorial service. The word was that this horn choir would have a brief rehearsal at 8 A.M. and travel to the church for the Service at 11 A.M. Almost like magic, a horn choir of over twenty-five members emerged! What was remarkable was that this horn choir, conducted by his colleague Douglas Campbell, included former students from the 1940s, 1950s, 1960s, 1970s, 1980s, and 1990s. This distribution of students from six decades appeared spontaneously. Their performances of several of Marvin's arrangements was a testimony to his long and fruitful career as a teacher.

A Member of The International Horn Society

Marvin was an active and avid member of the International Horn Society. In addition to contributing to the *Horn Call*, he served on the Advisory Council and performed and/or presented clinics at International Horn Workshops in Canada (1975), Provo, Utah (1987), Potsdam, New York (1988), and Texas (1991). In 1990, he was honored with the society's Punto Award, and in 1994 he was elected to Honorary Membership in the International Horn Society.

However, he enjoyed the camaraderie of the workshops and the chance to be a participant as much as his "official" duties. He and his wife Arline provided support to performers, encouragement to exhibitors, and fellowship to hornists young and old alike. Workshop cafeteria meals were a time to meet friends and revel in the development of his many former students. In addition to the opportunity to see colleagues and hear former students, he relished the chances provided by workshops to learn new truths, rediscover old truths, and to affirm important values. Some of these are documented in his *Horn Call* article: "Thoughts Triggered by the 1993 IHS Convention, Charleston, Illinois."[8] However, there were many more! For example, after the 1972 workshop he loved to recount the good humor of Alan Civil; after the 1985 workshop he loved to recount the discussions (in German) between then President of the International Horn Society, James Winter, and then President of the Wiener Waldhorn Verein, Siegfried Schwarzl; and after 1987 he could not discuss the topic of tone quality without mentioning Radovan Vladkovic, his newest discovery. In fact, he purchased a copy of Radovan's recording of the Mozart concerti and gave it to his local public radio station. The morning after he passed away, that station played a selection from that recording—in memory of Marvin. His participation in International Horn Workshops continues to have an impact today—on hornists and non-hornists alike!

A Writer for and about the Horn

The Howe Method

The Howe "Method" was, and is, more than the book of tunes and exercises known to his punning students as "Howe to play the horn." On the contrary, it is a way of thinking and a matter of language. In some cases it was language(s): Marvin would quote the words of a song—sometimes in German or French. Sometimes, he would use a pun which crossed over linguistic barriers. His use of puns was more than a humorous method of relieving the tension of hard work in a lesson. He truly believed that a student who could develop an ear for the subtleties of linguistic humor could also develop a better ear for the shadings of tone color and musical communication. In one lesson he stated that the real purpose of poetry was the preservation of the language. Likewise, he pointed out, the preservation of our musical language was dependent upon the musical poetry we make with it. Consequently, the wording of his ideas is not just interesting: it is critical. In *The Method for French Horn*, the pithy descriptions, admonitions, and/or

punctuation marks are a critical part of the book. Likewise, his well-worded commentaries on the concepts of horn playing are particularly useful.

Dr. Howe earned both his Master of Fine Arts in Horn in 1962, and his Doctor of Philosophy in Music Education in 1966 from the University of Iowa in Iowa City. His dissertation, *A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn,* is a major pedagogical work in size, scope, and content, and it stands as an important survey of horn teaching today—and an important critique of the state of horn pedagogy as of 1966. Most important, however, are the descriptive commentaries of the given subjects. Many are quoted in the following section.

As horn professor at the University of Iowa, Paul Anderson supervised a large number of doctoral dissertations about horn playing. As Dr. Howe's supervising professor, Mr. Anderson can testify to the size and scope of this document. Consequently, Mr. Anderson's comments about him are notable:

> The main thing I remember about Marvin is his all-consuming love of the horn and of horn playing. I have known no other person so completely committed to the horn. I therefore thought that he had a purity of purpose that few others could equal. For this reason, it was always a joy to talk to him and be associated with him.[9]

During the time of his work on the dissertation, he was a frequent correspondent with hornists and authors around the world. One of them was Robin Gregory, author of *The Horn*. During the 1960s, they exchanged correspondence on several occasions discussing repertoire, instruments, and horn players.[10] Philip Farkas, with whom Marvin had studied during the summer of 1955, was another who gave support to the project, and was acknowledged accordingly in the dissertation. Thanks to the international interest in Marvin's work, he acquired a broad base of information and attitudes. Furthermore, this dissertation has served as a basis for additional research by many current scholars of horn playing and teaching.[11]

This document surveyed a broad base of literature and materials. Marvin solicited many opinions and practices. However, he went on to discuss many of his own opinions and practices. It should be observed that the opinions he expresses were genuine. They were not academically entombed in this dissertation; rather, a review of some of the topics covered among these opinions and practices gives a great insight into the pedagogical concepts of this master teacher:

> Mental concepts and attitudes are vital; not only in the biological sense must conception precede creation. The student who realizes the true meaning of re-creation will work and play more imaginatively.[12]

> Practice habits govern progress to an alarming (or gratifying) degree. The practice routine should never deteriorate into a mere routine. Every moment should have purpose, every challenge should be enjoyed.[13]

> For emphasis, rather than disagreement, this writer limits the purposes of warm-up to the "three Rs: respiration, response, and resonance." This is done in the (sometimes vain) hope that his students will become thoroughly addicted to the necessity of establishing those "three Rs" daily, to the exclusion of all other concerns, especially if time is very limited.[14]

Professor Howe then proceeds to discuss the "exhale warm-up" and the observations of Philip Farkas in his *The Art of French Horn Playing* and *The Art of Brass Playing:*

> This writer's "exhale warm-up" differs from that of Farkas in two important ways: rather than "HA," he uses "WHO," which is 1) more gentle and 2) more resonant as to choice of vowel color. If the embouchure and resonating cavities are exactly coordinated, this very gentle approach will suffice to "float" a beautiful and pure pianissimo sound.[15]

As a student of Marvin's for over thirty years, the current writer can vouch that the "exhale warm-up" was a cornerstone of his playing and teaching. For Marvin it was more than just an exercise: it was the quickest and most efficient way to focus the mind, embouchure, and breathing apparatus on the production of a beautiful horn tone (Respiration, Response, and Resonance). He found it to be a wonderfully self-correcting exercise.

Dr. Howe was also interested in the "other" "Rs:" one of them was resistance. He proceeds to thoroughly discuss six points of resistance to the passage of air:

> 1) the throat, 2) the mouth cavity, 3) the lip, 4) the mouthpiece, 5) the instrument, and 6) the right hand in the bell (plus 7) a mute in the bell).[16]

Dr. Howe was also sensitive to the importance of relaxation as an important element in horn playing long before it was a topic for International Horn Workshop panel discussions or *Horn Call* articles. In his discussion of Tomasi's *Fanfares Liturgigues* he states:

> The opening phrases ... are quite difficult in endurance, agility, and range, but the intonation on the high a♯" and b" is very difficult, and improbable of solution if even one player has a weak embouchure, unsteady nerves, or uses poor judgement ... At [rehearsal letter] 4, the first horn had best be calm, strong, and relaxed—even then, the high a♯" entry in the fifth measure is not insurable by any firm.[17]

Marvin's goal with every student was the development of a beautiful, singing tone quality. His conceptual approach

required imagination on the part of the student's mind and heart:

> There were two things he always insisted on—a beautiful tone and perfect intonation ... and if you had those, then you could do everything else on the horn.[18]

> The imagination (or lack of same) of the mature player has very direct consequences on the type of tone quality or qualities employed. It is this writer's conviction that a feeling or lack of feeling of sensuality is also very directly related to the player's feeling or lack of feeling for warmth of tone.
>
> The player needs to co-ordinate all of his efforts with the concept or concepts he has of tone color. The lip should feel comfortably relaxed, the vibration free and easy. The throat also should be relaxed although it will vary in its state of openness, both according to register and to volume. Vowel colors employed offer great and gratifying varieties of tone color with a maximum of embouchure comfort. All players must concentrate on making difficulties seem easy through mastery. Since most young players have comparatively small thin tones, it becomes necessary to concentrate upon a darker mellower sound as they mature. There is some danger that the student will overdo his efforts to the point of forgetting the utility of being able to produce a light tone also, to say little of all the thousands of variations found between the lightest and the darkest tone colors.
>
> A feeling of resonance in the head, mouth, throat, and lungs is (to this writer) so much a necessity as to comprise a "way of life" for horn playing. For example, if one sings "ooo" (as in "who") and whistles simultaneously, a turbulence, a disturbance or vibration, is felt on the roof of the mouth. This writer has a similar sensation when achieving a satisfactory degree of internal resonance behind the horn.
>
> While a beautiful and pure quality of tone ***can*** be produced with shallow breathing, it will lack drive, stability, and depth as compared to a well-supported sound. Likewise, every sound, however soft it may be, should be an aggressive act of the will and breath.
>
> It seems to this writer that a major difficulty is found in developing concepts of warmth of tone, richness of resonance, a soaring musical line, and a clearly throbbing pulse and rhythm—all before one attempts the physical act of producing what is in mind. It appears difficult if not impossible to describe concepts of tone color, brightness, mellowness, purity, projection, etc., with and degree of accuracy. It would appear that necessity has brought about a proliferation of writing on "how to do it," and a scarcity of writing on what is desirable.[20]
>
> Singing is a venerable, honored, and too often neglected means of training the "ear." This writer has stimulated more than one would-be horn student by refusing him horn instruction until satisfactory proof of sight-singing skill was produced.[21]

A consistent part of Dr. Howe's teaching was his emphasis on the development of the low register. He considered it an important part of the development of the "Three Rs of Tone Production—Respiration, Response and Resonance." As a transfer student to the horn from the cornet, I found that his emphasis on the low register helped to correct some of my bad habits. I have found that I am not the only one who experienced his emphasis on this aspect of playing. Seventeen years after my first study with Dr. Howe, current Advisory Council member and Penn State Horn Professor Lisa Bontrager had a similar experience at her first lesson:

> I am writing to tell you one small story of Dr. Howe. He was my private teacher in 1977, when I was in High School Girls [Division of the National Music Camp]. During my first lesson, he asked me to play down, chromatically, from middle C. I did my best, but it must have been terrible! (I was in the World Youth Symphony Orchestra, but like lots of High School players, never played below a low G!) Well, Dr. Howe slapped his knee and said, "I don't know whether to laugh or cry!" He then laughed! After the lesson was over, I trudged back to High School Girls, and *I* cried! I certainly played lots of low exercises that summer![22]

The fact that Dr. Howe believed in the importance of the study of the low register is seen on the emphasis he gives to its study in his *Method for French Horn.* Furthermore, he often told a story of how horn-maker Carl Geyer supported this concept. He included this story in his dissertation:

> This writer confesses a certain bias toward the benefits he professes to find in developing the low register of the horn. He remembers with gratitude Carl Geyer's angry remarks to a student of this writer who was interested only in playing as far above c''' as possible; "Young man, you want to play the horn? Then learn the low register—you have no tone and you'll never be a horn player until you have a low register.[23]

Howe's dissertation includes an "Annotated Bibliography of Literature." It also includes some colorful opinions of the many materials covered. He finds the Maxime-Alphonse books "musically rewarding." He also speaks of the unique qualities of Gallay's *Twelve Etudes for*

Second Horn and the Wendell Hoss transcriptions of the *Six Suites for Violoncello Alone* by J. S. Bach. Most interesting is his discussion of modern studies:

> "Modern" studies are often outdated a decade after they are written, but we should include those by Bitsch, Chaynes, Dubois, and Alain Weber ... At an advanced level, Verne Reynolds's *48 Etudes* are musically fascinating and extremely challenging technically, somewhat in proportion to the seriousness with which one regards Reynolds's metronomic markings.[24]

It should be noted that he had a ***very*** high respect for the etudes and other compositions of Verne Reynolds. Furthermore, he had a high respect for Mr. Reynolds's abilities as a player. Once when he was asked if even Mr. Reynolds could play the *48 Etudes*, he responded by asking "Do you have $500? I will bet $500 that Verne Reynolds can play these!" Needless to say, that was the end of the discussion.

New Music for the Horn

Marvin had a sincere interest in new literature for the horn—new and transcribed. His participation in the Fort Benning performance of Koh's *Night Watch* was previously noted—as well as the inspiration he gave to the writing of Eugene Weigel's *Maine Sketches*. William Presser composed his Sonatina for Horn and Piano for Marvin in 1978. My Prelude for Horn Alone and the Prelude/Nocturne of my Concerto for Horn and Wind Ensemble were written as responses to his treatise—"Stopped Horn." As the content of his dissertation indicates, he was always seeking out new music which treated the horn with affection. Among others, he helped support and encourage Robert King's publication of the Sonata for Horn and Piano by Edith Borroff and the Sonata for Horn and Piano by Halsey Stevens. In addition to an interest in new compositions by others, he was constantly transcribing and arranging new works for the horn himself.[25]

> Horn players may seem to be prolific and talented composers, but they generally are ***not*** first rate composers. Nearly one hundred books of etudes are represented in this study, but the deep and satisfying musical experiences are still to be found in major works, whether solo, chamber music, or orchestral writing.[26]

He loved the works of Brahms: "I think I like to play Brahms better than I like to eat."[27] The famous solo from the Symphony No. 5 by Tschaikovsky was another of his favorites. However, his musical interests were not limited to the standard works of the nineteenth century. For example, his dissertation includes discussions of works such as the *Háry János Suite* by Zoltán Kodály, and Riegger's Nonet for Brass.[28] Similarly, unique works from the twentieth century were always showing up in his lessons.

> Physical development is a necessity as a means to carrying out the composer's wishes; perhaps there is need for a strictly muscular-technical text for the horn. Better still, one might require his students to write their own technical studies as the need becomes apparent. Since most teachers cannot give the student the individual attention and the time such a procedure would require, etudes and methods appear to be here to stay.[29]

Marvin ***did*** use etudes in his teaching, but he was more interested in good music than he was in etude books. Among his favorite teaching materials were the Suites for Violoncello by Bach transcribed by Wendell Hoss, the collection of *Solos for the Horn Player* edited by Mason Jones, and the Six Sonatas by Johann Schenk transcribed for two horns by Verne Reynolds. In addition, he would often transcribe melodies or write exercises to help a student solve a specific problem.

The Great Stopped Horn Debate

Marvin was in the midst of the "Great Stopped Horn Debate," which raged in the pages of the *Horn Call* throughout the 1970s—and seemingly to this day. However, the genesis of his thoughts can be seen in an experience he had with New York Philharmonic hornist James Chambers decades earlier:

> This writer saw James Chambers demonstrate in this fashion: Chambers (with a continuous, uninterrupted sound) gradually ***lowered*** a written g' a major 2nd to f'; one would assume that the 6th member of the F horn harmonic series had been ***lowered*** to become (in effect) No. 6 of a concert E-flat series. But no! Still without interruption of the sound, Chambers proceeded to slur up and down the new harmonic series proving that the 6th member of the F series had, in effect, become the 5th member of a new series one-half step higher, i.e., of a "horn in F-sharp or G-flat!"[30]

The apparent contradictions in his observations of Chamber's demonstration and the writings of Schuller, Farkas, Coar, and Gregory are discussed in this section of his dissertation.[31] Furthermore, in his practicing for performances of The Serenade for Tenor, Horn, and Strings, he also observed that this principle of lowering the pitch via stopped horn was also applied by Benjamin Britten.[32] Subsequently, to help improve the performance of stopped horn technique, he worked out a treatise and a series of exercises based on this principle. He self-published his treatise, *Stopped Horn*, in 1968. In Autumn of 1973, James Winter, Editor of the *Horn Call*, published an excerpt of this treatise with the following commentary:

> Editor's Note: This article by Professor Marvin C. Howe first came to the attention of the editor in the Spring of 1970, in the hands of David Krehbiel, then principal horn of the Detroit Symphony. It struck me then that Howe's discussion of what

happens when the horn is hand-stopped was the first explanation of my acquaintance that was consistent with observable events and logic. The article will be greeted in some cases with skepticism, but I am convinced that it is a correct description of the hand-stopping phenomenon; I have been able to achieve precisely the same results as Mr. Howe with the hand as well as with the transposing mute, and with a variety of horns and bells styles. During the course of the Fourth Annual Workshop, at Bloomington, I asked Mr. Howe for permission to print his article in the *Horn Call;* he has granted permission to publish an excerpt, and it is given here.[33]

The Interlochen Horn Quartet performs the music of William Presser. L to R: Marvin Howe, Douglas Campbell, William Presser, Ellen Campbell, Randall Faust (Photo courtesy of Interlochen Center for the Arts)

It has long been the custom and the practice to assume that stopping the horn in F raises the pitch a minor second (one-half step). This apparent change is corrected by fingering the stopped passage one-half step lower than written ... It is not the intention to negate the practicality of the above assumptions, for the fingerings obtained are certainly workable. However, it will be shown that the above assumptions are false. In fact , the hand ***always*** lowers the pitch—albeit unevenly—to a new pitch one half step above the next lower member of the harmonic series being employed! This does result in a series one half step above those obtained when playing "open" horn, but the new pitches are (and always were!) derived from above. Practice of this derivation results in better and quicker control of stopped horn than is generally obtained by the horn student.[34]

The subsequent series of articles and letters found Marvin involved in one of the longest-running debates in the history of the *Horn Call.* Several other articles went into more acoustical detail from the science of physics. However, ***his*** purpose in writing the treatise was to develop a series of exercises for "better and quicker control of stopped horn than is generally obtained by the horn student." Many students have found his exercises helpful. I, for one, have found this to be true in over two decades of pedagogical application. Furthermore, I has been so captivated with the effect that I have composed a well-used Prelude for Horn Alone as well as several other compositions based on these exercises.

Dr. Howe was always thorough in the investigation of a subject. During the 1970s, he went about purchasing every available stopping mute. In part, he was interested in how the use of the stopping mute related to his stopped horn treatise. Without exception, they all reinforced his ideas. More important, however, he enjoyed comparing the tone quality, response, and articulative qualities of the existing models.

One of the favorites puns of his horn studio was the fact he knew "Howe to make mutes." Dr. Howe was a life-long builder of non-transposing horn mutes. His wife, Arline, relates how he built his first mutes back in the 1940s using tuna fish cans and various cardboard tubes. As a woodworker, he later made various models with wooden parts. In the mid-1960s, he developed a tunable mute made of "high-impact styrene," with the plastic parts manufactured at Ithaca Plastics in Ithaca, New York. The parts were assembled in Ann Arbor, Michigan. Always socially-conscious, Marvin contracted a firm that employed handicapped workers to assemble his tunable, styrene mute. This mute was marketed through his own "Marvin's Musical Products."

Instruments

Like many hornists, Dr. Howe's instrumental odyssey is quite interesting. His first instrument was an Alexander single F horn. He often recalled that he loved the sound of the instrument. However, he also related that the top f" was so treacherous that it made him anxious about that note for years. Later, he used a variety of instruments: a Conn 8-D, a Chambers model Reynolds ("you could throw a cow through that thing and not get any edge!"), and various Farkas model Holtons ("the most consistent intonation"). When Max Pottag retired, he purchased Max Pottag's personal Pottag Model Reynolds. He carried on a correspondence with Carl Geyer for many years and even hosted him as a guest at Interlochen. During the 1970s, he had the good fortune of obtaining three different Geyer horns. When Steve Lewis started his business, Marvin purchased one of his early instruments.

At the age of sixty, Marvin surprised students, friends and colleagues by purchasing a Paxman Model 40 Descant

Horn. Ever the student himself, Marvin drove to East Lansing and took a lesson from Douglas Campbell on his new instrument. He also wrote to Richard Merewether, Paxman's instrument designer and author of the text *The horn, the horn*, regarding his observations about the instrument's intonation and other qualities. Merewether's letter, dated 28 March 1978, responds by quoting Marvin's inquiries about "mucho besser" fingerings with good tongue-in-cheek humor and obvious pride in his work.

> Yes, your "mucho besser" fingerings are the ones, and also for the fifth below in each case. Do not use 1 & 3, and 1, 2, & 3 except in passing when it's too quick to matter much, on the B♭ horn.
>
> Color/colour match eminently possible, but only with strict observance of chapter 13 chapter 13 in the book the book [*sic*].
>
> The notes you find flat are so on every brass instrument in the world (i.e., 5th "harmonics" in each case.) Your horn will not be inferior to any other you tried in Hartford—please be assured.
>
> I'm a little concerned that you must draw the + slide nearly 1". A lot less should be enough. See my chapter my chapter on stopped horn stopped horn. So pleased you're getting the valves to move—so necessary, I find.
>
> Do keep me posted how it all goes.
>
> But do remember—Chapter 13 Chapter 13 is **a must a must** [*sic*].[35]
>
> Yours ever.

A frequent visitor to the instrument tables at the international horn workshops, he constantly marveled at the high quality of the many fine models of instruments by many manufacturers—large and small—around the world. In the last month of his life, he was talking about getting a new dual-bore horn "when he recovered."

The Final Lesson

> The French horn was Marvin Howe's lifelong music love. He played it. He taught it. He arranged music for it. He told puns about it.
>
> "All horn players are punsters," Dr. Howe's wife, Arline, said. "It seems to go with the instrument."
>
> Sunday morning, four French horn players from the faculty of the music camp at the Interlochen Center for the Arts showed up at his home. Dr. Howe, 76, was in a wheelchair with cancer.
>
> The quartet's appearance was a dress rehearsal of two songs by Franz Schubert that Dr. Howe had arranged. He critiqued the playing and sent the quartet on its way for a performance later that day at the Unitarian-Universalist Fellowship of Grand Traverse.
>
> Wednesday, he died.[36]

What had started out as an extra rehearsal for a church performance he had organized months earlier turned out to be a final lesson from Marvin. In spite of his ill health, he laughed heartily at his own ability to start a rapid exchange of bilingual puns about the title of one of the Schubert songs. On the first run-through *of Ihr Bild*, the ensemble was not good. One of the ensemble members asked, "What did you think of the tempo?" "Which one?" he replied! Then we asked, "Dr. Howe, when you conduct this, do you conduct it in two or in four?" Marvin thought for a second. "In four," he replied—holding up four fingers. The second reading was much improved! Even at the end, his ears were working, his humor was there, and he enjoyed teaching!

The ensemble of five players—rotating on quartet parts as well as performing the quintet version of the "Sarabande" from the *Holberg Suite*—played at the church service that morning. Marvin's sudden, subsequent death brought repeat performances at memorial services that week at Interlochen and Traverse City. Particularly memorable to this author was Ellen Campbell's playing of the opening solo of Marvin's arrangement of a Russian Folksong, "Someone's Horse is Standing There." The arrangement of this quartet and the Schubert songs are now available from The Hornist's Nest. One of his solo transcriptions has recently been published by Encore Music. Several other works are in preparation for publication. *His Method for French Horn* is still available from Mrs. Howe in Traverse City. Thanks to Marvin Howe, many hornists continue to be singers of smooth melodies.

In 1988, the Marvin Howe Horn Scholarship Endowment Fund was created by former students of Dr. Howe. Those interested in contributing to this fund in honor of Dr. Howe may contact the Director of Advancement, Interlochen Center for the Arts, Interlochen, Michigan 49643.

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Marvin and his Geyer horn—1979 (Photo courtesy of Eastern Michigan University)

Acknowledgments

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Special thanks is given to Daniel Retzer who assisted with proofreading of this article. Dan, a horn student of mine, is graduating from Auburn University with a degree in technical writing. In 1994, he also contracted cancer—and spent the rest of the year in treatment at Sloan-Kettering Hospital. In 1995, he returned to Auburn University to complete his degree. When he returned from cancer treatments, he walked in the door saying, "Is anyone interested in seeing a bald-headed horn player?" "Bald-headed horn players have always looked great to me!" I replied.

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Notes

[1]Nancy Howe Webster, "Marvin C. Howe—Obituary," *Traverse City Record Eagle,* August 5,1994.

[2]Marvin C. Howe, Horn lesson, 1968.

[3]Webster.

[4]Marvin C. Howe, Letter to Randall Faust, October 11, 1988.

[5]Marvin C. Howe, Horn lesson, 1966.

[6]Claire E. Faust, Conversation with the author, August, 1994.

[7]Marvin C. Howe, Conversation with the author, June 1991.

[8]Marvin C. Howe, "Thoughts Triggered by 1983 IHS Convention, Charleston, Illinois," *The Horn Call* XIV(1): 75–76.

[9]Paul Anderson, Letter to the author, February 27, 1996.

[10]Robin Gregory, Letters to Marvin Howe, October 1961–February 1964.

[11]Johnny Pherigo, "Horn Study Materials: A Survey of New and Reissued Publications Available in the United States with a 1965–1985 Copyright," *The Horn Call Annual* 2 (1990).

[12]Marvin C. Howe, *A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn,* 274.

[13]Ibid., 275.

[14]Ibid., 277.

[15]Ibid., 278.

[16]Ibid., 279–82. In lessons he would also caution us to avoid resistance in the mind!

[17]Ibid. 175–76.

[18]Louis Stout, Sr., Marvin Howe Memorial Service, August 8, 1994.

[19]Howe, *A Critical Survey,* 282–84.

[20]Ibid., 370.

[21]Ibid., 294–95.

[22]Lisa Bontrager, Letter to the author, August 7, 1995.

[23]Howe, *A Critical Survey,* 371.

[24]Ibid., 372.

[25]As I prefer to support the composition of new music—instead of the transcription of old music, Dr. Howe and I always had a constant, but friendly, debate. He liked to tell a rather long, funny story—with the punch line essentially being that he never saw or heard a work that wouldn't sound better with a choir of hornists.

[26]Howe, *A Critical Survey,* 375.

[27]Marvin Howe, Rehearsal of *A German Requiem* by Johannes Brahms, National Music Camp, August 1967.

[28]Howe, *A Critical Survey,* 149–50.

[29]Ibid., 366.

[30]Ibid., 230–31.

[31]Ibid., 230–35.

32 Benjamin Britten, "Elegy" from *Sernade for Tenor, Horn, and Strings, Op. 31* (London: Boosey & Hawkes, 1944), 15.

[33]James Winter, "Editor's Note," *The Horn Call* 4, no.1 (Autumn 1973), 19.

[34]Marvin Howe, "Stopped Horn," *The Horn Call* 4, no. 1 (Autumn 1973), 19.

[35]Richard Merewether, Letter to Marvin Howe, March 28, 1978.

[36]David Hacker, "Master of the French horn kept a sense of humor about it," *The Detroit Free Press,* August 6, 1994.

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Thirty-Five Years at the Met: An Interview with Howard T. Howard

Arthur LaBar

It was my privilege to collaborate extensively with Mr. Howard, principal horn of the Metropolitan Opera Orchestra, on a book we recently put together, Hornist's Opera and Ballet Handbook. *While working on the book, I immensely enjoyed hearing the many anecdotes he casually related. The better I got to know him the more I wanted him to tell the story of his distinguished career in opera. This article is distilled from about three hours of interviews made during the Fall of 1995.*

Arthur LaBar: You've been at the Met for how many years now?

Howard Howard: I started in 1961. So this is my thirty-fifth year.

AL: How did your career lead you there?

HH: In 1960, I came to New York, and I didn't know a soul. I just arrived. I wanted to play. I had my teaching degree, so I got my license from the City of New York, and started substitute teaching in the East Bronx.

AL: In music?

HH: Oh, no! It was a fifth grade classroom.

AL: Where were you born and raised?

HH: I'm from Billings, Montana.

AL: Did you come from a musical family?

HH: My mother started me on piano when I was five. She played both piano and clarinet. She died when I was nine, though, and I went to live with my grandparents. The year before that, the high school band director had started me on trombone. We moved to a ranching community, and when I was almost fourteen, we moved back to town, and the director switched me to horn. One reason for the switch was that I still couldn't reach seventh position. I caught the slide with my toe and brought it back up. Even so, I was first chair trombone in the junior high class at the age of ten!

My first horn lesson was, "Well, why don't you play a little something?" Then he looked, and said, "Looks pretty good. Why don't you come back in a week or two?"

My last year in high school, I had no teacher, but I spent the year playing the cello parts in the orchestra and alto sax parts in the Tone Tappers dance band, so I stretched myself pretty well. I wasn't even comparing myself to the horn, but to strings and flutes, etc.

Howard T. Howard in 1951, Billings High School, Montana

AL: Did you listen to the Met Saturday radio broadcasts as a young person?

HH: My grandmother loved the Metropolitan Opera every Saturday afternoon. I didn't have a choice. The radio was just on. I wasn't particularly crazy about it when I was ten and eleven years old, but as time went on, I heard some interesting things. I remember listening to the New York Philharmonic, too, and when I was about fifteen, I heard a broadcast of *Rite of Spring*, which just knocked me out. I started getting records at that point.

AL: Tell me about your early training and professional development. Who were your teachers?

HH: Stan Richards was my band director in Billings, and he was really wonderful. A number of professional musicians came out of that school. Then a man named Lloyd Schmidt, who was a horn player, came to teach in Billings at the college. He was the first real horn teacher with whom I came into contact. He was a Pottag student out of Northwestern. I worked with him my junior year. He told me about a new music camp that was going to be run with Northwestern University. I went and had a wonderful time there studying with Max Pottag for six weeks.

Pottag was retiring, and I was the last student he taught before he retired from the university. I bought one of his horns, a Pottag model Reynolds. As far as I was concerned, it was a great horn, and the price was right. Before that I had a Conn 6-D that was so old I had to use no. 10 motor oil on the bearings so they would be quiet enough for me to hear what I was doing.

Early transposition practice with E-flat alto sax parts, 1953–54

AL: Where did you attend college?

HH: At the University of Michigan. I arrived in Michigan pretty much the same way I arrived in New York. I didn't even apply for admission until the day before Labor Day weekend. When I got there, I auditioned for the band, and I got first chair, and

I told them, "You'd better make sure there is no problem with my application for admission." Labor Day was when I left Montana, so I beat my application there.

AL: Who was teaching horn at Michigan at that time?

HH: Clyde Carpenter had just arrived. He was a very young man. He was there until Louis Stout came seven or eight years later.

AL: Did you get a degree there?

HH: Yes. A Bachelor of Music Education. Then I went into the Air Force since I was facing the possibility of being drafted. I wanted to join the Air Force because the Air Force had an orchestra.

I went down to Lackland Air Force Base in Texas for basic training. About two-thirds of the way through the training, I was having some sinus trouble, so they took x-rays of my sinuses, and said, "You can't be in the Air Force! You have terrible sinuses." It was sort of nice. I got an honorable discharge after six weeks of service.

AL: Then what?

HH: I was back in Ann Arbor at the end of August with no job and no prospects. So I went to the Detroit schools, started substitute teaching there, and then I got a regular job teaching music in a junior high school on the east side of Detroit, and I started playing second horn in the Toledo Symphony. The next year I played first. I also taught the summer of 1960 at Brevard and played first horn in the orchestra there.

One funny thing happened in Toledo. They had a season of several operas where I played first horn. A New York conductor, Vincent LaSelva, came in. He was maybe in his early thirties. He was amazing. He showed everything with his hands and knew every note of the score. He was Italian, very free, and expressive.

Well, we were talking between one of the two performances, and LaSelva said, "You know, you really follow wonderfully. You should think about making a career in opera." And I said, "Oh, come on. There is only one opera company in the country. (Chicago and San Francisco were not full-time jobs, just small situations.) There is only one job in the country, and the chances of me getting that ....(laughter)" I've always meant to ask him if he remembered that conversation, but I've never run across him since that time.

The second year in Toledo was very important for me, because I started driving to Chicago to study with Philip Farkas. Every third Saturday I drove 250 miles, warmed up in the car, took a lesson around 12:30 or so, and drove back to Detroit. Things came together for me as a result of those lessons with Farkas. The final links in the chain were forged, when things really started to happen. I really learned a lot and became convinced that I wanted to play.

I was playing a Geyer at that time. Carl Geyer had built a horn for me in college. I got to know Carl because every time I went between Montana and Ann Arbor, I managed to get into Chicago as early as I could and leave as late as I could and go to Geyer's shop and just hang out there. I would say, "Mr. Geyer, I'm on my way to school, and I don't have a place to practice. Do you mind?" And he would say, "No, my boy!" He would be working on horns, and I would play all these different horns that were there.

Finally, he said, "You know, my boy, what you need is a Geyer." And I said, "What a great idea!" At that time he was building about twenty a year, maybe, but he had orders for about two years in advance. So, I said, "Well, gee, I'm playing a recital next fall, and I'd sure hate to have to play it on this horn." He said, "Well, don't worry." Well, I did worry, because I didn't get the horn until about three weeks before the recital. I remember that Geyer horn cost me $575.

There was another time when some European horn player and a Chicago pro were in Geyer's shop. (I was about nineteen at the time.) They started talking about, oh, what a terrible profession it was to make a living playing the horn, and how anyone in his right mind should try to find a better way to make a living. I listened to all this and got more and more depressed. When the guys walked out of the room, Geyer said to me, "Not you, my boy!" Geyer was really great.

I bought an 8-D in the spring of that second year in Toledo because I had decided to go to New York the next year.

AL: Did you have any job prospects in New York?

HH: I didn't know a soul! I had a former college roommate who lived way out in New Jersey and who worked for the Singer Sewing Machine Company. That was the closest I was to knowing anybody.

AL: Did you look up Vincent LaSelva, whom you had met in Toledo?

HH: I did know him, but it never even occurred to me that he was someone I could call and ask for help. I should have called him. If I were the teacher of a student in that situation, I would have told the student to get a message to Vince LaSelva in New York that you were available, and that you would love to play for him.

While I was substitute teaching that year, I did learn about the National Orchestra, a training orchestra formed by Leon Barzin that met three afternoons a week in the old City Center Building on 56th street behind Carnegie Hall. At that point, a man named John Barnett was the conductor. I heard of that as a place to be heard because you could just walk in and audition. So I called up, went in and played, and they said, "Great." Everybody sort of showed up, and Barnett would tell you what chair he wanted you to play. I ended up playing a fair amount of first. Then he got to thinking about the first concert. There were three concerts a year in Carnegie. One of the previous first horns had come back from military service as well as the first horn from the year before, and there were a couple of other pretty good horn players, so he programmed the Schumann Concertstück. So I played first in the Concertstück in Carnegie Hall, and that was my real debut in New York. On a Conn 8-D, by the way.

AL: What a way to break in!

HH: The nice thing about that orchestra was that they had professionals who came in as coaches. Paul Wolfe, one of the top call free-lance violinists in town also conducted. He immediately asked if I could come in on Sunday mornings to an orchestra he was conducting. Then he started telling people about me, and all of sudden I started hearing that contractors wanted to hire me, but I didn't have a

phone. I couldn't afford one. Wolfe said, "Well, you've got to afford a phone. Nobody can get you!" So I got a phone.

National Orchestra concerts were broadcast live, and Wolfe told people to listen to the horn player, and someone did. So the day after playing the Concertstück, I got called for my first job, which was playing fourth horn in the Symphony of the Air. It was a recital in Carnegie Hall with Birgit Nilsson. I remember it very well. I did not own a full dress outfit, so I found a place where I bought a complete set of tails, with the studs, and the shirt, and the starched collar and everything. Used. $30.

The first horn of the Symphony of the Air was Ralph Froelich at that time. He immediately wanted me to work with him. Ralph said to Arthur Aarons, the contractor, "Hey. What did you put that guy on fourth for? I want him on second." He felt comfortable with me. He played a Geyer and I played an 8-D, but we blended perfectly.

AL: Did Ralph Froelich help you get connections in New York?

HH: Oh, yes. For example, he called and said, "Howard, go in and play first horn in the Little Orchestra rehearsal this morning at such and such a studio. They're going to be mad, but tell them I called you, and I'm sick." Something had come up that he wanted to do. So I went in and told them, and they immediately freaked out and started calling every horn player in town to come in and play first horn, because this "shmoe" was here. But the rehearsal was about ready to start, so I started. It was the Brahms D major Serenade. By the break, they were calling the other horn players back, saying, don't bother. So I played a lot of first horn with Little Orchestra after that. It was basically Froelich and me as first horns.

Mel Kaplan, an oboist and contractor, had a lot of work, a lot of Bach and chamber music, and Ralph immediately had Kaplan hire me to play second horn in a run of Brandenburgs at two or three churches. Then Ralph said to me, "I'm going to be sick for one of them, and it wouldn't be fair to have you play it without a rehearsal, so I'm going to be sick for tomorrow's rehearsal." (I had gotten called for my first recording date with Stokowski, which conflicted with one of these dates, so I turned it down, but Ralph didn't.) So I came in and played first on the Brandenburg and people were impressed. It's the kind of thing where you play somewhere, and someone comes up and says, "You play very well. What's your name? What's your phone number?" And it goes from there.

AL: How did you hear about an opening at the Met?

HH: Richard Moore, principal horn at the Met, was the coach at the training orchestra, so I knew him through that, and I heard there was an opening at the Met. One of the stage horns had died of a heart attack the previous spring. Dave Sprung had left the Met to go to Pittsburgh, Paul Ingraham had resigned, and there had been a firing, so there were four openings!

You may remember that the Met was the first orchestra to strike, and that was in 1961. And that was right after I had just gotten the job! So there I was, listening to radio broadcasts about President Kennedy saying, "Don't walk out guys." Finally, he got Arthur Goldberg, who later was a Supreme Court justice, to mediate the strike. It was Goldberg himself who okayed the firing in the horn section.

Anyway, I sent in an application and called. It was a big audition, for third, two seconds, and a full-time stage position. The nice thing about auditions then was that you dealt directly with the conductors. The audition was in front of Erich Leinsdorf and probably about five other conductors in what was the ladies lounge in the old Met, a very Rococo room. I was sitting there playing for them, and there is no way that a conductor cannot respond to what you are playing with some sort of body language. If he wants it a little faster, he cannot help but indicate that somehow, maybe not with his hands, but with his eyes or shoulder, or whatever. All I did was go along with that.

AL: He was conducting you.

HH: Yes. All that can do is make the conductor feel good, because you end up playing what he feels is right, which *is* right as far as I am concerned. But when I played the G major fugue from *Die Meistersinger,* I was going so fast that Leinsdorf didn't even try to slow me down. He really had a twinkle in his eye when he asked me to play it again, slower.

After that, he wanted to hear the Prelude to the third act of *Die Meistersinger,* the long, slow quartet. It is actually a wonderful audition piece in person. Without an assistant and the other players to fill in the seams, one player has to make it sound seamless. That's hard. I don't remember what else I played on that audition.

AL: Did Leinsdorf hear all these people and then just put them where he wanted them?

HH: Not exactly. I heard this only later, but they hired the people they wanted and then began talking about where to put them. Van Norman, the co-principal horn, said of me, "He's very young. I think it would be better if he were my second." So that's what happened.

Two years later, I was feeling the itch to play first. So I lined up an audition for Pittsburgh with William Steinberg, where they were looking for a first horn. The only problem was that I had to get out of a day of work at the Met to play for Steinberg, who was conducting in Chicago that week. The Met released me, but they said, "don't sign anything before talking to us." I had no idea why. So I flew to Chicago on a Tuesday and played for Steinberg in his hotel room for about an hour. At the end, he started talking money—how much he would pay. So I told him that I had to talk to the Met before I did anything definite. He then told me to go back and talk to the Met and that he would be in his room on Saturday from five to six o'clock. On Saturday, I called and said that the Met was planning auditions for first horn and that I couldn't give him an answer right then. He was upset, saying, "That's all right. I've heard some very good horn players since I heard you." So I watched that bridge go up in flames.

At the Met, Van Norman had already told management that he was leaving, but no one else knew. When I came back, they told me that Van was leaving to go play solo horn in Chicago and that there would be an audition for first horn. They really wanted me to audition for it but they weren't holding the audition for two more weeks. In those days, vacancies were all announced simply by word of

mouth, not as complicated as today. Georg Solti was there, because Leinsdorf was in Boston at that time. At the audition, I got into an argument with Solti.

AL: Do you mean an argument over tempos?

HH: No. Solti said, "What would you like to play?"

"I'd like to play the Mozart Horn Quintet," I said.

"Oh, I thought you'd play a concerto."

I said, "I can play a concerto."

"Do you know Mozart or Strauss?"

"Yes, I do. Do you know the Mozart Horn Quintet? It's better than any of his concertos in terms of the music."

"Well, of course I do."

"Well, what concerto would you like to hear?"

"Uh, Strauss."

"Which one?"

"The first." Which was good, because I didn't know the second. In those days, most people didn't even own the second. It was only ten or fifteen years old. So I played the first and got the job.

AL: You probably have some favorite people that you have worked with over the years, either in the pit or on stage.

HH: There have been some wonderful conductors, and of course my colleagues at the Met have been great. We get wonderful reviews about how great the orchestra is now, but in fact, when Herbert von Karajan came in the late sixties to do a *Ring*, reviews said that he made the Met orchestra sound like the Berlin Philharmonic. Everybody says that the orchestra is so much better now. Well, in some ways it really is, because now, an average conductor can come in and the orchestra has enough pride in itself to play well anyway.

Fritz Reiner came to do *Götterdämmerung* with us in 1963, shortly before he died. He was a shell of what he had been, but you know, a shell of an atomic bomb is still an atomic bomb! Well, at the first rehearsal, he chatted about how nice it was to be back and so on. Then he said, "Very well, gentlemen. Act I," and he put his hand up and made the most infinitesimal gesture. He got very upset because nobody played. Not a soul. And he got more and more upset. Finally, the first clarinet said, "Maestro, maestro, you said 'Act I!'" And Reiner chuckled, "Oh, excuse me. I meant the Prelude." Of course the Prelude is forty-five minutes before you turn the page and it says Act I. This time he made the same downbeat, and we all played. The first clarinet saved the day.

The music making with Reiner was just phenomenal. When we went into the pit, I felt very uncomfortable because all I could see was his wrists (projectors were placed on either side of him). At the break, I went up to him, but he saw me coming and said, "I know, I know. I can't see you." The power that was in his eyes was just tremendous, but even if I could just see his cheeks puffing out, I felt so comfortable playing a big call in the middle of nowhere.

One of my favorite conductors in those days was Colin Davis. The first thing he had done with us was *Peter Grimes*, and it was great. I remember he came in to do *Wozzeck* one or two years later, and I was talking to him when he said, "I don't know why they hired me to do *Wozzeck*. I've never done it anywhere." Of course the orchestra had learned *Wozzeck* under Karl Böhm, who is another of my favorite conductors. Böhm was a giant; a small man, but a musical giant. When you learned something with Böhm, you really knew it. So the orchestra taught it to Davis, in a sense.

Davis would say, "Anything you would like different, please tell me." If no one said anything, he would say, "Well, I guess you're going to have to do it my way."

One time there was a very nasty passage for unison harp and horn, a sixteenth-note arpeggio in fourths going up to high D, with a diminuendo and a rallentando. He was trying to conduct the ritard. And I went up to him and said, "Why don't you do it in two and just let it happen?" He said, "It can't happen like that." I said, "Just try it," and it was perfect. Davis looked back at me and smiled.

AL: Did you have many rehearsals for Davis to learn *Wozzeck?*

HH: Davis was a fast learner. It was nothing like the number of rehearsals they had when *Wozzeck* was new, before I came. In fact, I celebrated getting the job by going to see *Wozzeck*, because it was one of my favorite operas. They had something like sixty-five hours of orchestra rehearsals originally. By the time I came in 1961, we were doing it in twenty-two hours, which is about what Davis had.

I have a copy of the George Perle review of the Davis performance from the *Saturday Review* in 1969. Perle says (reading), "Colin Davis and the Metropolitan Opera Orchestra gave the finest interpretation of this difficult score that I have ever heard, as I realized only when I was able to hear them, without the accompanying visual distractions, on the Saturday afternoon broadcast of the opera."

AL: Do you have your rehearsals only at the beginning of the season?

HH: We will rehearse the first four or five operas at the beginning. There might be one or two things that come later in the season that we touch on. Primarily, maybe two weeks before an opening, we will have a couple of orchestra rehearsals, depending on how complex it is. Something bigger, longer, and more complex will have more. To have more than four orchestra rehearsals, or five at the most, just doesn't happen.

AL: Are there some operas you play without rehearsal?

HH: No. We rehearse everything. James Levine's feeling is that there might be some nights when we can't help having a cast that is not so great, but you can always have a great orchestral and choral performance. That was his goal from twenty-five years ago when he first came, and he's done that.

AL: What are some of your favorite operas to perform?

HH: I enjoy different operas for different reasons. Some pieces are always interesting because of the challenge. *Rosenkavalier*, for example, is always a challenge. It never gets easy. *Rosenkavalier* is very taxing because, not only is it difficult and heavy, it is also light and transparent; very Mozartian, in a sense. You can't hide much. There are a lot of nasty things near the end, and interesting things. You just have to keep the mind going for four hours; a full four hours.

I remember one *Rosenkavalier* many years ago, when we were shortly into the second act, and my little finger

hook came off in my hand. So it was a non-pressure performance, you know? It's amazing how you say to yourself, "Well, I'm backing off," and you go on.

In Rosenkavalier, there are forty pages, and I'm on page eight, and I ask myself, "Am I more than twenty percent of the way through my chops?" There are times when the chops just aren't feeling like they should. At a time like that, I just start thinking about basics, about support, and start concentrating on that, and it's amazing that, in fifteen or twenty minutes, I have better chops than those with which I began. I start thinking about what I would tell a student in the same situation.

Elektra is fun because it is so dramatic, but it's short! You work very hard, but for a short time. It is a total experience anyway so that you do not feel short-changed at all. The funny thing about *Elektra* is, although it is very hard, for some reason I find it easier to play. It starts with that sounding high D, and it gets the air flowing, and you just go on from there! You are so busy counting and playing those nasty licks, and it just keeps on coming. It just carries you right along until, all of a sudden, you are done! It's great fun.

Rosenkavalier is fun too, but you must pace yourself because you can really find yourself behind the eight-ball if you don't. We normally have five horns in the pit, and a couple on stage. In *Elektra* there are eight horns and an assistant in the pit. In *Ariadne*, there are two horns, and you use the assistant hardly at all.

Figaro is a wonderful opera. One of those "perfect" operas.

Falstaff is another one. I wouldn't change a note.

Così is maybe not perfect, but it has it's own challenge and charm just the same.

Wozzeck is just a great evening. A real challenge, but dramatically wonderful.

In some ways, *Fidelio* is the ultimate mental challenge when you think about all the great performances of it and try to live up to them.

AL: Do you keep track of how many times you have played certain operas, *Siegfried*, for example?

HH: No. What I do remember are runs. The Leinsdorf *Ring*, for example. And I remember doing *Fidelio* with Böhm, several runs. I have probably played *Fidelio* about sixty times. In the book you and I put together, *Fidelio* came up at the very top of the requested operas for everybody. The "Abscheulicher" aria is really spectacular. In a sense, it is one of the most challenging things a horn player has to do in opera.

I haven't played a huge number of *Siegfrieds*. Oh, maybe twenty-five long calls. A few more of the *Götterdämmerung* calls—it is done a little more often than *Siegfried*.

AL: What is the backstage set-up for the horn player at the Met for *Siegfried?*

HH: When James Levine began his runs, we talked about the sound he wanted. He didn't want it to sound distant but wanted it to come from the center of the stage. Now I sit at stage left, where right behind me, they put a four-by-eight sheet of plywood, sawed in half, hinged in the middle. and put at a forty-five degree angle. It really throws the sound directly out, pretty much where the Siegfried is.

AL: Can you see the stage action from your seat?

HH: Oh, yes. I play off the stage action. Siegfried puts the horn up, breathes, and I play. We work it out in rehearsal that way. I tell the Siegfried just to pretend he is playing, but to breathe. I will see the breath, and I will play. Sometimes Siegfried tries to conduct, and that I don't like.

1995–6 Met horn section. R–L: Howard T. Howard and Julie Landsman, principals; E. Scott Brubaker and Michelle Baker, II; Richard Reissig and Joseph Anderer, III; Lawrence Wechsler and Carmelo Barranco, IV; Leon Kuntz, general/tuben

AL: The pit conductor has no part in this scene?

HH: Right. And it's the one time when I have no backstage conductor either. For the *Götterdämmerung* calls I do have a backstage conductor, but I don't pay much attention to him. You see, at the Met, we always have a backstage conductor because he is theoretically responsible for making sure the hornist plays. I once had one who knocked the stand over when I was playing! You try to train them to stay out of the way, and they're usually glad to do so.

I don't play the pit for *Siegfried*, which is nice, so that there is not a problem getting backstage. If we're doing the *Ring* I might do *Walküre*, perhaps *Rheingold*, and then the calls. Earlier in my career, I've played *Siegfried* and *Götterdämmerung* in the pit also, and it's fun to play the whole operas too.

I remember one wonderful *Götterdämmerung* conducted by our music director of that time, Rafael Kubelik, in 1974. There are all these calls all over the place. The way we do it, is, I play one call from one place, then I'll go somewhere

else and play another call, so that I'm in about four or five different stage positions, sort of following the Siegfried around the stage. For example, if he is off stage and then goes on stage, I'll play the call from where he enters.

After Siegfried has been killed, there is one short little call of six notes. At that point, Gutrune sings, "War das sein Horn?" (Was that his horn?), listens, and when it's not repeated, sings, "Nein. Oed alles." (No. All silence.)

One night I was downstairs practicing, and I came up to the stage for that call with time to spare according to my watch. As I was getting into the elevator, I heard my name being yelled down the stairwell, and I had a bad feeling. I got up to the stage, and the backstage conductor looked at me and I said, "It hasn't already happened yet, has it?"

"Yes," he nodded.

"What happened?"

"Nothing."

"Didn't you at least sing it?"

"Nooo."

I decided I had better stick around and apologize to Kubelik. Fortunately, he thought it was very funny. "For once, truly 'nein'," he said. I'm glad he had a sense of humor about it.

Mr. Howard in solo performance at Newport Music Festival, ca. 1977–78

AL: When you play *Rheingold* or something else using eight horns, do you have regular people you use?

HH: They're all Met people. We have traditionally carried ten horns. Lately, after a retirement, we're down to nine. We've been waiting to have an audition for the number ten spot, but I'm afraid we're going to lose the position.

For outside people there is a list. After auditions, if the people coming in second are around New York, they are automatically put on the list since they did so well in the audition. On an occasional basis, if it's someone we know, we bring them in if it's not too critical, and they can either get more work, or none. This season, there is not much outside work at all.

AL: How would you describe a typical week or season at the Met, if there is such a thing?

HH: Every week is seven performances in addition to rehearsals. When I came to the Met, the contract called for us to play up to all seven. Over the years, that has been changed, and now it is only four performances. That is one of the best things that has happened to the orchestra, because with just four performances, you can expect the string section to really dig in. When they had to come every night, and twice on Saturday, and occasionally on Sunday, and student matinees, plus rehearsals, it was really tough.

We can have anywhere from no rehearsals, which is very rare; maybe one or two weeks in a season are like that, to an average week, which has three or four rehearsals, to a heavy week, which has five rehearsals. The rehearsals can run from two and a half hours to four hours. In the case of dress rehearsals, if we're doing a dress rehearsal of *Meistersinger,* you're talking over six hours.

In my early days, the Met job was harder than it is now. You used to have to fight for an assistant. It's only in the last ten years that we've been able to say that we just have to have an assistant. *Madama Butterfly,* for example, is not an impossible opera to play without an assistant, but having an assistant makes all the difference between being able to play the Prelude to the third act honestly and full-out, and having to play it safely, especially if you have had a rehearsal earlier in the day.

I can remember days when I really worked hard. For example, a *Fidelio* matinee with *Tristan* at night, or *Tristan/Lulu,* or *Fidelio/Meistersinger.*

AL: With such a schedule, do you find time for chamber music?

HH: Actually, there was a time when chamber music sort of saved me. Many years ago, there was a time when playing at the Met was not as satisfying as it is now and I got jaded. I started doing chamber music and it brought me back so that I began really enjoying doing the opera much more. I got involved with the Newport Music Festival and a woodwind quintet that was quite good.

AL: Have you done much teaching?

HH: I began teaching while I was still in high school myself and have taught steadily since then. I used to hitchhike out of Ann Arbor when I was at the University of Michigan to teach two or three pupils in surrounding towns. Right now, I teach at the Manhattan School of Music.

Last year, I had a rewarding experience. Every two or three years, the professional musicians in New York get together for an AIDS benefit concert at Carnegie Hall and donate their services. We've raised between $3–4 million so far. Boxes go for $25,000 each! During a rehearsal, I went out into the hall, and listened to a *Tristan* excerpt (we had two first horns splitting the concert). I suddenly realized that three of the four horns on stage had studied with me. The best part of it was that it sounded great! It is very gratifying to see students progress.

I think the many problems that I have dealt with myself have helped me to be a better teacher.

AL: Speaking of problems, sometimes it is instructive for those on their way up to know that the established pros like you haven't always had things go just their way all the time. Are there any particular setbacks in your career that you would care to mention?

HH: Sooner or later, everybody has to face some kind of problem. I don't know anyone who hasn't. I had problems at a fairly young age and had to learn to deal with them. Even though horn playing came easily to me to a degree, I'm not a "natural" horn player. I've had to work at it. Fortunately, it is fun work.

Once I had an infection in which my lip just ballooned up. I called (James) Chambers and asked him to recommend a dermatologist whom I went to see. He was quite an old German gentleman who had treated Anton Horner. He soon retired but continued to see me out of his apartment. Unfortunately, he wasn't keeping up with reading all the literature in his field. Well, he had given me a steroid cream which I used for about two years. When he finally stopped seeing me, I was going through hell. I felt like I couldn't play, and ***all*** of my energy was going into careful preparation and careful playing all of the time, to avoid pressure. To play when I felt I couldn't. I felt like I couldn't even hold a whole note in the middle-upper register without stress. It was really scary. Fortunately, I had worked with Carmine Caruso, and applying the Caruso exercises to myself saved me.

Finally, I went to another doctor who asked what I was using. When I told him, he said, "Well, you know, that's not a good idea. It causes tissue breakdown if it's used more than ten days to two weeks." Of course, the worse I felt, the more I had used all that time. When I quit using it, I started to feel better in twenty-four hours, and it kept on feeling better for a year.

For two years I had been concentrating so hard on playing correctly that it saved me. The side benefit of all this was that, when my chops came back, I still retained all the skills that I had developed during my troubles. So there is a golden lining in every cloud.

Another time, in about 1971, when I was out walking the dog, it got away and attacked another dog. The other owner allowed the other dog to retaliate. Well, it went for my dog's throat, where my hand was! In the fight, I lost the first joint of the middle finger of my left hand. I was told by the doctors that I wouldn't be playing for at least six weeks. Well, in ***four*** weeks I was supposed to begin performing for the Newport Chamber Music Festival, which was six or seven hours a day of solo and chamber music stuff.

Well, at that moment, I realized that I really wanted to play—that I ***really*** enjoyed it. When the danger of losing something appears, you find out just how attached to it that you are. One week before the festival started, they removed the cast.

AL: Wasn't it impossible to practice with a cast?

HH: No, because I had to practice and rehearse in that period, so using pipe-cleaners on my 8-D, I made a finger hook on top of the horn so that the three fingers of my right hand fell on the keys. Then I sawed away at the cast until my left thumb could operate the B-flat valve lever, and I had sleeves made to extend the tuning slide to bring the horn down to pitch since my hand was not in the bell. And that's the way I practiced and rehearsed!

AL: As a full-time Met musician, how important is your free-lance work?

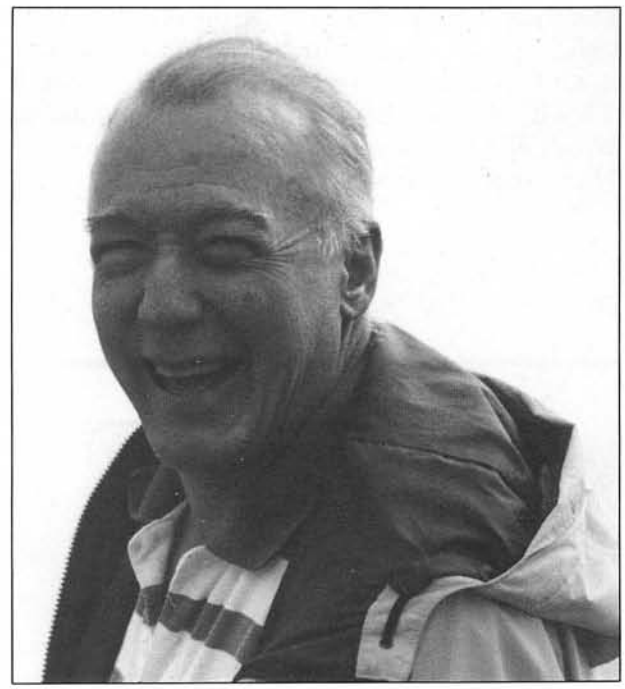
HH: There were many times when I felt that it would be fun to leave the Met and go somewhere and play in an orchestra. But by the mid 1960s, I was getting so much free-lance commercial work that twenty to twenty-five percent of my living was coming from there. It really held like that until the business began to decline due to the advent of synthesizers.

It is very unfortunate that things are so difficult now. There were a number of people who were making over $100,000 a year solely from studio work. It just doesn't happen like that any more. Those people are all playing shows except for a few of the string and rhythm players. Of course that all trickles down to mean that there are fewer jobs for young people coming in.

I ask myself, "How did I become successful in New York in the first place?" It was because somebody needed a sub, and the reason they needed a sub was because that person had some recording job. That's how I was heard in the first place.

AL: Are you at all surprised when you stop to think that you have spent thirty-five years with the Metropolitan Opera Orchestra?

HH: Oh, sure. A friend of mine said a while back, "I'll never forget what you told me when you first got the job." That was, "I can't believe they're going to pay me to do what I would do for nothing if they weren't paying me to do it."



Howard T. Howard, Sailing—1995

I remember my first year, when we were doing the uncut *Ring*. I walked in one night, and it was *Walküre*, or *Siegfried*, or *Götterdämmerung*, and Dick Moore was sitting there warming up in the pit. I sat down and opened the part and said, "Oh, ****, there are cuts!" Dick put his horn down and turned to me and said, "Boy, you have a lot to learn!" I was young.

AL: What advice do you have for young horn players today who aspire to follow in your footsteps?

HH: Oh, just play anywhere and everywhere. Primarily, play for joy, for fun. You can get the best job in the world, and if you're not having fun, it's not going to work either for you or for them. We spend too much of our lives working to waste them working at something that we dislike. As I tell my students, "You play the horn. You do not

work the horn. You play it for fun."

AL: Would you say a little about how you spend your time off? I understand you are a champion skipper of your own yacht.

HH: I got involved with sailing shortly after I got to the Met, mostly because I thought it looked like it would be fun. I bought a fifteen-foot boat with a friend, and we sailed six days a week all summer.

A year later, I ended up with a twenty-eight foot Herreshoff 'S' boat, a classic, built in 1920. I sailed it down to New Rochelle on Long Island Sound, and I suddenly found it was in a very hot racing class. I got into racing, mostly as the best way to learn how to sail better because I wanted to cruise. As it turned out, ninety-five percent of my sailing has been racing, and five percent cruising! I've had a ball. Three years ago I started working on it again.

Last June, I got the boat into the water and started racing again and had pretty good success. We won the first four-race regatta with three firsts and a fourth. The second regatta was five races. We had four firsts and a second, usually sailing with a crew of three or four.

AL: What plans do you have for the future?

HH: I've been able to retire for the past three or four years, but basically, I'm enjoying playing too much. The way I see it, after another five or six years, my daughter will be out of school, and my wife and I will be ready to leave New York, and it will be time.

I started young. Every year, it is a little harder to say, "Gee. I have to start playing again." I take four to six weeks where I don't touch the horn at all, and I'm enjoying that time more and more. There will come a time when I enjoy that more than I enjoy playing. Until then....

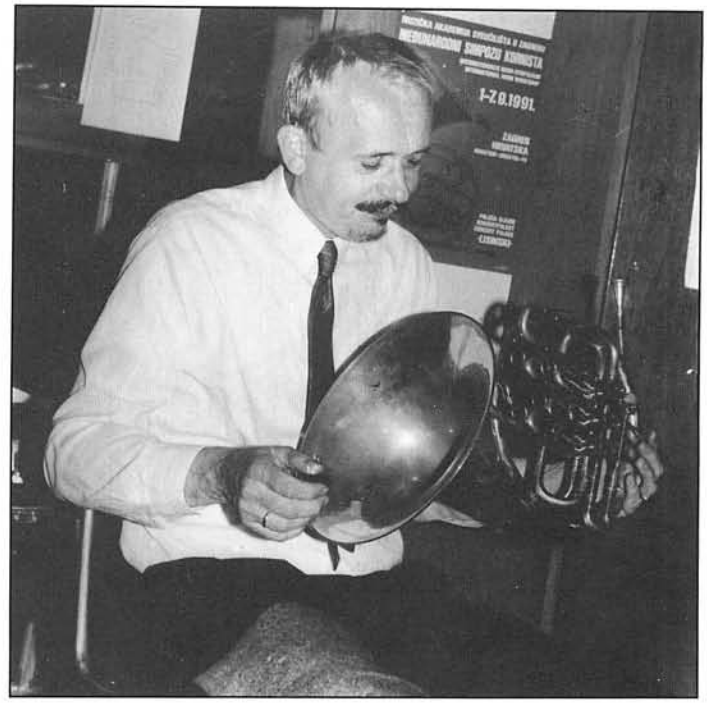
Post Script: Mr. Howard recounted a sobering event right at deadline time that is worth telling. It was about that tragic night of the Met premiére of *The Makropulos Affair* by Janácek:

> We were only about ten or twelve minutes into the opera. I was getting ready for an entrance when the tenor sang, "You can live only so long," and suddenly I heard a thump. I knew it wasn't the sound of scenery toppling over, which happens on rare occasions. This had a different sound. The tenor had fallen to the floor from a twenty-foot ladder. The conductor just stared at the stage and said, "Richard, are you okay? Richard?" He then turned to the audience and said, "I'm sorry ladies and gentlemen. We will take a twenty-minute intermission." The poor fellow didn't slip, he just fell. They think it was a massive stroke. I imagine he was dead before he hit the floor.

Ádám Friedrich: A Profile

Johnny Pherigo

The background information for this profile was gathered by the author while in Budapest in December 1995 teaching master classes and presenting a natural horn recital at the Ferenc Liszt Academy of Music.



Ádám Friedrich, 1991

Ádám Friedrich, current Vice-President of the International Horn Society, is one of the outstanding Hungarian hornists of his generation. His ancestors came to Hungary from Germany approximately 300 years ago. He was born December 19, 1937 and comes from a musical family, his mother being a pianist and a famous teacher of solfeggio. As a child Ádám played cello and piano as well as horn and, in fact, was much more serious as a child about those instruments than the horn. Athletics also have been important to him throughout most of his life, and he is an avid tennis and soccer player.

Ádám is married and has two grown children. He and his wife, Klára, live in the hills of Buda, overlooking the Danube River, which divides the old cities of Buda and Pest. He has been interested in languages all of his life and is fluent in English, Italian, and German in addition to his native Hungarian. He also speaks a limited amount of Polish and Russian, and one of his many hobbies is reading American novels in English.

Ádám studied horn with Isidor Konti at the Ferenc Liszt Academy in Budapest, and his professional career as a hornist began in 1960 when he joined the Hungarian State Orchestra. He played in the Hungarian State Orchestra for thirty-one years, twenty-five years as principal, and retired from the orchestra in 1991. He also served as first horn of the Ferenc Liszt Chamber Orchestra for eleven years. He played Mozart's Concerto in E-flat, K. 447 for the first time with the Hungarian State Orchestra. This performance was later broadcast on television and radio, and Ádám achieved immediate fame that later led to an active solo and recording career. A discography of his solo recordings follows at the end of this article. He was also a founding member of the Philharmonia Wind Quintet and the Budapest Festival Orchestra.

Ádám Friedrich, 1957

In 1970 Ádám began teaching at the Béla Bartók Conservatory in Budapest. In Hungary, the conservatories function primarily as secondary preparatory schools, and successful students at the conservatories may eventually gain admission to the Ferenc Liszt Academy. In 1980 Ádám was appointed horn professor at the Ferenc Liszt Academy, where he and Ferenc Tarjáni currently share the horn teaching duties. His most successful students to date include Miklos Nagy, László Rákos, and László Gál.

In addition to his teaching duties at the Liszt Academy, Ádám maintains a busy schedule playing in Catania, Sicily, and he gives frequent master classes in Spain and elsewhere in Europe. He attended his first IHS workshop in Detmold, Germany in 1986 and first appeared at an IHS workshop in the United States in Denton in 1991. He was elected Vice-President of the IHS in 1994.

The political and economic changes that have occurred in Hungary in the last few years have had a significant effect on musicians there. On the one hand, musicians now have more freedom to travel and pursue their careers, but the generous support the state once provided to musicians, artists, and athletes has been drastically cut in Hungary. Musicians, including hornists, are forced to compete in a newly capitalistic economy where there are many opportunities and many more consumer goods, but where the available horn playing work pays very poorly and currency to purchase goods is harder to earn. One has the impression that, on the whole, Ádám and most other musicians prefer the new, freer system, but that there is also a certain nostalgia for the older, more secure system that was often generous to great artists such as Ádám.

Ádám has observed many changes in horn playing that have occurred in Hungary in the last thirty years. One of the most obvious changes is that the technical skill level of Hungarian horn players has increased tremendously, and, based upon hearing the Liszt Academy and conservatory horn students during master classes, this author can confirm that the technical skill level is high indeed. Ádám is

Ádám Friedrich, 1972

concerned, however, that many younger hornists today do not value beautiful horn tone and lyrical, expressive musicianship, and there is a tendency to dismiss the musical value system of the older generation. Beautiful tone and lyricism are primary goals in Ádám's horn playing, and his success in achieving them is demonstrated by the following excerpt from a letter to Ádám from the late Philip Farkas after Ádám's performance at the 1991 IHS Workshop in Denton: "I'll never forget your playing in Denton, Texas. At last I heard something from the past that my teacher taught and which I still hold as my ideal: a true warm horn tone and phrasing and musicianship like that of a fine lieder singer." Coming from Philip Farkas, it is difficult to imagine higher words of praise.

This generational conflict between the traditions of the past and the exuberance and impatience of the future will undoubtedly sound familiar to hornists around the world. Youth tends to want to find its own way and not to be shackled by traditions that it considers to be limitations. With luck and a bit of maturity, however, youth may eventually come to see the traditions of the past as valuable building blocks providing a foundation for the next generation to add to the sum of human knowledge, culture, and achievement. When one begins to recognize that the younger generation realizes greater achievements because of, and not in spite of, the contributions of earlier generations, then one is finally on the path to wisdom. Ádám Friedrich, international horn soloist, recording artist, and teacher; master of languages; sports aficionado; and gentleman and host extraordinaire is well down the path of wisdom and a worthy role model for all hornists.

Discography

Hungaroton HCD 31585. Schubert, Schumann, F. Strauss, Lachner, Reinecke, Frehse, and R. Strauss.
Hungaroton SLPX 11672. Schumann, Dukas, Duvernoy, Brahms.
Hungaroton SLPX 12118. Förster, Telemann.
Hungaroton SLPX 12264. Mozart Sinf. Con. K 297/6, Concerto K. 447.
Hungaroton SLPX 12469. Haydn: E-flat Trio, Divertimento, D Major Cassation, Symphony No. 31 "Hornsignal."
Hungaroton SLPD 12672. Two sonatas by Cherubini.
Hungaroton SLPD 12992. Telemann D Major Concerto, Haydn E-flat Major Double Concerto, L. Mozart Symphony di Caccia.
Hungaroton HCD 12802-2. *An 18th Century Horn Festival.* Förster Concerto in E-flat, Telemann Suite in F, Telemann Concerto in E-flat for Two Horns, Haydn Cassation in D.
Hungaroton HCD 12992. *Horn Concertos.* Telemann Concerto in D; Haydn Concerto in E-flat for Two Horns; J. Haydn Concerto in D, No. 2 Hob. vii d:4; L. Mozart Symphony in G for 4 Horns "Sinfonia di Caccia."
Hungaroton HCD 12756. Handel Water Music.
Hungaroton HCD 12618–19. Bach Brandenburg Concertos.
Hungaroton HCD 31519. Beethoven Septet.
Hungaroton HRC 088. Haydn "Hornsignal" Symphony.
Hungaroton HRC 049. Mendelssohn *A Midsummer Night's Dream.*
Hungaroton HRC 077. Mahler Symphony No. 1.
Also: many others with the Ferenc Liszt Chamber Orchestra (e.g., Mozart serenades & piano concertos, Haydn symphonies) and with the Hungarian State Orchestra (e.g., Beethoven symphonies)

Derivative Etudes: Create Your Own

Douglas Hill

We all have learned to practice etudes and in most cases understand them to be a successful means to the end result of technical competency. There are a few etudes which address musical awareness as well. During our earlier stages of development, this broad-based (or perhaps "shotgun") approach to growth is totally appropriate. However, after having reached a level of technical competency and musical maturity that allows our study of and ability to perform the basic repertoire of the masters, these general "shotgun" etudes don't seem to hit the mark very often. They lose their primary purpose.

At such a point in our study it would be good for each of us to look deeper into the musical and technical problems of artistic, not just competent, performance. Once one reaches a level of musical seriousness that requires artistic solutions it becomes important to re-examine our methods of growth. We must improve in our search for the important balances between the art and the artistry and between the music and the musician.

For a composer, even one of the "masters," to create a new composition requires innumerable technical considerations and frequent trial and error. The composer then feels an ultimate dependency on the skills and understanding of the performer for the successful communication of the piece. For the performer, technical considerations, trials and errors, and a dependency on the musical substance of the composer's creation are requirements for successful performances. What we have here is a symbiotic relationship at a most sophisticated level.

It is universally understood that Mozart, Beethoven, Brahms, and other great composers have lived up to their part of this relationship. So how then do we as performers balance this relationship and create in sound a masterful performance of a masterful composition? We must master the art of understanding. We must learn more about the art of compositional intent and how best to convey that intent to others through thoughtful performances.

In an attempt to consider this need to improve our depth of understanding of a new work, it is immediately obvious that the usual simple repetitious practicing is not enough. However, we performers often indulge in such an approach exclusively while learning a solo or ensemble work. Repetitions provide us with the familiarity we need, but often these problem-filled repetitions only reinforce the problems, and we never get to the point of the piece.

So, how about etudes to help us solve these problems? But etudes were simply the means for us to be competent as performers and have thus, served their purpose, haven't they? This may be true to a large extent for some of the more general "shotgun" etude books, but let's take the etude concept, or etude discipline to a deeper and more focused level; one which will aim at and hit the targets needed for us as performing artists to become the other half of that symbiotic balance with those great composers. Perhaps in the process we might even build on our own self-respect as creative beings.

I would like to encourage the concept of "derivative etudes," which could be defined as the performer's creation of a series of progressive studies built upon the specific difficulties and requirements (including both technical and musical) of a pre-existing work of music. The results would be a series of original etudes created by the performer with the objective being a more insightful and masterful rendition of the chosen composition. All of this should also provide the performer, the creative performer, with greater musical maturity, active and numerous levels of learning, and better performances.

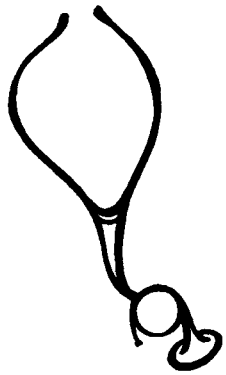
To begin such a process the performer must first decide, through a thorough and thoughtful examination, what are the actual technical challenges, aesthetic problems, and artistic nuances existent within the chosen composition. To administer adequately such an examination requires profound thoughtfulness and actual empathy with the composer. This approach contrasts with the meandering repetitions and run-throughs of our usual initial stages of learning a new piece of music. Within this search the performer must also consider his/her own strengths and weaknesses as they relate to the composition's design. This must include technical requirements and capabilities initially, as well as one's own musical and interpretive expertise and stylistic experiences. To juxtapose what can be known or felt about the composer's wishes and intentions with one's own experiences and capacities as an artist performer helps to keep the performer on a focused, practical, and purposeful track. It helps to combine, during these early stages of learning, the aesthetic with the mundane. The ***music*** itself then becomes the teacher as the performer strives to relate intimately with all that it has to offer.

The subtle details for such an approach to learning will be as varied as our own abilities and experiences are from one another. However, an obvious beginning could include the finding of a technically demanding section within the work followed by a creative analysis of why that section is difficult. You should simply sit and think about it for a while. Write down your thoughts as they come to you. Follow this new awareness with a set of technical exercises based on the specific problems. Write them out. Develop these ideas as if you were creating an exercise book of your own for future publication. All along you should also be practicing them on your horn, modifying them as you go from the perspectives of both the physical and the intellectual. After a time, return to the original composition and decide what the composer was trying to do musically during this technically demanding section. Next, take those purely technical exercises of yours and use them as motives to compose a more extended etude that attempts to capture a concentrated and musically significant variation(s) on the composer's original materials.

As you continue this process for the entire piece, try not to be impatient. If you have never done such a thorough study of a work it will seem to be taking an inordinate amount of time away from your "practicing." I have

found, however, that far more time is spent trying to undo the misunderstandings and misinterpretations developed through mindless repetitions during the early stages of learning a piece. Let's create solutions for the challenges of a new piece before they become problems.

For us as performers to be involved in the identification of the problems within a piece is obviously the most common trait of our normal practice routines. However, to compose, to create musical solutions of our own, inspired and derived from the most masterful works for our instrument, brings us one step closer to the great composers and their problems, solutions, and musical intent. And with this closeness we will ideally attain a better balance in our symbiotic relationships with the "Masters."



Clinics

Pedagogy Clinic

Peter Kurau
Column Editor

Favorite Solo Pieces

Lisa O. Bontrager

One of the most enjoyable aspects of attending horn workshops is to "discover" new literature for horn and piano. I have often been impressed with the appealing qualities of many of the "lesser-known" pieces that are performed. In an effort to expand my own repertoire of such works, I sent an informal survey to thirty college and university horn professors. I asked each of them to send information regarding several of their favorite "lesser-known" works for horn and piano.

The replies were enthusiastic and very informative. In compiling the results, I discovered that many teachers look for good solos that fit specific needs. For example, many colleagues cited good "teaching pieces" while others identified solos to fill out a recital program.

What follows is a list of approximately sixty-five solos for horn and piano (unless otherwise noted). An effort was made to identify the current publisher and the number of movements for each work. The duration or length of each piece is approximate as reported by the respondent. Respondents were asked to rate level of difficulty given the following categories: Junior High (JH), Senior High (SH), Undergraduate (UG), Graduate Student (GS), and/or Professional level (PR).

The most informative aspects of the survey were the "features" and "additional comments" that many respondents included for each solo. This added subjective but helpful insight into each work. In some cases respondents' remarks were paraphrased.

It is my hope that many of us, teachers, performers, and students alike, will benefit from this list. Frankly, I'm looking forward to programming my next recital! If this list brings to mind several of your own favorite "lesser-known" solo pieces, please send me the appropriate information, as well as your name, address, and telephone number. (Lisa Bontrager, School of Music, Penn State University, University Park, PA 16802.)

Tomaso Albinoni. *Concerto for Oboe, Op. 7, no. 3.* Hawkes. Duration: 10 min. Movements: 3. Level of difficulty: UG.
Works well with organ. Especially gorgeous second movement. Nice range for horn. Played Horn in C.

Alfred Bachelet. *Dans La Montagne.* Alphonse Leduc. Duration: 11–12 min. Movements: 1. Level of difficulty: UG.
A good piece. Similar to the *Villanelle* by Dukas.

V. Bakaleinikoff. *Canzona.* Belwin-Mills. Duration: 3 min. Movements: 1. Level of difficulty: JH.
Very nice tune. Legato tonguing. Interesting harmonies.

Barat. *Chant du Forestier.* Alphonse Leduc. Duration: 6 min. Movements: 1. Level of difficulty: UG.
Makes a nice closing work. Fun to play.

Barrows. *Autumn Reverie.* Hal Leonard. Duration: 2 min. Movements: 1. Level of difficulty: JH.
An easy piece but not trite.

Richard Rodney Bennett. *Sonata* (1978). Novello. Duration: 13 min. Movements: 1. Level of difficulty: GS–PR.
Fabulous, highly dramatic. Tightly organized serial piece. Musically makes good formal sense.

Eugène Bigot. *2e Piece pour Cor et Piano.* Henry Lemoine. Duration: 5 min. Movements: 1. Level of difficulty: UG–PR.
Good French conservative style piece. Lip trills and large range. Good for students to learn "French style."

Paul Bonneau. *Souvenir.* Alphonse Leduc. Duration: 3–5 min. Movements: 1. Level of difficulty: UG.
Very good piece. Good exercise in "French style."

Edith Borroff. *Sonata for Horn and Piano.* Robert King. Duration: 13 min. Movements: 4. Level of difficulty: HS–UG.

Classic forms. Very playable and melodic. Composer is a well-known musicologist. Recommended by several.

Eugène Bozza. *Sur Les Cimes.* Alphonse Leduc. Duration: 6–8 min. Movements: 1. Level of difficulty: UG.

As good as *En Foret* but lesser-known.

Henri Busser. *La Chasse de Saint Hubert.* Alphonse Leduc. Duration: 6–7 min. Movements: 1. Level of difficulty: UG–PR.

Very good conservatoire test piece. Great fun. A bit of everything in it.

Jacques Charpentier. *Pour Diane.* Alphonse Leduc. Duration: 3 min. Movements: 1. Level of difficulty: HS–UG.

Lovely piece. A nice piece for a student with a good high range.

Richard Cioffari. *Festive Rondo.* Southern Music. Duration: 5 min. Movements: 1. Level of difficulty: HS–PR.

Fun piece. Everyone likes it. Difficult piano accompaniment. Commissioned in honor of Louis Stout's 1988 retirement from the University of Michigan.

Arnold Cooke. *Rondo in B-flat.* Schott. Duration: 3 min. Movements: 1. Level of difficulty: HS–PR.

Nice recital opener. Great characteristic, idiomatic horn piece. Rapid tempo and articulation.

Nicolas de Crufft. *Sonate en Fa.* Billaudot. Duration: 16 min. Movements: 3. Level of difficulty: UG–GR.

Charming. Challenging and technically demanding.

Vincent D'Indy. *Andante.* Billaudot. Duration: 3 min. Movements: 1. Level of difficulty: HS.

Short but can be effective. Appealing, legato melody. Medium range. Beautiful. Recommended by several.

Jean-Michel Damase. *Berceuse, Op. 19.* Alphonse Leduc. Duration: 3 min. Movements: 1. Level of difficulty: JH–HS.

Simple and pretty. Very accessible. Students enjoy playing it. A good "filler" piece for an otherwise hard recital. Recommended by several.

Jean-Michel Damase. *Pavane Variée.* Lemoine. Duration: 3.5 minutes. Movements: 1. Level of difficulty: HS.

Great for legato, tone work with students. Mid-range.

L. F. Dauprat. *Sonata, Op. 2.* Billaudot. Duration: 15 min. Movements: 4. Level of difficulty: HS–UG.

Lovely themes. Moderate technical challenges. Beethoven-like style.

Alfred Desenclos. *Cantilene et Divertissements.* Alphonse Leduc. Duration: 9 min. Movements: 1. Level of difficulty: GR–PR.

Conservatoire style. Endurance challenge. Very difficult. Dramatic.

Thomas Dunhill. *Cornucopia.* Boosey & Hawkes. Duration: 13 min. Movements: 6. Level of difficulty: HS.

Light style. Very listenable. Deserves to be played more. Short movements that may be rearranged or paired to suit performance venues. Recommended by several.

Zsolt Durko. *Symbols,* (1968–69). Ed. Mus. Budapest. Duration: 11.5 min. Movements: 1. Level of difficulty: GR–PR.

Wonderful "avant garde" style. Very abstract. Some graphic notations; complex ensemble challenge.

Cecil Effinger. *Rondino.* G. Schirmer. Duration: 3–4 min. Movements: 1. Level of difficulty: HS–UG.

Excellent recital opener. Bold style. Audience pleaser. Rhythmically tricky.

Richard Faith. *Movements.* Shawnee Press. Duration: 5–6 min. Movements: 3. Level of difficulty: HS–PR.

Very good twentieth-century work. Good lyrical playing. Some wider intervals.

Arthur Frackenpohl. *Largo & Allegro.* Schirmer (in Jones *Solos for Horn Players*). Duration: 6–7 min. Movements: 2. Level of difficulty: HS–UG.

Somewhat "modern" to young students. A challenge rhythmically. Disjunct.

Oscar Franz. *Lied ohne Worte.* Marvin McCoy. Duration: 4.5 min. Movements: 1. Level of difficulty: HS–UG.

Lyrical, romantic work. Good for full, loud dynamics and contrasts.

G. B. Grazioli. *Adagio* (arr. Reynolds). Southern Music. Duration: 3.5 min. Movements: 1. Level of difficulty: HS–PR.

Baroque style. Legato playing. Very nice for church performances.

Ralph Hermann. *Concerto.* Educational Music Service. Duration: 10 min. Movements: 3. Level of difficulty: Mature HS–UG.

Lots of flair. An unaccompanied section. Last movement is in a Spanish style.

Michael Horvit. *Circus Suite.* Southern Music. Duration: 12 min. Movements: 5. Level of difficulty: UG.

Great recital piece. Fun to play. Each movement depicts aspect or animal of the circus. Audiences enjoy it.

Michael Horvit. *Chaconne & Burlesque.* Southern Music. Duration: 6.5 min. Movements: 2. Level of difficulty: JH.

Really nice piece for younger players.

Volker David Kirchner. *Lamento d'Orfeo.* Schott. Duration: 5–7 min. Movements: 1. Level of difficulty: UG–PR.
Highly dramatic. Effective use of special effects.

Jan Koetsier. *Romanza.* Donemus. Duration: 4 min. Movements: 1. Level of difficulty: HS–PR.
Good legato work with contrasting rapid staccato middle section.

Siegfried Koehler. *Sonate, Op. 32.* Deutscher Verlag. Duration: 12 min. Movements: 3. Level of difficulty: UG–GS.
Extremely touching work.

Bernard Krol. *Missa Muta for Horn & Organ.* Bote & Bock. Duration: 12 min. Movements: 5. Level of difficulty: GR–PR.
Adds nice variety to a recital with use of organ. Great, expressive work.

Bernard Krol. *Laudatio.* Simrock. Duration: 8 min. Movements: 1. Level of difficulty: UG.
For unaccompanied horn. Dramatic. Very good solo for students unaccustomed to solo horn works.

Emil Kronke. *Two Hunting Pieces.* Southern Music. Duration: 6 min. Movements: 2. Level of difficulty: UG.
Short, romping, hunting tunes. Good recital opener.

Johan Kvandal. *Introduction & Allegro, Op. 30.* Norsk Music. Duration: 4 min. Movements: 1. Level of difficulty: HS–UG.
Great recital piece. Lots of action.

Dennis LeClaire. *Three Fairy Tales.* Southern Music. Duration: 7 min. Movements: 3. Level of difficulty: UG. Lyrical. Rhythmically challenging. Great recital piece.

M. LeClerc. *Five Piecettes.* Maurer. Duration: 5.5 min. Movements: 5. Level of difficulty: HS–PR.
Short, attractive pieces. Good program filler.

C. D. Lorenz. *Fantasie.* Southern Music. Duration: 9 min. Movements: 1. Level of difficulty: UG.
Technically challenging. Fun to play. Great recital piece.

David Lyon. *Partita for Solo Horn.* Ascherberg, Hopwood & Crew, Ltd. Duration: 10 min. Movements: 5. Level of difficulty: UG–GS.
Fun and interesting for player. Easily accessible to audience.

Oskar Morawetz. *Sonata.* Aeneas Music Toronto. Duration: 20 min. Movements: 4. Level of difficulty: UG.
Interesting. Rhythmically quite intricate.

Jean Nisle. *Six Duos Brillants.* Southern Music. Duration: 20 min. Movements: 6. Level of difficulty: UG.
Scored for one horn and piano. Early romantic composer. Six little gems of romance and passion. Great on natural horn.

Carl Oestreich. *Andante* (c. 1820). Wiener Waldhorn Verein. Duration: 6 min. Movements: 1. Level of difficulty: HS.
Lovely, lyrical piece. Interesting piano part.

N. Perrini. *Legend.* Southern Music. Duration: 2.5 min. Movements: 1. Level of difficulty: HS–UG.
Short, but has room for expressive as well as impressive playing. Nice recital filler.

William Presser. *Sonatina.* T. Presser. Duration: 4–5 min. Movements: 3. Level of difficulty: UG–PR.
Three contrasting movements including low register work, stopped horn. Composed for Marvin Howe.

William Presser. *Elegy & Caprice* (1994). Tenuto. Duration: 4 min. Movements: 2. Level of difficulty: UG–PR.
Based on the second movement of Presser's Sonatina. Written for Randall Faust in memory of Marvin Howe.

William Presser. *Fantasy on the Hymn Tune, "The Mouldering Vine."* T. Presser. Duration: 3 min. Movements: 1. Level of difficulty: UG–GS.
Excellent setting of sacred harp hymn melody. One of Presser's best works.

Gioachino Rossini. *Introduction, Andante & Allegro.* Choudeus. Duration: 5–7 min. Movements: 3. Level of difficulty: UG.
Rossinian charm. Operatic melodies and virtuoso passages. Very effective.

V. Scherbachev. *Pavane.* Philharmusica Corporation (USA). Duration: 3 min. Movements: 1. Level of difficulty: HS–GS.
Intense with long phrases. In the Russian style.

Heinrich Kaspar Schmid. *Im Tiefsten Walde.* Belwin-Mills. Duration: 3–4 min. Movements: 2. Level of difficulty: UG–PR.
Demands great phrasing and control of tone colors. German Impressionism. Sense of drama.

Florent Schmitt. *Lied it Scherzo.* Masters Music. Duration: 10 min. Movements: 1. Level of difficulty: GR–PR.
Wide range. Agility required. Some tricky rhythmic passages. Turn-of-the century drama.

Jules Semler-Collery. *Piece Concertante.* Alphonse Leduc. Duration: 11 min. Movements: 1. Level of difficulty: UG.
Good, solid piece. Flashy ending.

E. Solomon. *Sonatina.* Southern Music. Duration: 5 min. Movements: 3. Level of difficulty: JH.
Charming music. Easy accompaniment.

Glenn Spring. *Alpine Suite.* Available from composer at 509-527-2564 or 509-525-7209. Duration: 4–5 min. Movements: 5. Level of difficulty: HS.
Excellent "description" piece. Harder than it first appears. One off-stage movement.

Franz Strauss. *Theme & Variations, Op. 13.* Zimmerman-Frankfurt. Duration: 8–9 min. Level of difficulty: UG.

Nice set of variations. Showy without being too hard to play. Useful for work with rubato.

Richard Strauss. *Andante.* Boosey & Hawkes. Duration: 5 min. Movements: 1. Level of difficulty: UG–PR.

Beautiful little piece with long lines. Romantic harmonies. Challenge to pacing and endurance.

Georg Philipp Telemann. *Adagio & Presto.* Southern Music. Duration 3–4 min. Movements: 2. Level of difficulty: JH–PR.

Fine piece, especially for church performances.

Prosper Van Eechaute. *Poeme Nocturne.* Editions Metropolis (Belgium). Duration: 6 min. Movements: 1. Level of difficulty: UG–PR.

Long, sustained phrasing. Technical runs, flexibility. A nice alternative to the Franz Strauss Nocturno.

John Verrall. *Sonata.* American Composers' Alliance. Duration: 6–8 min. Movements: 3. Level of difficulty: UG–GS.

Great recital piece. Recording available with John Barrows. Composer is a retired composition teacher from the University of Washington.

Jeanne Vignerz. *Sonata, Op. 7.* Ed. Musicales Brogneau. Duration: 17 min. Movements: 3. Level of difficulty: GR–PR.

Wonderful sonata. Great use of stopped horn.

Alain Weber. *Improvisation.* Alphonse Leduc. Duration: 3 min. Movements: 1. Level of difficulty: HS–UG.

Contemporary harmonies. Expressive playing. Goes up to a c'''.

Eugene Weigel. *Maine Sketches* (1952). Fema Music. Duration: 10 min. Movements: 5. Level of difficulty: HS–UG.

Some low register work. Composed for Marvin Howe.

I wish to acknowledge the following people for their valuable contribution to this project:

Thomas Bacon
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Willard Zirk

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Kathy Walker, Adm. Assist., Penn State University

Improvisation Clinic

Kevin Frey
Column Editor

Chromodal Exercises for the Cross-Cultural Improviser

Hafez Modirzadeh

Part II: Melodic Concepts

This final installment of the article series by Dr. Modirzadeh concludes with the cycle of fourths/fifths, coming full cycle to the same material which introduced the series two years ago. The premise of trans-intervallicism is breaking the cycle to discover new musical pathways. The concepts and exercises contained in these articles provide a method for practice toward this end.

Introduction

Chromodal improvisation primarily involves the cross-cultural usage of melodic concepts for creating new and expressive musical ideas. This article will briefly demonstrate a three-part process towards this end, namely with (1) "Tone-Phrasing," (2) "Line-Generating," and (3) "Chromodal-Tuning." The latter in turn brings our series of exercises full circle to the underlying principle of the fifth as the anchor interval in music-making (see previous five articles in this series).

Tone-Phrasing

The intent, or "motive" behind a single tone-utterance will determine the way in which it is expressed. Therefore, developing good cross-cultural sensibility begins with what is here called "tone-phrasing" practice, which encompasses more than just the "long-tone" regime all wind players typically practice to develop the obvious: breathing control, tone quality, embouchure coordination, etc.

In much of the solo musical practices of Asia and the Near and Middle East, reflection and meditation on cycles of breath, as well as the spiritual association with the utterance of tone itself, have evolved from an ancient common ground, even though cultures' individual expressions are distinctive in style. Indeed, Vedic chant, Buddhist chant, and Islamic call to prayer, are all good vocal examples of the importance of tone-utterance, shaped according to rhythmic breath-cycles that come to be associated with those spiritual pulsations that link the physical world with the meta-physical.

The next time you return to your long-tone practice, attempt to incorporate gradually the following treatments:

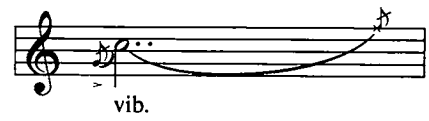
1) Precede each exhalation with a deep inhalation focused from the lower abdominal area, and establish a relaxed breath-pulse in and between each tone evoked. With one or more partners, breath-cycles may overlap and need not be synchronized to give the feeling of form, and in all will create a beautiful and natural web of rhythmic overlay (refer to Fig. 1a and 1b of last issue, February 1996). A communal sort of meditation may arise from such collective practice.

2) Then, begin to shape the chosen tone with a slow, even, and especially wide vibrato (produced with the lower lip, ala Turkish Mevlevi *ney* style), continuously focusing on what your embouchure, as well as throat muscles, may be doing in order to achieve other tone qualities, always trying to develop a larger concept or meaning behind the existing tone.

3) Finally, by concentrating on how each tone-life begins and ends, surrounding effects may naturally come into play that create drama or accent for the utterance, in all moving toward "tone-phrasing." Of course, different types of slurring, tonguing, or dynamics as well as variable vibrato and "muted throat-tones"[1] will all contribute to the inflecting power of the tone-phrase. The player's deepest intention can be expressed from the subtle to exaggerated in preparing the entrance and/or departure of the tone-evocation, the whole being crystallized into one reflective sound.

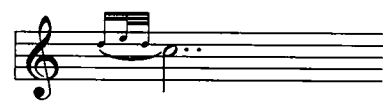
The approach can be one or several specific or non-specific pitches, attached at the start and/or end of the primary note's life-span. Here are a few examples:

Figure 1



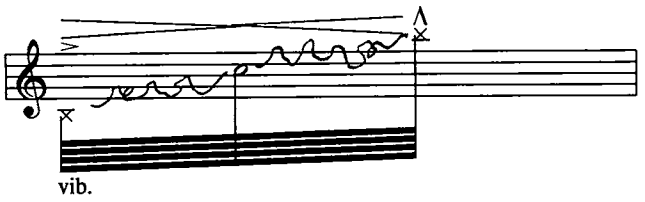
Persian short release-notes (specific and non-specific)

Figure 2



Chinese note-turns

Figure 3



Japanese shakuhachi air-tone explosions (non-specific—relating duality of order and chaos together)

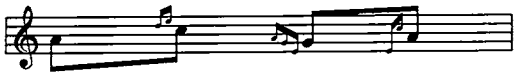
Figure 4

Smeared note-bends and tapered tonguing (also from Japanese shakuhachi solo tradition)

Melodic "Line-Generating"

Melodic lines, when developed from the above "tone-phrasing" approach, can be conceived of in two primary ways, ***contraction*** or ***expansion***, of which the latter involves more stylistic elaboration of an idea (see Fig. 5).

Figure 5



Elaboration on an idea using pentatonic approach (see articles 1–3 of this series)

Expanding on a motif is certainly a cross-cultural musical practice, because expressive phrasing, ornamentation, and melodic line-generating techniques can be more readily applied. Two important non-western phrasing-types are introduced below (namely, with the Persian *tahrir* and South Indian *gamaka* techniques) and accommodated for the horn player:

1) In Iranian tradition, the *tahrir* creates a diatonic chain-line melisma that usually moves downward, linked with the rhythmic cell: 

   where the grace-note can either be a specific or non-specific pitch.

Figure 6

Persian Tahrir phrasing technique

2) In South Indian (or Carnatak) tradition, the *gamaka* is the reverse technique of the Iranian *tahrir*, where notes are approached from below, either by articulating a specifically fingered pitch, or better, by dipping quickly from below the tone with the lower lip: 

Figure 7

South Indian Gamaka phrasing technique

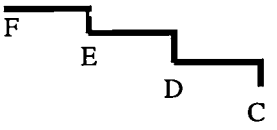
Of course, the most interesting non-western phrasing effect can be generated from combining both the *tahrir* (articulating grace-note from above) with the *gamaka* (lip-dipping from below) techniques: 

Figure 8

Combination tahrir and gamaka techniques

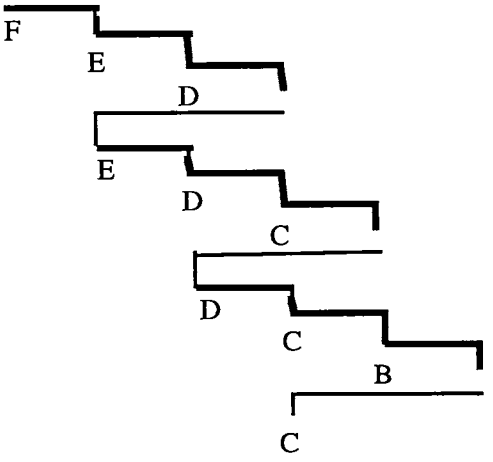
From the above examples, it becomes clear that ***terraced sequencing*** is a formal way in these modal traditions to treat melodic line-expansion (see Fig. 9)[2]

Figure 9a



Motivic terracing downward in diatonic stepwise motion

Figure 9b

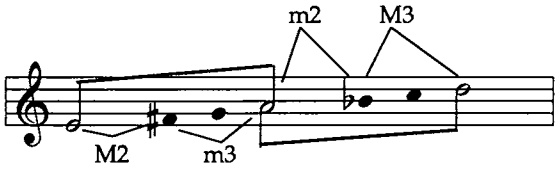


Sequenced Terracing

Chromodal Tuning

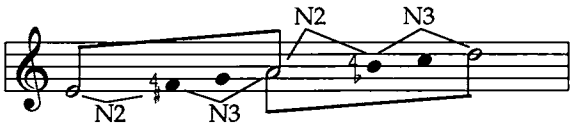
The final cross-cultural melody involves tones that are not equal-tempered. This allows accommodating for non-western systems that may be incorporated into the soul of chromodal playing. Returning to the underlying principle expressed in the first article in this series, with the natural fifth as anchor-interval for melodic structuring via the cycle of fifths, tetrachordal tunes (here called "tetramodes," for their pitches' inherent behavioral relationships) can be built around fourth and fifth intervals. In this way, equal as well as non-equally tempered tones can be applied in context of a tetrachordal structure:

Figure 10



Tetrachord extract from a scale-cycle of fourth/fifths (equal-tempered)

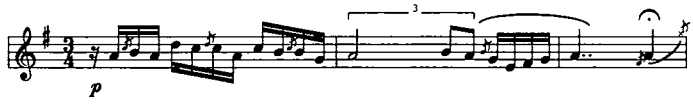
Figure 11



Tetrachord extract above with non-equally tempered tones

(𝄳 =1/2 flat, 𝄲 =1/2 sharp)

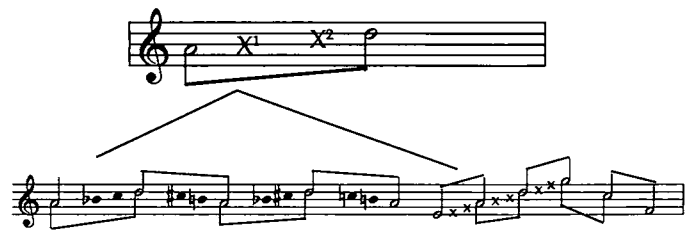
Figure 12



Tetramode melody based off the above tetrachord material

Of course modulations and transpositions of any material constructed in the above way can and must be tried, not only because each instrument has its own areas of potential and limitation, but also because to play a modal-melodic concept within a chromatic-cyclic concept is the absolute path towards achieving "chromodal discourse":

Figure 13



X^1 = ♭• *minor 2nd* or ♮• *Major 2nd* (or 𝄳•) *Neutral 2nd*

Continue building tetramodes around the cycle

X^2 = ♮• *minor 3rd* or ♯• *Major 3rd* (or 𝄲•) *Neutral 3rd*[3]

Primary intervallic structures for tetramode-building (where the two inner pitches are flexible, making the chromodal cycle adjustable to any tetrachord combination[4]*)*

Summary

All together, with articulating tone, phrasing melody, and applying temperament together, the chromodal cycle of fourth/fifths relies on common rhythmic and harmonic principles (earlier called "trans-intervallicism") that should inspire sonic exploration from all in a cross-cultural, cross-idiomatic, and ultimately, chromodal way!

Suggested Practice

1) Long-tone rhythmic breath-cycles, overlaid (apply ***rhythmic cycles*** from the past issue) ...
2) ... with vibrato, and various ***inflections*** for phrasing and development (Fig. 1–4)
3) ***Expand*** into melodic lines using Persian *tahrir* and South Indian *gamaka* techniques and ***sequenced terracing*** (using whatever scale or motivic material) (Fig. 5–9)
4) Discover tetramodes that use ***neutral seconds*** and ***thirds*** (between minor and major intervals) that work well for your horn, considering register, etc., and improvise melodic lines (Fig. 10–13).
5) Create other experimental techniques for expressive improvisation, using any of the ***trans-intervallic*** or ***chromodal*** material presented in the past six articles in this series.

Notes

[1]This technique requires contracting the throat muscles to inflect the airstream, thereby affecting the "shape" of the tone. The resulting sound is vastly different from the consistent "artifact" tone horn players apply to the interpretation of standard repertoire. Muted throat tones are commonly used in jazz phrasing and many other musical traditions where variation in tone production is a valued aesthetic.

[2]Using tahrir and gamaka, interest and depth are added to a melodic line through expanding expressive gesture and quantita-

tive length. Even though grace notes, trills, and appogiaturas of traditional Western literature are intended to serve a similar purpose, this technique presents the horn player an opportunity to generate an original line with an expression different than the contoured string of equally consistent tones ("artifacts") used for interpretation of traditional Western music.

The tahrir can be executed with a valve flip, at the same time intensifying the airstream by squeezing the embouchure. The gamaka can also be executed with a valve flip, at the same time bending the tone downward with the lower lip. The combination of the two techniques results in a "chewing" gesture, affecting the throat muscles, thereby activating a muted throat tone action.

[3]A neutral interval is "in-between" a major and minor interval. The neutral effect is created by playing a pitch in-between the two intervals that may or may not be exactly halfway between them.

[4]The half-flat and half-sharp symbols, and the x's between fourths/fifths, are intended to lead the horn player to explore the natural tendencies of horn intonation, using the strength of "out-of-tune" partials to construct non-tempered melodies, rather than treating the partials as a weakness of the "natural" series of overtones. Each player will need to construct his/her own "fingering chart." Insight into this concept is in the chapter on "Quarter Tones" in *Extended Techniques for the Horn*, by Doug Hill, Studio P/R, 1983.

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Next Issue: Steve Schaughency on Julius Watkins, Part 1

Reading Strange Parts in Strange Clefs

Jim Whipple

A horn player may have occasion to play parts for other instruments written in concert pitch in alto, tenor, or bass clef. For example, you may belong to a community orchestra that has a surplus of horns and a shortage of trombones, or you may attend an informal reading event where the distribution of instruments is unpredictable.

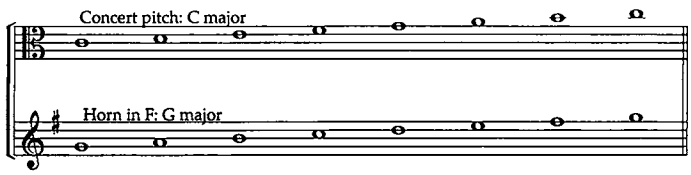
To play horn parts, you don't need to know alto or tenor clef; and, if you're like me, your experience with bass clef is quite limited. Hence, playing some other instrument's part in such a clef may seem quite daunting at first. Fortunately, experience with transposition can help you deal with such parts as if they were written in the familiar treble clef.

Alto Clef

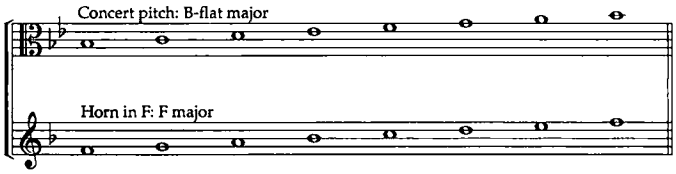
Viola parts routinely, and trombone parts sometimes, appear in alto clef. Converting such parts to F horn is similar to transposing a part for horn in D; i.e., read down a third. For example, if an alto clef note looks like second-line G in treble clef [g'], play it as first-line E [e'] (it's actually the A below middle C [a] in concert pitch).

Key Signature: Instead of adding three sharps (as for horn in D), add one sharp (or subtract one flat). See examples 1 and 2.

Example 1: Alto Clef

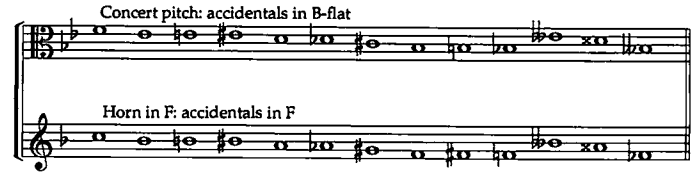


Example 2: Alto Clef



Accidentals: Usually, when you see an accidental, simply apply it to the note you're going to play when you read down a third. For example, if you see an alto clef note that looks like fifth-line F [f"] with a sharp in front of it, play D♯; or, if it has a flat in front of it, play D♭. **Exception**—if a note looks like A♮ (concert pitch B♮), play F♯, and if it looks like A♭ (concert pitch B♭), play F♮ (similarly for other accidentals in front of "A"). See example 3.

Example 3: Alto Clef

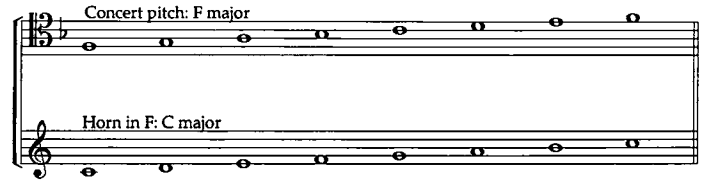


Tenor Clef

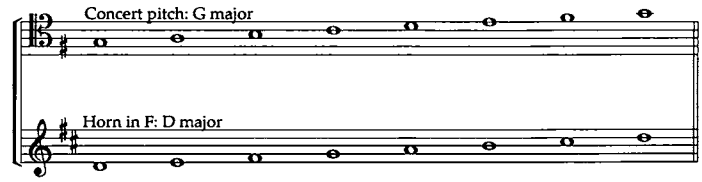
Cello, bassoon, and trombone parts sometimes appear in tenor clef. Converting such parts to F horn is similar to transposing a part for horn in B-flat basso; i.e., read down a fifth. For example, if a tenor clef note looks like fourth-line D in treble clef [d"], play it as second-line G [g'] (it's actually middle C [c'] in concert pitch).

Key Signature: Instead of adding one flat (as for horn in B-flat), add one sharp (or subtract one flat). See examples 4 and 5.

Example 4: Tenor Clef

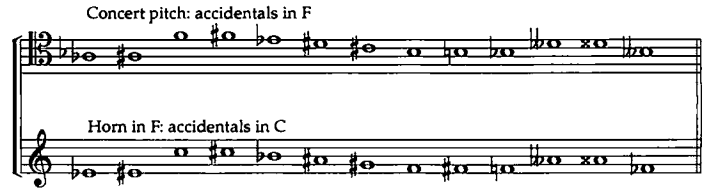


Example 5: Tenor Clef



Accidentals: Usually, when you see an accidental, simply apply it to the note you're going to play when reading down a fifth. For example, if you see a tenor clef note that looks like fourth-space E [e"] with a sharp in front of it, play A♯; or, if it has a flat in front of it, play A♭. **Exception**—if a note looks like C♮ (concert pitch B♮), play F♯, and if it looks like C♭ (concert pitch B♭), play F♮ (similarly for other accidentals in front of "C"). See example 6.

Example 6: Tenor Clef

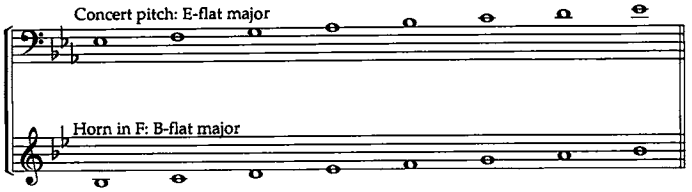


Bass Clef

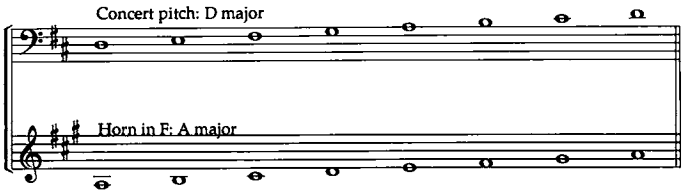
Parts for various instruments routinely appear in bass clef. Converting such parts to F horn is similar to transposing a part for horn in E-flat an octave lower; i.e., read down a ninth. For example, if a bass clef note looks like fourth-space E [e"] in treble clef, play it as the D just below the staff [d'] (it's actually G below middle C [g] in concert pitch).

Key Signature: Instead of adding two flats (as for horn in E-flat), add one sharp (or subtract one flat). See examples 7 and 8.

Example 7: Bass Clef

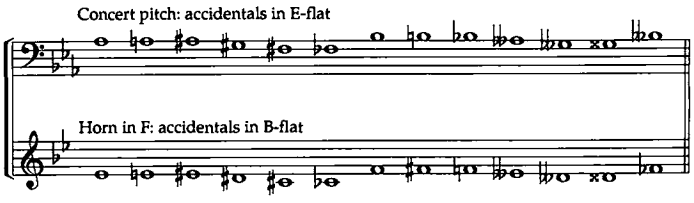


Example 8: Bass Clef



Accidentals: Usually, when you see an accidental, simply apply it to the note you're going to play when you read down a ninth. For example, if you see a bass clef note that looks like fourth-space E [e"] with a sharp in front of it, play D♯ (just below the staff—d♯'); or, if it has a flat in front of it, play D♭. **Exception**—if a note looks like G♮ (concert pitch B♮), play F♯, and if it looks like G♭ (concert pitch B♭), play F♮ (similarly for other accidentals in front of "G"). See example 9.

Example 9: Bass Clef



Conclusion

You have probably noticed two common features that apply to all three clefs: (i) you always add one sharp to the key signature (or subtract one flat), and (ii) the exception pertaining to accidentals always applies to the note that will come out as "F" in your part.

I hope you find these guidelines helpful. As with other aspects of playing, practice will improve your proficiency. Of course, identifying each note is only one of the challenges involved in playing some other instrument's part on a horn.

A life-long resident of the Boston area, Jim Whipple was born in 1940 and is an amateur horn player in various community orchestras and chamber music groups. He studied with John Barrows at Yale and was a corporate lawyer until retiring in September 1995.

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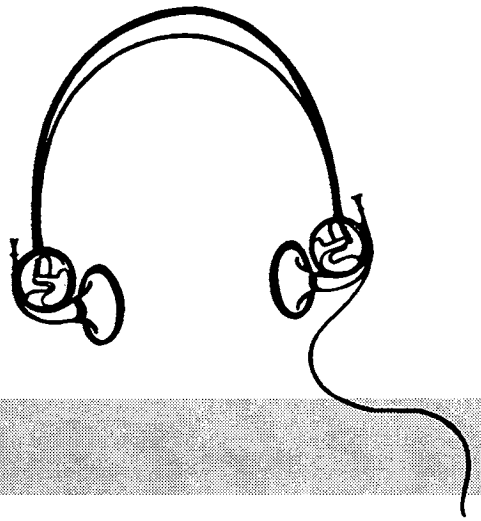

Reviews

Music and Book Reviews

William Scharnberg
Contributing Editor

An Orchestra Musician's Odyssey—A View from the Rear
Milan Yancich
Wind Music Inc., 153 Highland Parkway, Rochester, NY 14620-2544, 1996. $28 plus $2.50 postage.

Milan Yancich, currently a member of the Rochester Philharmonic, holds degrees from the University of Michigan and Northwestern University. He also performed with the Chicago, Cleveland, and Columbus Symphony Orchestras, and is a retired faculty member of the Eastman School of Music.

This 367-page hard-bound edition traces roughly a sixty-year span from Milan's childhood, as the son of immigrant parents, through his teachers, his pursuit of an orchestral career, and experiences and colleagues as a professional hornist. The stories, corroborated by fifty-eight pages of black and white plates, are frank and fascinating accounts of many important musicians of this century. The anecdotes, particularly about an orchestral musician's natural enemy (conductors), are often amusing to hilarious. The Leopold Stokowski story related on page 234 is alone worth the price of the book! Add brutal tales of William Revelli and Howard Hanson, plus warm recollections of Bohumir Kryl, Philip Farkas, and Carl Geyer, and you have a document that is historically important and very entertaining.

In an era where many individuals seek "short cuts" or "immediate gratification," Mr. Yancich depicts a generation where extreme diligence was standard. Upon reading chapters of the book, my reaction was to head for the practice room. Every music library, at least in the United States, should purchase a copy of this book and every horn player ***must*** read it!

♪♪♪♪♪

Living Dangerously with the Horn—Thoughts on Life and Art
David M. Kaslow
Birdalone Books, 508 N. College Avenue, Suite 333, Bloomington, IN 47404-3831, 1996. $12 + $2 shipping ($1 shipping for each additional copy). 10% educators discount for orders of five or more books, $1 shipping per book.

Readers of the *Horn Call* have been treated to two extracts from this book in recent issues: "A Renewed Approach to Hornplaying" *HC* XXIII(1) and "Fearlessness" *HC* XXIV(3). The thoughtful tone of these excerpts alone should be enough to recommend the complete publication to all musicians who happen to be hornists!

Professor Kaslow joined the University of Denver's Lamont School of Music in 1970 after eighteen years as a professional hornist with ensembles such as the Brooklyn Philharmonic, the Little Orchestra Society, the Manhattan Woodwind Quintet, the National Symphony, and principal horn for the National Ballet Orchestra of Canada and Aspen Chamber Symphony.

From the book's foreword the author is clearly very well-read, introspective, and a student of diverse philosophies. From this strong background he created a poetic text outlining concepts and applications important for all musicians and horn players in particular. The 146-page paperbound book includes five chapters: "Artistry," "Fearlessness," "Health," "Relationships," and "Perfection and Perfectionism."

In chapter one Professor Kaslow discusses prerequisites of artistry (awareness, connections, applications, passion, and imagination) and components of artistry (accuracy, historical style, air support, tone quality, dynamics and range, endurance, avoiding hook-ups, technique and musicality, problem solving, and intensity). His ideas are clearly presented with fine analogies. This reader particularly enjoyed his case for the importance of both under- and overstatement in music.

In chapter two, reprinted for the *Horn Call*, his consideration of fearlessness attempts to dispel performance anxiety through the intellectualization of its roots. His arguments are compelling but may leave those readers who react to stress primarily on an emotional level in the intel-

lectual dust. Chapter three is a fascinating description of health and healthcare in the world with an emphasis on alternative practices such as homeopathy and the Eastern healing arts. Practical suggestions are offered to a variety of common to unusual physical complaints.

Chapter four is a circuitous discussion of what it takes, personally, musically, and technically to make a fine horn section. Certainly this is an important topic, but to paraphrase a comment attributed to George Bernard Shaw's after attending a performance of Wagner's *Ring*: "It's almost too much music for the money." The concluding chapter reflects upon the importance of perfection as an ideal and perfectionism as a double-edged sword for practitioners of any art.

This is a very highly recommended book penned by an extremely literate and thoughtful gentleman. It should become a source in every musician's library!

♪♪♪♪♪

J'apprends le cor
Pascal Proust
Editions Combre, 24 Bld Poissonnière 75009 Paris, 1994.

As the title implies (translated by the author as *Horn Lessons for Beginners*), this book is designed as a teaching aid for young students. In the brief preface Professor Proust, horn teacher in Orléans and third prize winner in Toulon (1985), states that this book is not to be considered a complete method. His idea was to offer exercises that a teacher can use in conjunction with other beginning materials. There are no pictures and only minimal verbal instructions are found in the preface. Buzzing exercises are provided for the embouchure alone, presumably playable on the mouthpiece if a student can not buzz the lips. By the end of the forty-six-page method the written range has only reached g–e", but the hornist has been introduced to sixteenth-notes, dotted rhythms, and several dynamic and articulation markings. There are twenty-seven lessons with a duet included for each lesson after number six. The author also created four easy trios for the end of the book. The method is very systematic and fairly slow-paced, including good, solid pedagogical concepts when used with a horn teacher.

♪♪♪♪♪

Suite for Solo Horn or Trumpet
Anthony Halstead
Emerson Edition Ltd., Ampleforth, North Yorkshire, England YO6 4HF, 1978/1994. $8.30.

Written in the genre of a Baroque dance suite, there are three movements: "Allemande," "Aria," and "3 Variants." The variations include a "Waltz," "Lament," and "Gigue." The suite was composed in 1978 at the request of trumpeter Howard Snell. The result is a difficult work with wide, often dissonant-interval leaps. Because it was designed for trumpet, the lowest written pitch is f♯, but the composer has also limited himself in the high range to c'''. Although it is a superb technical study, like many unaccompanied horn works, one might think twice before launching the composition on an unsuspecting audience.

♪♪♪♪♪

Reflections for horn alone ($7)
Shared Reflections for Four Horns (or Twelve Horns) ($12)
Douglas Hill
Manduca Music Publications, P. O. Box 10550, Portland, Maine 04104, 1995.

These two works, loosely based on the same melodic material, were reviewed by Arthur LaBar in the May 1995 (XXV.3) issue of the *Horn Call*. This is to inform readers that both works are now expertly printed by Manduca Music Publications. The original quartet version quartet was premiered at the 1994 International Horn Workshop in Kansas City and has subsequently been recorded on *Shared Reflections: The Legacy of Philip Farkas*, Summit Records DCD 176. The performers are Douglas Hill, Randy Gardner, David Krehbiel, and Michael Hatfield. The nine-and-a-half minute quartet was later trimmed to a six-minute solo work. As reviewed by Professor LaBar, both compositions are musically rewarding and very approachable by competent hornists. The quartet setting is visually and sonically enhanced if, as the composer suggests, the performers begin by surrounding the audience and later join the first horn on stage.

♪♪♪♪♪

Rondo in Es, KV 371
W. A. Mozart
Bärenreiter Verlag, Postfach 10 03 29, D 34003 Kassel, Germany, 1995. DM 17.80.

This is the latest version of the Mozart's *Rondo in Es*, alias Concert-Rondo, with the extra sixty measures that were recently unearthed by Marie Rolf, who discussed the work thoroughly in the May 1995 *Horn Call*. This more interesting and better proportioned version should now be the standard edition.

♪♪♪♪♪

Sonata in E-flat for horn and piano
York Bowen
Emerson Edition Ltd., Ampleforth, North Yorkshire, England YO6 4HF, 1936/1993. $25.25.

Rummaging through a bin of new music at a local music store, I stumbled on this recent publication of a work composed in 1936 by York Bowen (1884–1961), a British pianist and occasional hornist. It is a well-crafted thirteen-minute sonata with an outstanding horn part. The first large-scale

movement, marked *Moderato espressivo* contains grand, sweeping melodies. The brooding second movement, *Poco lento maestoso*, includes some wonderful horn writing down to G in the bass clef. Over a four-measure passage in the middle of the movement, the horn soars from that G to c'''! The finale movement is a 9/8 rondo complete with a predictably flashy ending—but a really good one! For a mature hornist the sonata is performable on short notice, with technical passages that are so idiomatic as to be sight-readable. The piano scoring is thick, colorful and virtuosic. Although the style is generally romantic, the harmonies and melodic ideas are more reminiscent of Delius than Vaughn-Williams or Holst. However narrow the style, the horn part is great fun to practice and perform.

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Cap Horn pour cor et piano
Pascal Proust
Editions Combre (address above), 1995.

Initially this seven-and-a-half minute work takes on the Francaix-like trait of tonal arpeggio patterns that travel in non-function ways. It is packaged in several rather brief sections, each similar to the etudes of other contemporary French composers (Barboteu, Bitsch, Chaynes, Dubois). While these sections are interesting in their syncopated rhythms and colorful harmonies, there is little offered by way of development. The technical challenges include some high tessitura writing (to c♯''') and a few wide leaps. If you are in the market for a new French work in the line of Poulenc and Francaix, test this solo.

♪♪♪♪♪

Four Classics for Young Brass Players
Arranged by Willard I. Musser
Manduca Music Publications, P. O. Box 10550, Portland, Maine 04104, 1995. $7.

The idea here is a good one: four works ("Longing for Spring by Mozart," "Sunday by Brahms," "Suleika by Mendelssohn," and "Schumann's Song of the Betrothed") have been arranged with separate parts provided for trumpet, horn, trombone, and tuba. Each work is brief and of about grade 2–3 level. Of course, when transposing compositions of this level for horn, the part tends to be either higher or lower in tessitura than the other brass. Here the problem was solved by offering a high and low version for the hornist.

This would be a sensible set to own for a middle school or junior high public school program. The occasionally bored horn and tuba students may relish the chance to tackle some fine melodic material.

♪♪♪♪♪

Quartet for Four Horns
Randall E. Faust
Distributed by Robert King Music, North Easton, Massachusetts, 1994/1995.

Dr. Faust wrote his four-movement, fourteen-minute quartet specifically for a memorial concert and the subsequent CD mentioned above: *Shared Reflections: The Legacy of Philip Farkas*, Summit Records DCD 176.

The first movement, "Prelude," is based on the tones *sol-do-re* that apparently were favorites of Professor Farkas. Three common horn timbres—open, muted, and stopped—are used. At the end of the movement, two of the quartet members are required to produce multiphonics, thus achieving six-note chords.

The second movement, "Scherzo," begins *mysterioso* with stopped versus muted figures. This brief introduction quickly breaks into the more traditionally boisterous body of the movement, featuring lip slurs primarily of thirds and fourths.

The "Romanza" that follows is clearly the taxing movement of the set. It calls for slow, sustained playing in all four parts. The first horn ascends at one point to b" and then finally c''' at the conclusion: a killer.

The "Rondo" finale pays homage to the many rondos now performed by students of Professor Farkas.

Because, like Mr. Farkas, Dr. Faust is also a teacher, it seems likely that this connection led the composer to conceive each movement somewhat as an etude, thus accomplishing pedagogical as well as musical goals. This is an outstanding work dedicated to the memory of an outstanding musician and teacher.

♪♪♪♪♪

Le Tombeau de Couperin
Maurice Ravel, arranged for woodwind quintet by Gunther Schuller
Margun Music, Inc. 167 Dudley Road, Newton Centre, MA 02159, 1947/1995.

Although only recently published, this arrangement of Ravel's twenty-four minute, six-movement *Le Tombeau de Couperin* was completed and performed in 1947 by the Metropolitan Opera Orchestra woodwind quintet, of which Mr. Schuller was a member. Having performed a great deal of difficult woodwind quintet literature, e.g., Harbison, Ligeti, Schönberg, Villa-Lobos, I can say those horn and wind parts pale in difficulty. For example the first movement includes a pedal E (*ff*) and ends on a muted b" (to *pp*). The second half of the third movement, "Forlane," includes soft passages around c♯''' and two d'''s. The final "Toccata" has only three high c♯'''s (the last of which is marked *ppp*). If your woodwind quintet is looking for a ***virtuoso*** piece, look no further!

♪♪♪♪♪

Ancient Evenings and Distant Music for woodwind quintet
Jack Gallagher
Manduca Music Publications, (address above), 1971/1995. $20.

Jack Gallagher is Professor of Music at The College of Wooster, Ohio; his credentials as a composer are extensive. This quintet is a nine-movement work of almost eleven minutes duration. It was premiered at the Brooklyn Museum in New York by the New York Kammermusiker. The movements consist of a "Prologue" and eight dance variations. It is a very well crafted work idiomatically conceived for each of the instruments, yet there are rhythmic intricacies and technical considerations best suited to a professional level quintet. The tonal-modal Renaissance and ethnic dances should please performers and listeners alike. Congratulations Professor Gallagher!

♪♪♪♪♪

The following works were arranged for brass quintet and published in 1995 by Peter Knudsvig, Brasszination, Ogdenstrasse 23, D-95030 Hof, Germany:

Jesu, meines Herzens Freud' by J. S. Bach (DM 26).
Galliarde by Samuel Scheidt (DM 26).
Perpetuum Mobile by Johann Strauss (DM 34).

These three new arrangements come from Hof, Germany where the Rekkenze Brass Quintet was founded in 1978. Of course, *Jesu, Joy of Man's Desiring* has been arranged for various ensembles. This arrangement is unique in that it is scored for two flügelhorns rather than trumpets. Scheidt's *Galliarde* is similar to the popular "battle" canzona from Centone No. 5, transcribed by Verne Reynolds, in that the trumpets are featured antiphonally with some multiple-tongued flourishes. Johann Strauss's *Perpetuum Mobile* offers each instrumentalist, with the exception of the trombonist, an opportunity to demonstrate his/her technical virtuosity. It is a clearly an excellent program opener or encore. The score and parts are professionally engraved. These are three solid and highly recommended arrangements.

♪♪♪♪♪

The Amazing Athedra III for brass quintet
James Eversole
Ars Nova Music Press, 1916 Brooks, Suite 216, Missoula, MT 59801, 1996.

The Athedra series by Montana composer James Eversole is a collection of works for brass, both solo and ensemble, that feature moderate but idiomatic writing in a conservative, somewhat folk genre. This brass quintet, premiered by the Yellowstone Brass Quintet, opens with a prelude that could be successfully scored for high school band with its flashy rhythms and toccata-like passage work. The second movement is a fine setting of *Amazing Grace* that could stand by itself for any number of occasions. The finale begins with a dashing fugue over which we later hear *Amazing Grace* again. While the writing is not avant garde, this is music that has a place in high school and early college repertoire as both challenging to perform and enjoyable to hear.

♪♪♪♪♪

The following 1994–95 publications were transcribed for brass quintet by Jamie Wehr and are all available through Wehr's Music House, fax (407) 679-0208:

Will o' the Wisp by Edward MacDowell ($10).
To a Water Lily by Edward MacDowell ($8).
From an Indian Lodge by Edward MacDowell ($7.50).
At an Old Trysting Place by Edward MacDowell ($7).

These publications continue the set of brass quintet transcriptions from MacDowell's *Woodland Sketches* reviewed in the February 1996 issue of the *Horn Call*. *Will o' the Wisp* includes virtuoso flexibility and a wide range for all five parts, especially the first trumpet and tuba. *To a Water Lily*, transcribed into G-flat major, features the first trumpet, who bears the entire melodic burden with no rest, including an ascent to c''' (C trumpet). The other parts are about grade 4 level. *From an Indian Lodge* is a setting of what MacDowell believed to be American Indian music. In this movement the trombone and tuba have an eight-bar solo in octaves in the high range. The tuba then resumes its plodding below the staff, ending on an optional pedal C_1. *At an Old Trysting Place* is a setting of a sweet hymn offered in succession by the trumpets. None of the transcriptions is long, so all could have been bound in one or perhaps two sets.

♪♪♪♪♪

4 by 4 for brass quartet
Tim Risher
Wehr's Music House, 1995. $12.

It is rather unusual to see a publication of a brass quartet today, especially one for two trumpets, horn, and bass trombone. The composition begins with a two-note fragment that permutates and shifts between voices. Two more brief ideas are tossed between the parts before the middle section: a slow-motion version of the shifting patterns. The movement gradually returns from whence it came. An old idea, not too cliched to warrant the waste basket, yet not fresh enough to really fascinate an audience. The quartet would be a good training work of about grade 4 level.

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Sonata No. 5
Mathias Weckmann, transcribed by Tim Risher for brass quintet and keyboard (organ)
Wehr's Music House, 1995. $12.

Weckmann (1617–1674) was a composer from Hamburg, Germany who wrote ten *Kammersonaten*, one of which is transcribed here for brass quintet and organ. The original was scored for cornettino, violin, trombone/viola da gamba, bassoon/bombardo, and basso continuo. The composition shows both the influences of Weckmann's teacher, Heinrich Schütz, and the English consort style of the period. The single movement is in four sections with a da capo to repeat section one: Adagio, Largo, Allegro, Andante, (Adagio). The composition is harmonically and formally unusual for a brass quintet transcription. Each section is so brief the result is a quilt-like composition of undeveloped material. With the preponderance of slow sections, a form unusual to modern ears, and odd harmonies, the work would best be programmed in the middle of an otherwise boisterous program.

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Music and Book Reviews

Arthur LaBar
Contributing Editor

Concertstück, Op. 86
Robert Schumann (four horn parts and solo quartet score)
Parts redistributed by Eberhard Ramm
Aardworks, 704 Skyview Drive, Nashville TN 37206. 1995. $25.

Eberhard Ramm has retired from performance and is now strictly in publishing, but he was a seasoned professional, principal horn of the Nashville Symphony for nine years, and extremely busy with the recording and free-lance scene in Nashville.

I have heard numerous times of performances of this spectacular work, in which the players passed parts around to "spread the wealth," so to speak, and help relieve the high players, but this is the first published edition I have seen. Mr. Ramm reset the work for a performance for the Peninsula Music Festival near Green Bay in 1977. The edition is dedicated to the memory of William Bommelje, who was principal horn for that performance.

Unless you have actually performed this work before, I doubt if you will notice the changes Ramm has made. I did not find any redistribution of parts at all in the sections where all four parts are being heard. The redistributions are mostly in favor of the first horn, but sometimes the first player will play a high part that originally belonged to another player. The second movement calls for the biggest shift, with the third and fourth carrying most of the thematic material in the first and last parts of the movement. Other than that, the fourth part is virtually unchanged.

One idea which I thought was especially good was that of giving the principal a crucial eighth rest on two arpeggios which would have begun on c' or middle c♯', and which ascend to the a". This occurs before letter T, and fourteen from the end, when any rest will be appreciated. This setting is highly recommended.

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Suite, Op. 82, for four horns
Anton Reicha, arr. by Eberhard Ramm
Aardworks, 704 Skyview Drive, Nashville TN 37206. 1995. $20.

You are thinking that Reicha's Op. 82 is the famous horn trios, and you are right. Why then does the above call for four horns? Mr. Ramm explains in the introduction as follows: "After a strenuous rehearsal or performance, I have often heard a lip-weary hornist pose the question: 'Wanna play the Reicha trios?' The chuckle and knowing look that ensued always made clear that a reading of the relentlessly strenuous parts was the last thing anyone wanted. And yet, this is very tuneful and enjoyable music, which holds a unique place in the literature. The virtuosic bottom part is a marvel when it is well-played." So he has taken the familiar six trios you probably know from the International Music edition, placed them in the key of E-flat, and left the music virtually unchanged, while spreading out the parts for the sake of endurance. The only differences I know of are a few simplifications and a couple of notes added to fill out chords. The arrangement is welcome in that it now makes this great music available in another, perhaps more workable, format.

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Graduation Processional Collection for double brass quintet (4 trp, 2 hn, 3 trb, 1 tba)
Arranged by Eberhard Ramm
Aardworks, 704 Skyview Drive, Nashville TN 37206. 1995. Set of parts and score, $100.

This arrangement is borne of a need that Ramm observed as a player; that of how to handle the annual request to provide music for graduation ceremonies. His practical solution is offered by this collection, which contains twelve arrangements for an ensemble that has the potential for providing plenty of "pomp and circumstance." The score I received for review looks very promising.

Ramm has selected works almost entirely from Renaissance and Baroque composers, including Brade, Pezel, Pachelbel (a Fugue, not the Canon!), G. Gabrieli, Campra, Stanley, and Susato. Brahms is represented with a beautiful choral transcription. Two fanfares by Liadow are also included, with optional herald trumpet parts.

One of the major virtues of this set is that there is plenty of rest written into every part, which can be a major consideration when planning for a lengthy processional or recessional. A couple of the numbers are a bit strenuous for the first trumpet, but most college ensembles would have no great difficulty in performing anything here. Timings would have been very useful for planning purposes, especially for grand occasions like graduations. And, may I suggest that an optional timpani part might make this music even more uplifting. Overall, the collection appears to be excellent.

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Brass Quintet Wedding and Graduation Collection for brass quintet (tuba)
Arranged by Eberhard Ramm
Aardworks, 704 Skyview Drive, Nashville TN 37206. 1995. Parts only, ca. 40 pages each. $150.

This book is only somewhat similar to the above brass choir collection with three duplications of compositions. Here, there are twenty selections from Praetorius, Reiche, Pachelbel, G. Gabrieli, Susato, Mouret, and Campra. Traditional ceremonial pieces are also included, such as Bach's "Jesu, Joy of Man's Desiring," the Wagner "Wedding

March," both the Purcell and Stanley Trumpet Tunes, the Mendelssohn "Wedding March," and "Gaudeamus Igitur." And there is an Easter Messiah Medley by Händel, which includes "I Know That My Redeemer Liveth," "The Trumpet Shall Sound," "Blessing and Honor," and the "Amen" chorus.

All are good-sounding arrangements, with parts well-distributed to provide plenty of rest. Choices of possible repeats and jumps to codas are indicated in several numbers to cover potential ceremonial aspects that turn out to be of an indefinite length. The Stanley Trumpet Tune calls for piccolo trumpet, otherwise there are no unusual demands. A college student group could manage this book well. It is a collection well worth the price.

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Crazy Horns for four horns
Thomas Peter-Horas
edition mf, Mittelseestraße, D-63065 Offenbach/Main, Germany. 1995. DM 30.
Selling agent worldwide: BIM (Leduc) Paris.

This composition was the result of a conversation between the publisher (Manfred Fensterer, also a horn player) and Jan Schroeder, horn professor at the Hochschule für Musik und Theater in Hanover, where the professor was looking for an out-of-the-ordinary piece for horn quartet. Fensterer turned to Peter-Horas, a "pattern-oriented composer, one-time bar pianist, and Brecht song accompanist," with the request. What results is an excellent set of three movements. The first begins innocently enough with a chorale in common time, but quickly moves into a quick section with a sort of rock feel, closing again with the chorale. The second movement is marked "blues-feeling," written in 6/8 probably to aid the typical non-swinging horn player, and is spiced with right-hand scoops in the melody. Midway through the movement, there is a cadenza that the third horn can really get into, followed by a section marked "as fast as possible for the fourth horn"! Movement 3 is marked *schnell* and is cast in something of a calypso feel. Most of it is in a four-beat, but with ocassional 7/8s and 6/8s thrown in for fun. Horn 4 is in bass clef throughout. Accessible to exceptional high school or college students, but very enjoyable for any level. Range: A to c'''.

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Eight Duets, for two horns
Jean-Baptiste Loeillet, trans. by Eberhard Ramm
Medici Music Press, 100 West 24th Street, Owensboro KY 42301. 1982. 12 pages. $8.00.

Eberhard Ramm has made an excellent selection of dances from Loeillet (1680–1730) with all the rhythmic and melodic challenges you would expect. In order, they are "Almand," "Slow Air," "Gavot," "Sarabanda," "Cibell," "Minuet," "Aire," and "Hornpipe." The publisher lists the difficulty level as grade 3–4. They would be excellent material for late high school or early college students and very enjoyable by musicians of any age.

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The rest of this column will be devoted to the stack of interesting items for young players which has been accumulating in my office. It is a real challenge to write good music for those just starting out. But the young ones need good music just as much as we old-timers, if not more. For convenience, pieces are grouped by publisher. I have a suggestion for publishers of music for the youngest students. Use some simple drawings or illustrations in the music to kindle the child's imagination.

Specimen Sight-Reading Tests for Horn
Scales and Arpeggios for Horn
John Wallace and Ian Denly, editors.
The Associated Board of the Royal Schools of Music (Publishing) Limited, 14 Bedford Square, London WC1B 3JG, England. 1995. 24 pages (sight-reading), 27 pages (scales).
Theodore Presser Company, 1 Presser Place, Bryn Mawr PA 19010 USA, sole US selling agent. $7.00 (sight-reading), $9.50 (scales).

On first glance, it would be easy to dismiss these two books as "just another one." But there is much more here than just another book of scale exercises.

Evidently the Royal Schools of Music have a uniform and regimented order of progression, judging by these two books and others that I have reviewed in the past. The sight-reading book encompasses sixteen to twenty examples for grades 1–5. The scale and arpeggio book graduates the assignment of its 145 exercises to eight levels.

In my experience listening to auditions of various levels, I have found that sight-reading is often a neglected area of teaching. I have even heard people say that sight-reading cannot be learned! With a book like the above, there is now a very sensible method for incorporating this essential element of musical training. Right from the beginning, students must learn to judge the relationships of all the common Italian tempo markings, and will gradually learn the full range of expression marks, dynamics, rhythms, articulations, key signatures up to four sharps and four flats, and meters (including 6/8 and 2/2 but no odd meters). The grade 1 range is one octave, c' to c", and grade 5 extends from g to f♯". Grade 5 would challenge most high school students. This book is all that would be needed to formulate contest scale requirements because everything is covered.

Phillip Eastop, professor of horn at the Royal Academy, has carefully thought out the benefits of scale practice. He was the chief consultant for this volume. In the introduction he thoroughly explains the use of bass clef and leaves breathing up the the player as long as it does not disturb the flow or disguise an embouchure break. He states that accuracy is the primary consideration, "with a uniform tone across all registers without undue accentuation, as well as

even tonguing and good intonation."

Arpeggios are printed as eighth-note triplets. The scales are presented in eighth-notes beamed in fours without indication of articulation, however players must perform slurred and tongued at all levels. Beyond that, grades 7 and 8 are required to play scales and arpeggios slurred, legato-tongued and staccato. Minimum metronome markings are given for each level for both scales and arpeggios. Major, melodic minor, harmonic minor, chromatic, and whole-tone scales are given, as well as major and minor arpeggios, dominant sevenths, and diminished sevenths.

Two excellent books, highly recommended.

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Horn on Holiday, for horn and piano
Michael Rose
The Associated Board of Royal Schools of Music Limited. See above for address and distributor. $8.50.

Nine easy pieces for first or second year students, the "holidays" have the evocative titles that kids can use their imagination to enhance, such as "Norwegian Holiday," "Holiday in Scotland" (complete with the "Scottish snap"), "Caribbean Holiday" (with a calypso syncopation), "Holiday in Israel" (a la Havanagila), and "Spanish Holiday" (Habañera-like). Well-constructed with good rhythhmic and musical challenges. Duration of each: about 1 minute. Range: b to c".

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Variations Brèves sur un chant scout, for horn and piano
René Berthelot
Alphonse Leduc et Cie, 175, rue Saint-Honorè, 75040 Paris Cedex 01. 1973.

Based on the tune many know as "auld lang syne," this is a fun piece for players of junior high school age. It will take some expert guidance, however, as there are six variations, almost all of which move consecutively to a new meter and/or tempo. Tempos are usually given with metronome markings as well as Italian expressions. Range: c' to g".

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Playtime, for horn and piano
Hans van Rossum. Denis Wick, series editor.
De Haske Muziekuitgave BV, Windas 2, 8441 RC Heerenveen, Holland. 1990.

Melodically very good. Level: third- or fourth-year student. Range: a–f". Simple rhythms, but including syncopation, musical judgement, and flexibility demands. Mostly in eighth notes at quarter = 120. Duration: ca. two minutes.

♪♪♪♪♪

Deux Menuets for horn and piano.
Ludwig van Beethoven (originally for string trio), trans. Pascal Proust
Gérard Billaudot Éditeur, 14, rue de l'Échiquier, 75010 Paris, France. 1992.
Theodore Presser Company, 1 Presser Place, Bryn Mawr PA 19010 USA, sole US selling agent. $6.25.

It is Beethoven, so the music is obviously going to be good. Level: second- or third-year student based on rhythmic and musical challenges. Range: b to f". Well-edited with articulations, dynamics, and expression marks, except for the ever-ambiguous phrase mark, which will always be performed as slur by the novice. The second menuet requires the player to be able to distinguish between triplets and sixteenths in close juxtaposition. Duration: two minutes each menuet.

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Premier Voyage for horn and piano
Adaptation by Philippe Queraud, harmonization by Alain Voirpy.
Editions Henry Lemoine, 24, rue Pigalle, 75009 Paris, France. 1994.
Theodore Presser Company, 1 Presser Place, Bryn Mawr PA 19010 USA, sole US selling agent. $18.75.

The "voyage" in the title evidently refers to the use of thirty brief folk tunes from almost every European country. The selection uses appealing tunes involving a variety of difficulty; from twelve-bar ones with just eighths and quarters moving stepwise or in small leaps, up to strings of sixteenth notes involving octave leaps (or even sevenths) and adjacent duple and triple figures. Young players will enjoy the music, but for performance, several tunes would have to be combined, since the durations are from twelve seconds up to barely one minute. Level: year 2 or 3. Range: f to d".

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Swings and Roundabouts for horn and piano
Anthony Randall
Broadbent & Dunn Ltd, 12 Tudor Court, London E17 8ET, England. 1993.
Theodore Presser Company, 1 Presser Place, Bryn Mawr PA 19010 USA, sole US selling agent. $7.00.

Here is lovely original music for the student in his/her first year, with very simple rhythms, minimal range, and an accompaniment that could be played by a young student as well. Level: first year. Range: a to a'. Duration: ca. 1'30". Highly recommended.

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Serenade for horn and piano
Anthony Randall
Broadbent & Dunn Ltd, 12 Tudor Court, London E17 8ET, England. 1993. See above for address and distributor. $7.00.

This fine piece from Mr. Randall presents challenges well beyond the *Swings and Roundabouts*, but is still an excellent composition for young players. It is written in 4/8 meter at eighth = 100 or 72. Level: second year. Range: e♭' to e♭". Duration: ca. 2'30".

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On the Way for four horns
Broadbent & Dunn Ltd, 12 Tudor Court, London E17 8ET, England. 1992. See above for address and distributor. $13.75

Alan Danson has composed a fine set of four pieces for a young quartet entitled "March" (with a touch of Lydian), "Lullaby" (Cat Nap), "Dance" (a feature for "four" in four for four!), and "Finale." Well-written for the level. The publisher indicates a grade of 3–5. If they are referring to number of years of study, I agree. Traditional harmony prevails. Players one and three play the higher parts, with no bass clef at all. Range: there is a single c, otherwise f to f". There is no published score, which is a serious shortcoming both for this and the next quartet.

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Just for Starters for four horns
Alan Danson
Broadbent & Dunn Ltd, 12 Tudor Court, London E17 8ET, England. 1992. See above for address and distributor. $10.50.

More good music for the youngest players. There are six miniatures here entitled: "Horns on Parade," "Promenade," "The Sunday Walk," "Tick-Tock March," "Pastorale," "Song," and "The Wild-Goose Chase." Good variety is used in meters, tempos, and rhythmic and melodic content. Level: first or second year. Range: g to d'. No published score.

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Starting Out for horn and piano
Andrew Skirrow, arr.
Camden Music, 19A North Villas, Camden Square, London NW1 9BJ, England. 1992.
Theodore Presser Company, 1 Presser Place, Bryn Mawr PA 19010 USA, sole US selling agent. $12.25.

This set includes eight good little pieces by Stravinsky, Rosseter, Susato, Schumann, and Satie, of varying lengths from 1–2 minutes, well-selected for the youngest players. Well-done. Level: first to second year. Range: g to a'.

Speaking again to publishers—Italian tempo markings are best understood by the international audience, especially if coupled with metronome markings. Breath markings would also be helpful if thoughtfully placed by a professional player.

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Since this is my last column as Music Reviews contributing editor, please indulge me for a few personal words.

My goal as a reviewer was to give my humble and frank opinion of the value of works submitted to me by composers, publishers, and distributors. In my six years in this post, I received hundreds of pieces of music, which was great! Unfortunately (and as might be expected) there were pieces that did not make it to this column. I wrote only of works that I thought had high musical value and that would be of greatest interest to readers.

Composers, transcribers, and arrangers, thank you for your interest in the horn in the many media in which it is heard. Please keep doing what you do. We need you!

Most of all, I thank the International Horn Society for allowing me the opportunity to be of some service to its membership. It was a privilege to work with past editor Paul Mansur and editor Johnny Pherigo.

International Horn Society Manuscript Press

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Recording Reviews

John Dressler
Contributing Editor

Correction—In the February 1996 *Horn Call*, incorrect distributor information was given for the Weiner Walhdhornverein's CD *Die Fanfaren des Makart-Festuges* and Roland Horvath's CD *Horn und Klavier 5*. The correct distributors are:

Oliver Brockway Music	Daryl Ponder-Rynkiewicz
19 Pangbourne Ave	1 Oakwood Dr
London W10 6DJ	Millville, NJ 08332
United Kingdom	USA

Readers who are interested in obtaining compact discs reviewed in this column are urged to place orders with dealers or record stores in your area. Should none of those dealers be able to help you, readers may contact one of two larger USA suppliers [Compact Disc World, Tel. 1-800-836-8742 or H&B Recordings Direct, Tel. 1-800-222-6872] or the distributors, themselves:

Distributors

Collins Classics
c/o Allegro Imports
12630 N.E. Marx Street
Portland, OR 97230-1059

Delos International, Inc.
1032 N. Sycamore Avenue
Hollywood, CA 90038

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c/o Qualiton Imports
24-02 Fortieth Avenue
Long Island City, NY 11101

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c/o Elektra International Classics
75 Rockefeller Plaza
New York, NY 10019

Reviews

Disc Title:	*Mozart: The Complete Horn Concerti*
Contents:	Concerti Nos. 1, 2, 3, 4, "0," Fragment
Artist(s):	Barry Tuckwell The Philharmonia
Label:	Collins 11532
Timing:	71'20"
Recording Date:	July 1990
Recording Location:	Abbey Road Studios, London

It is always heartening to see a seasoned professional artist such as Mr. Tuckwell not content to (1) rest on his proverbial laurels and (2) shy away from recording literature more than once. This, his latest Mozart concerti set with its maturity and grace, is refreshing to hear. No doubt the younger student of the horn will reap a great reward by listening to the three sets of interpretations Tuckwell has made commercially over his productive career as soloist. For this most recent recording Tuckwell gives us two renditions of the second movement of K. 412: his own edition of the Rondo plus Sussmayr's construction of it; the latter one probably more familiar to most listeners and performers. Remarkably both renditions here are of the same length with respect to timing. The listener is encouraged to compare Tuckwell's version to that of the Rondo as recorded by Ruske (Telarc). The listener is reminded that although referred to as Concerto No. 1, it in fact dates from Mozart's last year by the most recent scholarly research and as such reflects Leutgeb's waning abilities by 1791. Included on this disc are the two stand-alone movements: K. 370b (Allegro) and K. 371 (commonly referred to as the Concert-Rondo) plus the E major fragment (K. Anh. 98a) recorded here in similar fashion to the Tuckwell/Maag and the Tuckwell/Marriner discs; i.e., the horn trailing off soloistically as the exposition commences after the opening instrumental ritornello. It goes without saying, however, that this disc invites the most curious to conduct comparisons to those two earlier releases. Having done so, it is interesting to note the similarities and differences between these three recordings:

Maag/London Symphony Orchestra/London CS-6403

K. 412	8'54"
K. 417	14'04"
K. 447	15'30"
K. 495	16'40"
Anh. 98a	3'12"

Marriner/St. Martin-in-the-Fields/Angel S-36840

K. 412	8'32"
K. 417	12'57"
K. 447	14'20"
K. 495	15'37"
Anh. 98a	3'04"

Tuckwell/The Philharmonia

K. 412	8'43"
K. 417	13'12"
K. 447	14'41"
K. 495	16'12"
Anh. 98a	3'12"

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Disc Title:	*Rhythm & Blues: Song and Dance*
Contents:	Khachaturian: Suite from "Gayanne" Scheidt: Centone V

	Bernstein: Dance Suite
	Corea: Children's Songs
	McCarthy, Daniel: American Dance Music
	Gershwin: Summertime
Artist(s):	Wiff Rudd, trumpet/flügelhorn
	Bob Thompson, trumpet/flügelhorn
	Alex Shuhan, horn/piano
	Mark Kellogg, trombone/euphonium
	CharlesVillarrubia, tuba
	David Gluck, percussion
Label:	d'Note Classics DND-1007
Timing:	47'18"
Recording Date:	1994
Recording Locations:	Temple Baptist Church; Sumet Sound Studios, Dallas TX

The group Rhythm & Brass is comprised of six world-class virtuosi performing on brass instruments, percussion, and piano. Not just another brass ensemble but rather a full-bodied group with flexible components to fit music from the Baroque forward. This demonstrates their expert matching of articulation, timbre, and style. Particularly musically convincing and truly enjoyable are the Khachaturian, the Bernstein, and the McCarthy selections. Although many of the works are arrangements by members of the group, the McCarthy was commissioned by the ensemble. These young artists already display a refined quality more typical of vintage ensembles. An excellent new addition to the ranks of traveling ensembles featuring brass. This disc is a bit skimpy on music in total timing, but the musical return is great. The group also maintains a busy touring schedule of over 120 concerts annually; watch for their jazz album to be released this spring. Copies of their discs are available from their management offices:

R&B, Inc.
3405 Birch Court
Rowlett, TX 75088

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Disc Title:	*Brass Surround*
Contents:	Prokofiev: March, Op. 99
	Prokofiev: March (from The Love of Three Oranges)
	Susato: Six Dances from La Danserie
	Grieg: Funeral March
	Mouret: Rondeau
	Morley: Now is the Month of Maying
	Gabrieli: Sonata pian' e forte
	Gabrieli: Canzona Septimi Toni No. 2
	Chesnokov: Salvation is Created
	Pachelbel: Magnificat
	Britten: Russian Funeral Music
	Bach: Suite de danses (from Orchestral Suite No. 2)
Artist(s):	The Millar Brass Ensemble
Label:	Delos DE-3171
Timing:	60'34"
Recording Date:	May, 1995
Recording Location:	Alice Millar Chapel, Northwestern University

This ensemble, formed by Chicago-area friends in 1981, has released their latest disc under its musical director, Vincent Cichowicz. Quite lovely is Bill Holcombe's arrangement (as well as the performance by the group) of the Chesnokov piece. It suits the round timbre of the ensemble particularly well, and it is a very welcome companion edition to the concert band version. John Mindeman's transcription of Prokofiev's March, Op. 99 is finely scored in every way. It is good to have a recording of the Britten in the catalogue, as it is often overlooked by some brass ensembles; the music deserves to be more part of modern repertoire of this instrumentation. The group performs a regular subscription series at Northwestern University in Evanston, IL and appears at many of the brass society conferences and the annual Midwest Band and Orchestra Clinic in Chicago.

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Disc Title:	*Wagner: Overtures and Preludes*
Contents:	Der fliegende Holländer
	Tannhäuser
	Lohengrin (Acts I and III)
	Die Meistersinger von Nürnberg
	Tristan und Isolde (Prelude and Liebestod)
Artist(s):	The Chicago Symphony Orchestra
	Daniel Barenboim, conductor
Label:	Teldec 4509-99595
Timing:	67'44"
Recording Date:	1992 –1994
Recording Location:	Orchestra Hall, Chicago

Now, on one disc, a set of some of Wagner's most popular orchestral music that happens to feature some excellent brass playing as well. While I have understood several CSO members to remark how well the Medinah Temple is the place to record in Chicago, Orchestra Hall seems to have been no complication in the making of this disc. Those listeners accustomed to hearing CSO live broadcasts over National Public Radio will probably find this recording much more complimentary to the blending of the brass sections. The horns have a wonderfully warm presence; passages highlighting both trumpets and woodwinds (in *Holländer*, for example) have a remarkable balance and blend. The low brass section (in *Tristan*, especially) has never sounded more tender, noble, nor as passionately Romantic in several years. As the CSO brass section begins to change personnel over the next few years, this recording will un-

doubtedly mark a high point in the musical careers of these musicians. It is absolutely terrific to see two pages of this disc's program booklet devoted to a complete CSO personnel roster!

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Disc Title:	*Music for Horn and Organ*
Contents:	Saint-Saens: Andante Willscher, Andreas: Tanz der Pflaumenbretter Izoz, Etienne: Three Bagatelles Bozza: Chant lontaine Bujanovski: Russian Song Hoeberg, Georg: Andante
Artist(s):	Peter Cloos, horn Martin Wenning, organ
Label:	Bestell-Nr. BCC-1895
Timing:	65'00"
Recording Date:	1995
Recording Location:	Stiftskirchen Kaufungen, Kassel, Germany

This disc couples the horn with the ever-flexible timbre array of the organ. Looking for some music for a wedding or a service offertory? Investigate the Saint-Saens and the Hoeberg immediately—fine music with equal display of both performers. How interesting to hear the Bozza with organ! One of my own pupils will be performing this piece soon, and I believe we will experiment with our own concert-hall organ! Willscher, organist at the Cathedral Church of St. Franciscus (Hamburg), has put together a marvelous work, but I cannot envision a very satisfactory performance utilizing an electronic organ. This piece is modern yet thoroughly approachable from the standpoint of performers and listeners alike. Some terrific stopped-horn passage work as well as several high-register excursions; something of a tonal cross between Vierne, Hindemith. and Langlais. The Bagatelles, not intense to the performer or audience, area fine set of studies again akin to Hindemith and Langlais. Each movement is under three minutes and would make a fine break on any traditional horn-piano recital. Any more reverberate venue (or sanctuary) would be most fitting for the Bujanovsky, played here with chant-like reverence yet with marvelous spectrum of dynamics and style. The only true disappointment to this disc is the lack of timings on each of the selections. The disc also contains two works for solo organ: one by Herr Willscher and one by Erich Robert Sorge. Copies of this disc are available from:

Martin Wenning
Lüneburger Strasse 12b
34246 Vellmar
Germany

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Disc Title:	*Horn Classics*
Contents:	Telemann: Concerto in D Major Haydn: Concerto No. 1 Mozart: Concerto No. 2 Rossini: Prelude, Theme and Variations
Artist(s):	Zbigniew Zuk, horn Baltic Virtuosi Gediminas Dalinkevicius, conductor
Label:	Zuk Records 310355
Timing:	48'49"
Recording Date:	9–11 May 1992
Recording Location:	Torun, Poland

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Disc Title:	*Horn Romantics*
Contents:	von Weber: Concertino, Op. 45 Kiel: Concerto Schumann: Adagio and Allegro Strauss, R.: Concerto No. 1
Artist(s):	Zbigniew Zuk, horn Radio Symphony Orchestra Krakow Michael Höltzel, conductor
Label:	Zuk Records 100955
Timing:	52'59"
Recording Date:	24–27 February 1993
Recording Location:	Krakow

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Disc Title:	*Horn Dessous*
Contents:	Françaix: Divertimento Chabrier: Larghetto Dukas: Villanelle Ravel: Pavane for a Dead Princess Saint-Saens: Romance, Op. 36 Bozza: En Foret d'Indy: Andante Koechlin: Poëm, Op. 70b
Artist(s):	Zbigniew Zuk, horn Katowice Radio Symphony Orchestra Zdzislaw Szostak, conductor
Label:	Zuk Records 070379
Timing:	58'56"
Recording Date:	19–21 February 1994
Recording Location:	WOSPR, Katowice

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Disc Title:	*Horn Obsession*
Contents:	Schoeck: Concerto, Op. 65 Dauprat: First Concerto Hindemith: Concerto Rosetti: Concerto No. 2 in E-fla
Artist(s):	Zbigniew Zuk, horn Wroclaw Chamber Orchestra Leopoldinum Jan Stanienda, conductor
Label:	Zuk Records 071088
Timing:	60'11"
Recording Date:	15–17 August 1994
Recording Location:	Grand Hall of the Radio Wroclaw

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Disc Title:	*Eine Kleine Hornmusik*
Contents:	Mozart, W. A.: Concerti Nos. 3 & 4 Mozart, L.: Concerto in D Major Mozart, L.: Concerto for 2 Horns in E-flat Major
Artist(s):	Zbigniew Zuk, horn Wroclaw Chamber Orchestra Leopoldinum Jan Stanienda, conductor
Label:	Zuk Records 160114
Timing:	58'49"
Recording Date:	10–12 April 1995
Recording Location:	Grand Hall of the Radio Wroclaw

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Disc Title:	*Il Corno Italiano*
Contents:	Vivaldi: Two Concerti in F Major for 2 Horns Mercadante: Concerto Donizetti: Concerto Belloli: Concerto Cherubini: Sonata No. 2 Bellini: Concerto Rota, Nino: Castel del Monte
Artist(s):	Zbigniew Zuk, horn Wroclaw Chamber Orchestra Leopoldinum Jan Stanienda, conductor
Label:	Zuk Records 160528
Timing:	61'35"
Recording Date:	26–28 June 1995
Recording Location:	Grand Hall of the Radio Wroclaw

It is rare that I receive at the same time an entire set of discs by one artist for review. Mr. Zuk won Second Prize in the 1976 International Horn Competition in Poland. At that time he was principal horn of the Lodz Philharmonic Orchestra, the Polish Chamber Orchestra and the Warsaw Chamber Orchestra. Since 1982 he has been Solo-Horn of the Bremehaven Orchestra and a frequent international soloist. He displays his fine command of the instrument, musicality, and love of varied literature in a most delightful manner. Several fresh ideas are presented in the Mozart concerti. It is terrific to find several first-recordings of some Italian works as well. In addition, it is always welcome to hear additional renditions of Françaix, Schoeck, Chabrier, and Bozza. Superb playing and artistry abounds on these discs. Perhaps Mr. Zuk will prove to be successor to Hermann Baumann, if these discs are any indication of the scope of his soloistic abilities. Mr. Zuk carefully plans his equipment for each selection, utilizing these instruments throughout the six discs: Alexander model 103, Finke model Enchante, Kalison model Crott, Kalison model Lousardi, and a Kruspe model Wendler. The listener is strongly encouraged to investigate these recordings, which are available from several distributors:

Austria: Hora Verlag, Hackhofergasse 8, A-1190, Vienna
France: Disques Concord, 15 rue de Goulvents, 92000 Nanterre
Holland: Vista Records, Industriestrasse 4, 5331 HW Kerkdriel
Japan: Elmo Ltd., 201 Kaijin Bldg. 5-16-31 Kaijin, Funabaski-Shi, Chiba-Ken, Japan 273
Poland: Dux, s.c. ul. Morskie Oko 2, 02511 Warszawa
USA, Canada, Mexico: SGToM Productions, 1267 Havendale Blvd., Burlington, Ontario, Canada L7P 3S2

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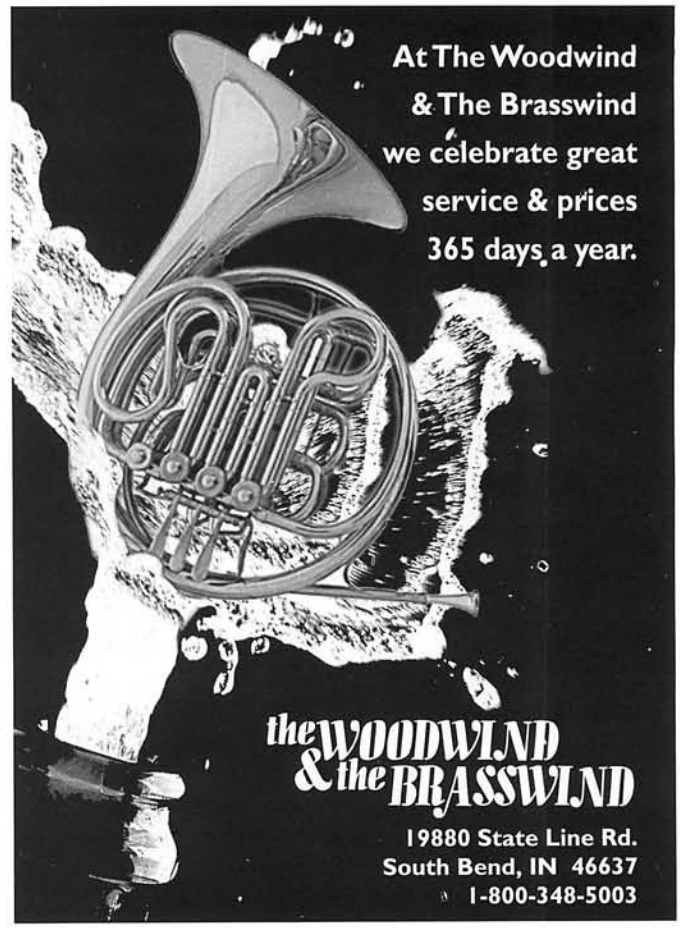
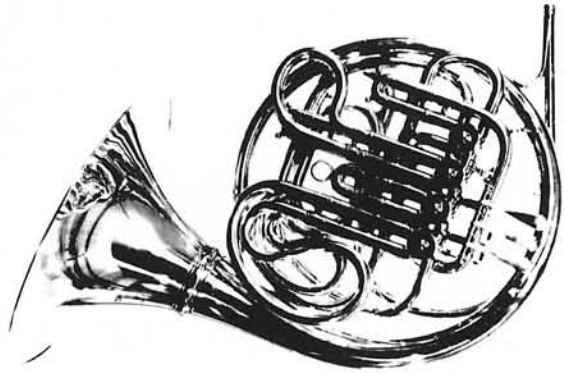
Disc Title:	*From Schubert to Strauss with French Horn*
Contents:	Schubert: Auf dem Strom Schumann: Adagio and Allegro Lachner, Franz: Frauenliebe- und Leben Reinecke, Carl: Notturn Frehse, Albin: Serenade Strauss, Franz: Nocturno; Theme and Variations Strauss, Johann: Dolci Pianti Strauss, Richard: Alphorn; Andante, Op. posth.
Artist(s):	Adam Friedrich, horn Ingrid Kertesi, soprano Katalin Halmal, mezzo-soprano Sandor Falvai, piano
Label:	Hungaroton Classic HCD-31585
Timing:	62'16"
Recording Date:	1994–1995
Recording Location:	Studios of Hungaroton Classics

Adam Friedrich has distinguished himself in the horn world. He served for three decades as principal horn of the Hungarian State Orchestra, and he served as principal horn with the Ferenc Liszt Chamber Orchestra, with which he has also issue several recordings. He has also been quite visible in the IHS as its vice-president. Over the past two years he has assembled here interpretations of three of the

most popular Romantic works for horn and voice. The effortless character he displays in the Schubert prefaces that of the entire of the entire disc. His warm vibrato adds a depth of spirit and knowing to these Germanic works. This was an introduction for me to the Frehse selection, a delightful character piece with plenty of opportunity for nuance and cantabile playing. It is most welcome to have another rendition of the Notturno, the Theme and Variations, and the Andante. Most notable are Friedrich's turns of phrases, poetic beauty, and masterly readings of both the sensitive and the dramatic passages throughout this literature; passion and emotion at its finest.





Proposal to Amend the IHS Bylaws

Submitted by Johnny Pherigo
Horn Call Editor

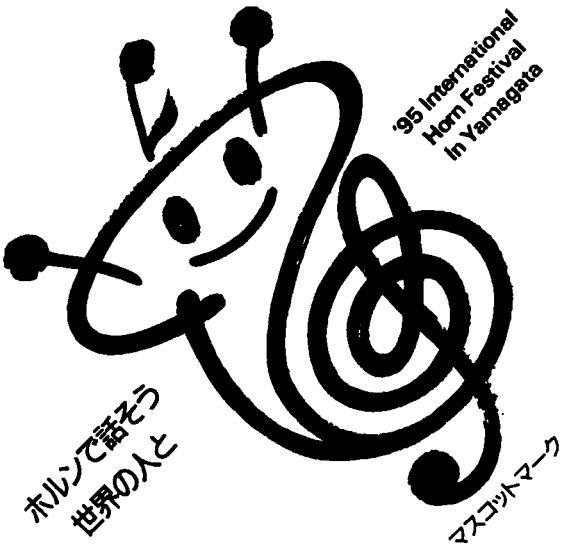
Note to IHS members: You will find a current copy of the Bylaws in the front of your Membership Directory. These amendments will be voted on by the IHS general membership at the Annual General Meeting at the Twenty-Eighth Internationl Horn Workshop in Eugene, Oregon in June 1996.

I. In Article XIV, section 2. Delete the last sentence: "Abstentions will be construed as affirmative."

II. In Article XV. Delete the last sentence: "Abstentions will be construed as affirmative."

III. Article XI, Section 2. Add a clause to the end of the last sentence so that the entire sentence reads as follows (new text in bold):

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 **or other special publications approved by the Advisory Council.**



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